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THE FIFTY-SIXTH  
ANNUAL MEETING**

**National Association  
of Schools of Music**

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NATIONAL ASSOCIATION  
OF  
SCHOOLS OF MUSIC

**56<sup>th</sup>**

**PROCEEDINGS OF THE  
ANNUAL MEETING**

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## FOREWORD

In 1980, the NASM Annual Meeting was divided into three topic areas: *National Arts and Arts Education Policy*, *Approaches to Faculty Policies*, and *Issues in Undergraduate Music Curricula*. Within each topic area, participants met together to hear major presentations, many of which are reprinted here. After the major presentations, participants attended small seminars to discuss the statements of the presenters. Summaries of the areas discussed in the small seminar groups are included in the "Report of the Recorder" for each topic area. In addition to footnotes and other references in the major presentations, bibliographies of material suggested by the presenters were compiled by bibliographers for the topic areas. The bibliography for each topic area is included here at the end of the section for which the bibliography was compiled.

# NATIONAL ARTS AND ARTS EDUCATION POLICY

*Chairman:* Robert Bays, University of Illinois

*Associate Chairmen:* Charles Schwartz, California State University, Long Beach; William Thomson, University of Southern California

*Recorder:* Jerrold Ross, New York University

*Associate Recorders:* Kalman Novak, Music Center of the North Shore; Joseph Polisi, Manhattan School of Music

*Bibliographer:* Helen Laird, Temple University

*Presenters:* James Backas, Washington, D.C.; Martin Engel, National Institute of Education; NASM Executive Committee.

## INTRODUCTION

Over the years, NASM representatives have been involved in the development of national policy which deals with both the arts and education in the arts. During the last fifteen years, as governmental activity in support of the arts has increased, there have been new dimensions and pressures working to develop national policies. During the last ten years, NASM as an association has become increasingly involved in attempting to shape national policies which would develop an improved context for the work of member institutions. Although the work of the Association continues to be centered in accreditation, policy concerns require constant vigilance and, in some cases, major efforts.

It is essential to make a distinction between national policy and federal policy. For purposes of this session, national policy was construed as the policy of the nation as exemplified by national action and approach to specific issues. Federal policy referred specifically to policies of the federal government. Federal policy is only one aspect of national policy.

## RATIONALE

Until 1965, when the Arts and Humanities Bill of that year created the National Endowment for the Arts, those involved in professional training were almost in total control of the context in which they worked. It is recognized that the influence of major performers and composers made some impact on the policy context and that local school systems, university and college administrations, and other similar structures were involved. However, the entire national policy on the arts and arts education was truly composed by the aggregation of all these efforts. Groups which attempted to define national policy on the arts and arts education were composed principally of artists and/or arts educators.

With the beginning of the National Endowment for the Arts and the subsequent spawning of state and local arts councils by the hundreds, the situation has changed drastically since 1965. Those deeply involved in professional training no longer can claim first priority in national policy discussions on their own field. Without making a value judgment on the propriety of the current situation, it is enough to say that many involved in professional training are not sufficiently aware that the context in which they work, as formed by the development of national policies, is no longer controlled by them.

It seems appropriate to begin discussions of policy development in the arts and arts education which would enable individuals to have greater access to the facts of the present situation, as well as some tools for making projections about the future. Most important is the possible development of an improved policy sense in greater numbers of NASM representatives so that personal decisions taken at the local level can be more informed.

An additional important aspect is the need to develop positive approaches to the growing interest of non-professionals in arts and arts education policy. Somehow, means must be found to strike a balance between the need for professional direction, high standards, and outstanding competence in arts and arts education activities with the explosion of interest in these matters by those who seek high goals but who have little technical means for achieving these, even though their social, financial, and political skills may be important to achieving the means for artistic activity.

## **OBJECTIVES**

The principle objective of this topic emphasis was to raise the consciousness of participants concerning issues and resources in the development of national arts and arts education policy.

The topic area was not concerned with the merits or lack thereof of any specific entity which works in the arts, for example, schools of music, arts councils, the Endowment, performing organizations, etc. Nor was the session intended to produce specific political action in support of any one proposal before the Congress, government agencies, or the nation as a whole. The purpose was to work with policy in terms of concepts and ideas, using specific real situations primarily as examples of policy issues.

# **THE ENVIRONMENT FOR POLICY DEVELOPMENT IN ARTS EDUCATION**

**JAMES BACKAS**  
*Washington, D.C.*

It is a melancholy fact that no federal policy exists for arts education; moreover, the present environment in Washington does not appear to be favorable to the development of such a policy. The two federal agencies in which a policy for arts education might be expected to exist—the Department of Education and the National Endowment for the Arts—have never included the teaching of the arts in their concerns in a meaningful way, and I regret to report that I see no evidence of this condition changing in the near future, unless enough pressure is brought to bear on policy makers in Washington to bring about a drastic change in the perceptions and priorities of one or both of these agencies.

Federal policy is made within three separate and not always compatible bodies in Washington: the White House, the Congress, and the federal agencies authorized and funded to carry out programs and activities. Each of the bodies can initiate policies that establish or change priorities, and each can resist policy initiatives. Each has its own policy-making process. At the Executive level there are three groups that can become involved in policy decisions affecting the arts and humanities: the Domestic Policy staff, which has policy-making authority for all domestic affairs within the Administration; the Office of Management and Budget, which has oversight authority for all federal agencies and prepares the President's budget each year; and the recently reactivated Federal Council on the Arts and Humanities, chaired by Joan Mondale, the Administration's chief spokesperson for the arts, which is a coordinating panel made up of the heads of the seventeen federal agencies that have programs in the arts and humanities.

In Congress, four subcommittees (representing full committees) are assigned to each federal agency: two authorizing subcommittees, one each in the House and the Senate, which review the agency at regular intervals (usually every three or four years) to determine what programs and activities it is authorized to carry out, and to keep an eye on the agency in interim periods; and two appropriating subcommittees, one each in the House and Senate, which determine how much money will be allocated to the agency each year.

At the agency level, various policy making processes exist. The National Endowment for the Arts has a National Council on the Arts, an

advisory board; advisory panels in all major program areas; program directors and their staffs; budget and planning offices, task forces, and special consultants, all of whom advise the Chairman of the agency, who has the ultimate responsibility for all policy decisions.

Most policy decisions originate at the agency level, in which case the several groups at the Executive level, and the Congressional subcommittees, react to the agency's proposals, usually submitted in the form of an authorizing or an appropriating bill. When aroused, however, the White House and the Congress will exercise their powerful policy-making authority.

Following Sputnik, for example, the White House and Congress decided that science was not a strong enough priority in the nation, and the Office of Education responded with funding and programs to strengthen the teaching of science in schools. Similarly, in the sixties, when, following the Supreme Court's ruling, the White House and Congress determined that public schools *would* become desegregated, the Department of Justice was empowered to enforce this federal priority. Six years ago the two Congressional authorizing subcommittees assigned to the National Endowments for the Arts and the Humanities initiated legislation creating an Institute for Museum Services, when it became clear that neither Endowment was willing to include science museums, planetaria, and zoos in its programs as equal priorities with art museums and historical museums. The Institute was placed in the Department of Health, Education, and Welfare despite the public testimony of that agency that it did not wish to have the responsibility. It was several years before the appropriating subcommittees would allocate any funds to the new agency, but now it has a budget of \$12.5 million.

However, most of the ongoing making and carrying out of policy exists at the agency level, and each agency represents, in a sense, national constituencies that will apply pressure to the agency or to Congress if they feel that policy decisions are being made at the agency that threaten their interests. Lobbyists play an increasingly important role in the making of policy decisions, persuading legislators, agency officials, or Executive-level staff members, behind the scenes or through grass roots campaigns, bringing constituent opinion to the attention of elected officials. William O. Douglas, who served as Chairman of the Securities and Exchange Commission for years before being appointed to the Supreme Court, recommended that all federal agencies be dismantled after ten years, their staffs dismissed, then re-established with a clean slate and new personnel. After ten years, said Douglas, inertia sets in, and the persons the agency is

supposed to view with objectivity inevitably become colleagues and friends. The clean sweep that is about to take place at all three policy-making bodies in Washington may provide an improved environment for the adoption of arts education as a concern of the Department of Education, but you can be certain that the established constituencies will be making their arguments the moment new agency heads and subcommittee chairmen are announced.

What is the prevailing environment for arts education in Washington? Because of the budgeting and funding structure of the federal government, responsibility for an area of national activity is assigned to a specific agency. If the national activity does not fall conveniently within the purview of a single agency, it is assigned to several, each with a piece of the responsibility. "The arts," for example, are assigned to the National Endowment for the Arts, and "arts education" is assigned to the Department of Education. The federal policy toward museums provides another useful example of a division of agency responsibility. Art museums belong to both the world of art and the world of museums; they are also educational institutions. Thus, art museums have been assigned to the National Endowment for the Arts for assistance with art exhibits; to the National Endowment for the Humanities for assistance with historical or humanistic exhibits; and to the Institute for Museum Services for assistance with educational programs and general operating costs.

Although arts education belongs to both the world of the arts and the world of education, unlike museums, it does not receive assistance from several federal agencies; in fact, it receives meaningful assistance from none. The major reason for this is that the nation's schools and colleges have traditionally been considered the responsibility of state and local governments, and the federal agency to which education has been assigned, the Department of Education, offers only supplementary assistance to state and local education authorities. Even in its role as a provider of supplementary funding, however, the Department of Education (formerly the Office of Education) earmarks a distressingly small amount for arts education. In 1979 the Office of Education allocated only \$3.5 million for arts education, of which \$1.5 million was set aside for arts for the handicapped; \$750,000 for the educational programs of the Kennedy Center; and the remaining \$1.25 million for all other arts education in the country's schools and colleges. Another \$26.5 million has been identified as having been spent on "arts-related" projects from other programs in the Department but the allocated amount remains embarrassingly meager. At a time when state and local funds are being held even or cut back, and college enrollments are shrinking and other financial resources diminish-

ing, the country's professional teachers of the arts find that they have nowhere to go in the federal government for assistance. Joan Mondale and Arts Endowment officials have tried to persuade the Department of Education to increase its commitment to arts education, but little seems to have been accomplished. If the Department's pattern of indifference to arts education is ever to change, I believe it will happen only if the agency's officials can be convinced that the country needs strong arts programs in schools and colleges—probably by being asked for such assistance by state and local education authorities—or if the White House and Congress hear loud and consistent voices from constituents demanding that the federal agency increase its allocation for the teaching of the arts. Several years ago arts educators won \$20 million for arts education in the authorizing bill for the Office of Education, only to see this hard-won amount disappear in the appropriating process. Either the Office of Education or the Department of Health, Education and Welfare, then its parent agency, did not regard arts education as a high enough priority when it came down to the allocation of funds—the true test of an agency's commitment.

The continuing indifference to arts education by the Office/Department of Education has led arts educators to seek support, and funding, from the National Endowment for the Arts, but this agency is fervently opposed to becoming the federal agency for arts education, as sympathetic as I believe it is with the plight of arts educators. The Arts Endowment's basic priorities are: (1) to assist professional performing companies and museums, and other groups; (2) to assist individual professional artists; (3) to use federal funds in ways that will generate increased private and local government support of the arts; and (4) to make professional art more available to people. Arts education has never been made even a secondary activity of this agency, after fifteen years and the development of 140 separate funding categories. The Endowment has just begun a program category for which colleges and universities will be able to apply (the training of professional artists), but the amount allocated to this category will be very small, and others, notably performing companies and museums, are eligible to apply as well. It should not be regarded as a program for colleges and universities, but as a program for professional artists—just as Artists-in-the-Schools has never been an arts education program but an employment program for professional artists. The Arts Endowment will probably continue to be more cordial and helpful to colleges and universities than it has been in the past, but I do not believe it will ever address the central needs and concerns of arts education unless it is authorized and funded by the Congress to do so, and this the Endowment has no wish to have happen.

Where do the White House and the Congress stand on all of this? The Executive Branch and the Congress will intrude on the established state and local authority in education only under unusual circumstances—something important enough to make a domestic condition intolerable to high government officials, such as Russia's scientific superiority, or national distress over social and economic inequality. But even then, the basic governmental responsibility for schools and colleges remains with states and local governments. The Elementary and Secondary Education Act of 1965 did not alter this policy, though it did provide federal programs to encourage certain activities, such as improved methods of teaching certain subjects and an emphasis on the teaching of reading and writing in elementary and secondary schools. Regardless of how desperately school and college arts departments may need the federal government's assistance, arts education will be regarded as a minor concern unless it can be made a special priority by high government officials or key legislators in Congress—or unless it becomes a national concern and therefore a national priority. Thus far, no unusual circumstance, or perceived national concern, has persuaded the federal government that the way the arts are being taught, or not taught, is important enough to warrant federal action. As a Domestic Policy staff member said to me recently: "If the country regarded arts education as important, we would be hearing about it." And a former member of the Federal Council on the Arts and Humanities stated: "The arts are a minority concern nationally, and arts education is a minority concern in education. Minorities have to get the attention of the majority if they want change, and arts educators have not done that. Can't they get the National Education Association interested in them?"

The irony is that the only people in the federal government who care enough about the way the arts are being taught, and the extent to which they are being taught, are these persons who are committed to the arts, that is, the National Endowment for the Arts. But this agency does not have the responsibility for arts education and does not wish to have it. I doubt that the nation is going to demand federal attention for arts education. But it is an extremely important matter, and I believe that key legislators can be persuaded that it is important enough to warrant their attention. To achieve this, special efforts will have to be made by arts educators, which is another subject, but if science museums, planetaria, and zoos could do it, so can you.

What is really needed, of course, is a comprehensive federal policy for the arts that includes arts education. Given the split responsibility in the federal government for "the arts" and "arts education," policies will probably have to develop separately for the two areas. The Arts Endow-

ment is our only federal agency for all of the arts, but its budget and authorization are too small to allow it to embrace arts education. The Department of Education is too vast, and its concerns are too limited to areas of national importance, to allow arts education, a minority concern, to become established. This leads me, at times, to wish for a Secretary for Art and Culture, whose office would have the freedom, funding, and authority to develop a federal policy for the arts that would include all of the nation's artists and arts needs. Then separate agencies could be assigned distinctly different parts of that policy to carry out. Since I do not expect this to happen, I believe you will have to continue to strive for an increased allocation for arts education at the Department of Education, calling on the Arts Endowment for its advocacy efforts on your behalf but not expecting that agency to respond to needs that are going unmet at the Department.

# **POLICY ISSUES FOR NASM MEMBER INSTITUTIONS**

SAMUEL HOPE  
*NASM National Office*

## **INTRODUCTION**

*"In general, one can say that it is only when human beings are threatened by somebody else that they are ready to unite and accept short range privations for long range goals; they are ready to unite under the threat of war or catastrophe."*

—Aldous Huxley<sup>1</sup>

This paper attempts an almost impossible task: a comprehensive, serious, yet brief treatment of the major policy issues which are facing NASM member institutions. Such a project deserves the full time of a serious policy scholar engaged in a booklength endeavor. Therefore, this paper should only be regarded as a brief, annotated outline of policy issues, not an in depth study of broad scope demonstrating research sophistication.

Policy, in the sense that we are using it, is a feature of the kind of political arena which had its origin in the Greek city states. The concepts of rational debate and discussion are central with recognition that groups within a society will not necessarily agree on the specifics of actions to be taken because no set of policies can be equally good for everyone. A policy debate in such a political arena cannot provide an absolutely pure solution but rather a negotiated solution using means which harm the welfare of the least people.

A policy discussion deals with problematic conditions. A true policy debate may not be positive in all its specifics, yet the commitment of a society to provide and maintain the conditions for true policy debate is one of the most positive of human attributes and a foundation of the democratic ideal.

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*This paper should not be regarded as an official position paper of NASM. It is presented only in the context of the policy seminar at the 1980 Annual Meeting. Its purposes are to describe, to engender reaction and debate, and to provoke thought.*

Our projected task in these sessions is not to judge but rather to understand. We are not seeking to generate a feeling of crisis. Instead, we are trying to gather the elements which create the conditions of our work, combine them in various ways, and ponder their varied meanings about such matters as the relationships between democracy and economic technique, between means and ends in modern society, and between the availability of propaganda means and the maintenance of individual freedom. These and other considerations have direct influence upon the conditions under which we work to train artists, scholars, and educators.

This is not easy: the propaganda environment of our age makes it very difficult to focus on long term power plays bolstered by continuous low levels of effective propaganda. In this environment, distinctions between personal danger and general danger are hard to sort out, and keeping the two separated in thought if not in action is even more difficult.

While all of us understand and can apply the specific techniques of music and music education, we neglect to realize our ignorance of other techniques which often operate in our working context with overriding effectiveness. We are seen trying to win in games for which we have only the vaguest notions of the rules, much less the sophisticated technique of an experienced player. These and other conditions make it increasingly difficult for us to maintain overall the necessary working room for education in the arts to make a serious cultural contribution. Therefore, our purpose in this instance is to cover a wide range of policy issues and to discuss in some detail the current policy complex as it affects the formation of national arts and arts education policy. We want to engender thought about these basic questions:

- (1) To what extent is policy-making in the arts a rational, negotiated process involving the major constituencies—presentation/creation, education, and support?
- (2) What are the interconnections between various policy issues such as governance, funding, the role of government, music in general education, etc.?
- (3) What are possible individual, institutional, coalition strategies for effecting policy development?
- (4) What are the possible futures given certain policy conditions?

## **PART I: THE POLICY COMPLEX**

### **I. DEFINITION AND CONCEPTS**

One of the most difficult aspects of policy discussion within the democratic framework is reaching agreement on terms and concepts. Several

concepts and definitions tend to be abused in national arts and arts education policy discussions. We have attempted clarification. Whether our clarifications are successful and accurate is not the most serious issue. The issue is the need to discuss these concepts, to define and refine their meanings rather than let them become automatic buzz words which carry the illusion of common understanding.

#### A. "The Arts"

*"Just as the cart goeth before the horse, so shall  
the tail wag the dog."*

—Alan Levy<sup>2</sup>

"The arts" has become such a common term in the last fifteen years that little thought is given to its various meanings or to the ramifications of these meanings for policy formulation. First of all, there is no such *thing* as "the arts." "The arts" provides a semantic means of aggregating music, visual arts, dance, theatre, literature, architecture, and film. Therefore, if one wishes to have expertise in "the arts," he must have expertise in all disciplines which are part of the aggregation.

"The arts" is also used to denote support of activities for the various art forms including a promotion, merchandising, volunteerism, etc. Here the term is more appropriate since there are identifiable commonalities.

The problem that faces us in the constant use of the term "the arts" is that policy discussion becomes focused on an amorphous aggregation instead of the essential elements which make up the aggregation. The concept can be lost that without achievement in the disciplinary elements one does not have the aggregation.

#### B. Individual Versus Mass

*"Merely because the group is in formation does  
not mean that the group is on the right course."*

—Gadarene Swine Law\*<sup>3</sup>

\*(Law derived from the passage in the New Testament  
in which Jesus sent the pigs tumbling into the lake.

—Mark 5:11-13.)

During contemporary debates about arts and arts education policy a common thought is expressed when tensions resulting from opposing views have led to an atmosphere of confrontation: "Well, we are all on the same side; we just differ over the means not ends; our goals are the same." Usually, this is followed by nods of agreement and the basis for truce, if not settlement, is reached. After a number of years of acquies-

cence on this point, it is perhaps time to state a new thesis—that there are basic differences about goals.

These differences are (1) those policy directions which would result in a continuous invitation to the individual to enlarge his understanding on the basis of personal knowledge and individual connoisseurship developed over time, and (2) those policies whose end results are an invitation to the individual to join the mass. It is the old argument of the material versus the spiritual. In the arts, the policy distinctions are between those which seek a higher level of mass culture and those which project the development of personal aesthetic resources. Stated in another way, the argument centers around whether mass marketing techniques can lead to a new era of artistic involvement and production or whether the way is to be found through greater personal development using older methods which are expensive, time consuming, and fundamentally unmeasurable.

We do not set up this dichotomy to evoke a list of organizations which subscribe to one thesis or the other. No doubt all arts and arts education organizations and institutions necessarily exemplify some of both. The only distinction is between entities which give greater weight to one side or the other. This issue is brought forward because it is extremely useful for interpreting events and policy directions that are advocated from time to time.

### **C. National Arts Policy and Federal Arts Policy —An Important Distinction**

*“As long as the economic system provides an acceptable degree of security, growing material wealth and opportunity for further increase for the next generation, the average American does not ask who is running things or what goals are being pursued.”*

—Daniel R. Fusfeld<sup>4</sup>

National arts policy is the aggregate manifestation of the national arts effort. This policy is not organized and promulgated by any one organization or group of organizations. All sectors of the national arts enterprise contribute to national arts policy. National arts policy supports arts presentation and arts education operationally.

Federal arts policy deals with matters specific to the operation of the federal agencies which deal with the arts. Currently, federal arts policy is principally concerned with the federal funding of presentation and creation of the arts both through direct grants and indirectly through grants to

state arts agencies and other distribution sources. Federal arts policy also includes the operation of a very small federal effort in arts education. Therefore, in operational terms, federal arts policy and national arts policy do not coincide with respect to the emphasis on presentation and education sectors.

Federal arts policy is also concerned with the tax system and its effect on support of the arts, energy policy as it relates to the arts, and so on through the various responsibilities of the federal government.

In considering arts and arts education policy, it is very important to maintain a clear distinction between federal policy and national policy. There is a tendency for the federal government to assert that it is an instrument of national policy. While this may be true in some cases, it cannot be considered so in an immediate synchronized sense. For example, in some areas of endeavor federal policy leads national policy. In others, it lags behind. The connection between federal policy and national policy is the primary responsibility of the Congress.

#### **D. Testimonial and Operational Policy**

*“For every human problem, there is a neat, plain solution—and it is always wrong.”*

*—H. L. Mencken*

In the policy arena it is useful to distinguish between testimonial policies which are statements of belief only, and operational policies which are statements of belief backed by resources, programs, and action commensurate with the level of belief expressed.

In evaluating policy generation activities, it is important to make a judgment as to whether policy generation on a specific issue is primarily testimonial or operational.

The problem comes when testimonial policies are forwarded as a substitute for operational policies. This is a common obfuscation technique of funding entities when funds available are insufficient to develop operational policies, or when it is politically infeasible either to develop operational policies or to ignore an issue.

The successful promulgation of such obfuscation results in three things:

- (1) It divides those who are seeking greater operational effectiveness into those who have accepted testimonial policy as operational policy and those who have not.

- (2) It presents a public image of action to those without expertise to evaluate the arena.
- (3) It postpones real action which can only come through the development of operational policy.

#### **E. The Distinction Between Curricular and Non-Curricular Education**

*“The skillful propagandist will seek to obtain action without demanding consistency, without fighting prejudices and images, by taking his stance deliberately on inconsistencies . . . opinion can be altered by diverting them from the accepted course, by changing them, or by placing them in an ambiguous context.”*

—Jacques Ellul<sup>5</sup>

In national policy debates on education in the arts, there is no more critical need than to develop a clear distinction between curricular and non-curricular education. The current situation in this regard is one of the main stumbling blocks to serious policy generation based on the involvement of professional educators in the arts.

Simply put, curricular education is that which involves serious study under the guidance of a teacher over an extended period of time. Non-curricular education involves that which is gained through experience. Such a distinction must not be pejorative for either type of education since both are essential to education in the arts. However, by continuing to discuss “education” in the arts without drawing a distinction between the two types, we continue the basis for misuse and manipulation of the word “education” in the policy arena.

Concomitant to the distinction between curricular and non-curricular education, there needs to be a distinction made between learning the arts themselves and learning about the arts. Again, both are necessary components of a general education in the arts; however, one is not a substitute for the other.

#### **F. The Advocacy Environment**

As used in this paper the advocacy environment refers to an attitude and a group of ideas, not to individuals and groups.

The basic premise behind the advocacy environment is that arts problems, especially economic problems, can be solved by the applications of propaganda/mass marketing technique and political technique.

The advocacy environment is not a crisis; it is simply a condition here present. The question is not one of stopping advocacy but of understanding it and its effect on all aspects of policy making in the arts and arts education.

## II. THE PASSION FOR "CONTROL"

*"There is no subjugation so perfect as that which keeps the appearance of freedom, for in that way one captures volition itself."*

—Jean-Jacques Rousseau

The current pervasive interest in spy novels may be due to the fact that these recitals of intrigue provide an inside view of the quiet and desperate struggle for control which is intrinsic to contemporary life. A propagandized mass society seems to engender individual desire for feelings of personal control. The personal will to power seems an escape from the sense of powerlessness man feels in modern society. However, "the power game itself is an illusion that works from the bottom up and not the top down; however, to admit this, the individual must lose whatever joy there is in the perception of power from the bottom up."<sup>6</sup> This situation is the source of much anxiety in modern life.

There are many evidences of this passion in the policy context: the creeping centralization of state decision making in higher education as it affects both public and private institutions; the creeping growth of federal bureaucratic control over all aspects of national life; the management styles and the business policies of major corporations which lead to expressions of public concern about the future of democracy in a society where the passion for control is so great.<sup>7</sup>

In such an environment there is a tendency for competition to become simply a matter of developing techniques to remove perceived control from others rather than an emphasis on improving quality and/or service.

Daniel Patrick Moynihan has written: "Public affairs invariably involve coercion by the state: a seemingly inescapable condition. But this can be an acceptable and creative process when it is democratic *and* competent, that is to say when those who are to be coerced—who will pay taxes, stop at red lights, go to war—have had some part in the decision, by rules agreed to in advance, *and* when the decision is framed in terms of a reality to be dealt with, and not an imagined or fabricated condition."<sup>8</sup>

Moynihan is discussing a truly "political" situation such as that described in the introduction. A further question posed by Moynihan's statement is whether the existence of coercion and the means to make its existence politically palatable is consistent with or conducive to the existence of the rational, democratic, and competent debate he calls for.

Another manifestation of the passion for control is that public advocacy statements even on the arts and arts education are based on the premise that some great crisis exists, usually based on the perceived existence of some great wrong which requires immediate remedial action.

To reflect on a set of conditions simply as a set of conditions is rare. This situation—calling every set of conditions a crisis hoping to provoke immediate and usually political action—most often provides us with a confusing pile of ill-considered and often unworkable operational policies. No matter what their viability, these must then be defended to protect the reputations of those who responded to the crisis with action.

One feature of the crisis atmosphere which relates it to the "control" syndrome is that people tend to give up their individuality in the face of crises. They do not normally do this under ordinary conditions. Therefore, the delineation of a crisis, whether one exists or not, is a technique of overriding the tendency to be rational, to think individually, to engage in reflection.

### III. TECHNIQUE

*"Since it was possible, it was necessary."*

*—Modern Proverb*

In contemporary life, a major struggle in every aspect of an endeavor is to prevent means from totally overshadowing ends.

The conditions of modern society focus much of our activity on means. For example, in order to operate a professional music school one is concerned constantly with statistics, financing, public relations, curricular methodologies, and internal politics. The busyness which all this activity creates gives little time for reflection and introspection.

Part of the focus on technique comes from the fragmentation of society into ever smaller units which become the turf of highly specialized technicians. This organizational direction is often considered as being scientific and, as such, valid. However, techniques have been highly developed for other areas as well. We are certainly aware of the existence of political, economic, and military techniques, but we rarely think of these

as being of a scientific nature. In fact, applications of these techniques are hardly noticed unless such application results in the politicalization of the issue of their use. For example, the relationships of surveillance technique to political technique, a common linkage in contemporary history, was not a major public issue until it became politicized through the Watergate episode.

Reflection on our national experience with technique causes us to realize that pure application of technique is indifferent to doctrines, opinions, or even facts. Pure technique also refuses to make moral judgments on traditional grounds since the application of technique in a constant manner tends to produce a kind of technical morality—means have become the ends.

Further, “the more serious and important existing problems are considered to be, the more men try to solve them by technical means. As a result, the more one attaches oneself to the concept of technology, the more one becomes disinterested in what technology is not.”<sup>9</sup>

This leads us to consideration of the differences between the technical approach to government exemplified by the bureaucracy and the political approach to government exemplified by the legislature. “It is quite true that about problems traditionally called ‘political’ the technician does not know more than the politician, but the important point, the great change is that, as a result of the general devotion to efficiency, the growth of technological sectors, and the habit of seeking aid from technicians, so called political problems have been downgraded in the eyes of public opinion and the politicians themselves have become the object of anger, disappointment, and disapproval. The essential fact must be kept in mind: the sector which, formerly, only a political consideration could decide has not only been shrunk, but also has come to be considered secondary and frustrating.”<sup>10</sup>

This raises the issue of whether governance as applied by government or any other sector is simply management from a technical point of view or whether it is essentially the development of a society through political means in the historical sense.

Whatever side we emphasize, or whatever balance is struck, it is clear that the growth of technique, based on the myth of efficiency, is evident in all aspects of policy-making. Those who wish to be substantially involved in policy-making in the arts and arts education must understand more about techniques used by units of the policy complex. Without such understanding, one enters policy forums understanding words but not meanings.

We are especially at a disadvantage because of the mind set inherent to our work: methods for educating individuals in the arts are naturally inefficient and, for the most part, not standardized. For valid reasons the myth of efficiency is not so central to the core of our endeavors. However important it may be to preserve these conditions for professional arts education, we must realize that their existence is contradictory to the technique/efficiency mythology which drives much of contemporary policy thought.

We must be able to succeed in a world in which technique has influenced policy context by emphasizing the following: (1) arbitrary selection of only those scientific data that seem useful to the furtherance of predetermined policy and disdain for any data or experience which are not utilizable in this way; (2) external application of mathematics as proof for all situations—opinion polls, statistics, testing; and (3) the pervasive appearance of the technical/experimental state of mind and the public confusion of this state of mind with the older scientific/experimental state of mind based upon reasoned experiment and rational thought.<sup>11</sup>

#### IV. THE ADVOCACY/PROPAGANDA BASE

*“In the nineteenth century, the problem of opinion formation through the expression of thought was essentially a problem of contracts between the state and the individual, and a problem of acquisition of freedom. But today, thanks to the mass media, the individual finds himself outside the battle . . . the debate is between the state and powerful groups. Freedom to express ideas is no longer at stake in this debate. What we have is mastery and domination by the state or by some powerful groups over the whole of the technical media of opinion formation . . . the individual has no access to them . . . is no longer a participant in this battle for the free expression of ideas; he is the stake. What matters for him is which voice he will be permitted to hear and which words will have the power to obsess him.”*

—Rivero<sup>12</sup>

This description of the present state of affairs commands our attention as we consider the consequences of the rise of the advocacy environment as a major factor in the arts and arts education policy complex during the last fifteen years. The rise of advocacy is directly related to the

perceived need to establish and protect political and economic structures which support the arts in times when the arts are generally perceived as being ornamental. Advocacy provides a mechanism for overriding these old myths and establishing new ones in the cause of economic support.

Argument will continue over whether the advocacy movement has produced a substantive deepening of American culture.<sup>13</sup> This debate is useful; it distills ideas and provides cautionary thought. However, the debaters cannot deny the successes of the advocacy movement. By use of propaganda/mass marketing techniques, public interest in "the arts" is greater than ever. This development illustrates that techniques go further than their simple scientific and other traditional ramifications—psychoanalysis and sociology have passed into the sphere of technical application: one example of this is propaganda.<sup>14</sup> Thus, advocacy is the provision of technical means to the long-standing goal of increasing the economic base in support of the arts. The term "advocacy" has achieved tremendous currency not only in the population as a whole, but among professionals in the arts as well.

The techniques of propaganda invite the individual to join the mass in glorious endeavor of a participatory and/or active sort with the security that it is acceptable because "everyone who is anyone is involved." "Propaganda appeases tensions and resolves conflicts. It offers facile, ready-made justifications which are transmitted by society and readily believed. At the same time propaganda has the freshness and novelty which corresponds to new situations and gives man the impression of having invented new ideals. It provides man with a high ideal that permits him to give in to his passions while seeming to accomplish a great mission."<sup>15</sup>

Propaganda does not limit itself to advocating desired ends. It also advocates means. "Just as propaganda acts to create new needs, it also creates the demand for their solutions . . . propaganda can relieve and resolve tensions. These tensions are purposely provoked by the propagandist, who holds out the remedy at the same time. He is master of both excitation and satisfaction. One may even say that if he has provoked a particular tension, it was in order to lead the individual to accept a particular remedy, to demand some suitable action (suitable from the propagandist viewpoint), and to submit to a system that will alleviate that tension. He thus places the individual in the universe of artificially created political needs, needs that are artificial even if their roots were once completely genuine."<sup>16</sup>

Propaganda creates the psychological and philosophical basis for placing a negative connotation on dissent about either ends or means. It does this by pointing out that unity, or the appearance of unity, is needed for successful advocacy.

In a pervasive advocacy environment, rational discussion and debate become all but impossible; negotiated modes of decision-making become impossible. The technique of advocacy/propaganda includes rendering any opposition, or appearance of opposition, to be a negligible factor. Therefore, individual retrospection and contemplation by a large number of parties becomes useless as a basis for policy formulation in the face of a successful advocacy/propaganda campaign.

In an advocacy environment, advocacy statements are confused with policy statements: this is related to the phenomenon of confusion between testimonial and operational policies. This confusion is carried one step further in the arts enterprise. Here the pervasive presence of an advocacy/propaganda approach takes the focus off works of art and the environment needed to produce them, including education, and places it on the politics of arts funding and arts personnel, especially in the support sector. In a propaganda/advocacy environment in its advanced stage, work in advocacy is confused with work in an arts discipline. In a complete propaganda environment, a person comes to distrust everything that is not given by his propaganda source. Thus the refusal to listen to new ideas takes on a unique aspect. The person who has been successfully subjugated to vigorous propaganda will declare that all new ideas are propaganda and will assert his distrust in propaganda.<sup>17</sup>

This leads us to a primary goal of advocacy/propaganda technique. That is to develop an awareness of the institutionalized propaganda source not only as the center of advocacy, but as the center of expertise, even though expertise is not the basic premise of advocacy.

## V. ARTS AND ARTS EDUCATION POLICY: THE GOVERNMENT CONNECTION

*“People prefer that version of historical awareness which gives a direction to the social process and makes it possible to hope for a future consonant with their declared values.”*

—Raymond Aron<sup>18</sup>

The national arts enterprise consists of three principal sectors: (1) presentation, including creation; (2) education; and (3) support, each with many subsections and dimensions. National progress in the arts depends

upon the health of all three sectors, and there is a definite symbiotic relationship which must be recognized as a central tenet of all national arts policy.

There is no question that many positive benefits have come from government involvement in the arts. There is increased funding, greater public visibility, the positive policy symbol of government interest, and the provision of a national atmosphere of pride in the arts. However, it seems naive to deny that these positive aspects have brought with them certain problematic conditions which must be dealt with successfully. Going back to our original thesis about political activity, it is important to reiterate that a political environment involves an effective choice among several possible solutions. This involves a choice of both means and ends. In terms of national policy, it is often possible to discuss the separation of means and ends, but any such distinction in government policy is artificial in terms of specific legislated action.

A political decision includes not only the inescapable nature of its execution, which is its most clearly apparent element, but also the establishment of a continuity. Thus, a political decision or position necessarily contains a position with respect to the future.

It seems impossible to suggest that in fifteen years the arts have succeeded in implanting themselves as matters of such deep concern in the hearts of elected and appointed government officials as to compete seriously with science, technology, medical and social policy, education in general, and other avenues of power which touch the broadest possible range of individuals in the electorate. Yet, despite this, the arts command increasing political consideration, and in fact, have become almost non-controversial in the legislative arena. The question there has become not whether to support, but how much to support.

For possible explanations of this phenomenon, it seems useful to go beyond the facts and look at some of the driving forces which may be involved.

#### **A. The Doctrine of Spectacle**

Governmental decisions to support the operation of professional presentation institutions and professional creative activity in the several arts have produced an outstanding series of results, principally because such support was and is given to programs developed under the guidance of professional artists. Content restrictions are carefully avoided, so much so that criticism has been voiced by creative artists about policies which fail to discriminate in favor of the presentation of American work. Par-

enthetically, the miniscule federal funding for education activities in the arts at the elementary/secondary level has had numerous content restrictions and have articulated a federal policy on curriculum. Whether this is constitutional or not has never been challenged in the courts; however, the structure of the program has been challenged by the Congress, and we are told that changes are under way.<sup>19</sup>

Incrementally, government support for creation and presentation has enriched important aspects of these activities. Yet criticism by legislative bodies has revealed that a sufficiency of policy has not been developed about the controls, checks and balances necessary to maintain distinction between artistic criteria and political criteria in decision-making. Managers of arts councils at all levels continue to work toward the goal of remedial action in this difficult area.

Within the governmental arts bureaucracy at local, state, and federal levels, the primary historical role is in serving as a foundation, a funding source. Real policy influence seems operationally restricted to principal clients: strategic and tactical decisions necessarily reflect the basic protection of funding interests.

Externally, however, the bureaucracy involved must convince the legislature of its continuing success. This is done essentially by symbolic means since both funding levels and programs are very low for the magnitude of the total effort attempted, even for presentation and creation. Providing spectacle produces this symbolism.

Within the American political system, there is increasing recognition that politics has by and large degenerated into spectacle, and that political policy discourse has become debased.<sup>20</sup> It is in this context that the doctrine of spectacle most often combines with political needs and technical expediency to thwart substantive arts and arts education policy efforts based on recognition of the symbiotic relationships among the presentation/creation, education, and support sectors.

If we recognize that provision of spectacle is a principal coin in the currency of governmental bureaucratic growth, many other events become clear which relate to the attempts to infuse policy consideration with substance and rationale debate. "The degeneration of politics into spectacle has transformed policy-making into publicity and thus made it more difficult than ever to organize a political opposition. When the images of power overshadow the realities, those without power in a certain context find themselves fighting phantoms."<sup>21</sup>

“In this environment of spectacle, the pure fact has no operational power at all. It must be elaborated with symbols before it can emerge and be recognized as public opinion. Information cannot, therefore, make a fact arise in political life or give it the character of a political fact. Only propaganda can.”<sup>22</sup>

Thus the doctrine of spectacle is consonant with the advocacy/propaganda environment, and the two together produce an extremely problematical context for policy debate. The individual educated in the arts is becoming increasingly incapable of grasping a policy direction in all of its ramifications. To understand, the individual must be able to reflect upon the sum of known events within a particular framework, and interpret them in relation to a pattern of concepts. Continuous immersion in spectacle and propaganda also produces ignorance with regard to various levels of political affairs and an incapacity to distinguish them—obfuscation of terms, concepts, and philosophies plays a role here. The individual steeped in spectacle/advocacy/propaganda also most often is oriented by false problems; that is, those imposed by his sources of information.

## **B. Technique, Politics, and Propaganda**

The relationship of political action to the maintenance of political power is a principle well understood in American society. Anyone involved in trying to effect government policy is faced time and again with the rationale that public opinion will or will not stand for this or that action.

The question that has to be asked here is to what degree public opinion simply evolves and to what degree it is formed. Almost no one would argue that public opinion cannot be formed through various public relations techniques: we are all too familiar with the success of advertising as a basic foundation of economic success. With respect to government, therefore, the question is whether government in any given instance is using public opinion as it evolves on its own or whether government is funding groups to generate public opinion consistent with policy directions already taken but unannounced.

It is important for all government agencies to pay attention to the relationship of their funding and growth of the generation of public opinion supportive of their programs and their potential expansion. Thus all government, insofar as possible, explains how it acts, why it acts, what the perceived problems are, etc. However, this dissemination cannot be completely objective: it must justify the inevitability of the action taken. Since government wants to counter opposing propaganda which may be

present in a democratic society, such dissemination almost unavoidably leads to propaganda, particularly when government is obliged to defend itself in stringent political times. This is necessary because government "not only must take into account facts known to public opinion, but also must take the matter into account as *public opinion proper*. In this context propaganda plays a major part: anyone taking a political action must first manipulate public opinion in such a fashion that it will provide true or false reasons for such action; propaganda must manipulate both the political action and its rationale."<sup>23</sup>

Thus, irrespective of what government actually does, and irrespective of its good or evil results, government action is necessarily accompanied by the most impressive array of related political and propaganda technique.

Since direct and evocative action is required to tie opinion to acts of political power, the techniques of arts advocacy are consonant with the involvement of government in the arts. This is not an evil or sinister thing in and of itself: it is simply a natural and logical consequence of a national policy decision to involve government in arts funding.

## VI. POLICY INFLUENCES

*"A by-product of this boom in artistic activity is heightened public concern about such issues as the financing, organization, social functions, and future directions of the arts. Some of these issues are essentially aesthetic; but others involve decisions about how to allocate the limited time, energy, and money that [various involved groups] have at their disposal."*

—Dick Netzer<sup>24</sup>

### A. Government: The Arts Council System

The principal direct agent of government arts policy is the arts council system with its local, state, and federal branches. It is important to reiterate that magnificent accomplishments can be traced directly to the establishment and operation of this system; however, those who follow its internal politics know that there is tremendous tension among the managers and technicians who operate at state, local, and federal levels.

This is fundamentally a result of working out the connections between the arts and politics described in the previous section as applied to the political realities which manifest basic differences on the three levels.

This tension is the source of the elitist/populist argument, a reaction by the original principal clients of the national arts council to that council's decision to address the political realities at state and local levels. This has caused a tremendous battle, ostensibly one fought over the issue of quality but, at base, a struggle over the relationship between economic policy and political support requirements at the national level.<sup>25</sup>

In evaluating the policy-making role of arts councils one must ask whether the system, as presently constituted, most often provides an adequate forum for rational policy development, that is, for the discussion of basic strategy; or whether it most often serves as a coordinating mechanism to develop tactics for carrying out basic strategy as already determined outside its public forums of debate. Put another way, the question is whether the present planning mechanisms available to the public ever result in strategic policy changes or whether the planning activity presented to the public is of a kind whose task is to keep the general situation under control and maintain a balance among the various factions, while at the same time conducting an active policy on behalf of this or that segment of the arts community. These questions are always being asked on all kinds of levels, by those outside the arts council system and by those within it, especially concerning planning and policy development in groups where a given individual perceives himself as having no direct control. While this questioning and action based upon it does tend to destroy the unity of advocacy, debate within the system has not seemed to diminish the level of funding or concern. This situation should cause us to question under what conditions unity is essential for successful political action.

A common goal of all components in the arts council system seems to be improving the image of the artist in American society. However, because of political realities, the term "artist" can never be generally defined. Thus the term is made the basis of myth. The propaganda result of such myth is to engender the feeling that for every societal problem the solution is to "engage artists." The immediate economic appeal of this posture is unassailable: its long-term policy ramifications, less certain.

Thus the political trinity of information, participation, and action is activated on a basis that is no less powerful for being partially illusory. This is true politicalization—a growing tendency to deal with all social problems according to patterns and procedures found at the political level. The most serious result of this is that people engaged in any sector of the arts are being judged in relation to their success in political affairs; hence, there can be more emphasis on achieving the symbol of political

influence represented by a position on a council or panel than in doing outstanding work as a creator, performer, or educator.

## **B. Government: Arts Education**

Government has been involved in assistance to arts education since before the turn of the century. Primarily, this has been at the state and local levels. This national policy is consistent with the Tenth Amendment to the Constitution which reserves matters of education policy to the states and localities. This system of support for arts education has involved an expenditure of billions of dollars and the professional involvement of hundreds of thousands of people.

An important distinction between arts education policy-making and arts policy-making at the government level is that arts education has traditionally been one of many disciplinary areas covered by state and local education agencies. For a long time, fundamental operational and curricular policy-making has been in the hands of arts education professionals.

During the last five years, the professional arts education community at the elementary/secondary level has been confronted with an advocacy movement which fundamentally ignores its history. The facts of this history are not consistent with the perceived need to generate a crisis atmosphere, this as a means of leading the public to demand remedial attention to general needs in arts education.

The bases of this advocacy/propaganda are: (1) no matter what exists, the national needs in arts education are not being met—the current system is a failure; (2) the first priority is to teach appreciation through the learning about “the arts” rather than learning to do work in the several arts disciplines; (3) the basic focus should be on general learning about art supplemented by presentations by “artists.” Originally, these “artists” came from outside the community, thus perpetuating the myth that art comes from somewhere else. However, more recently, political realities at the local level have generated the need to promote the use of community resources.

This set of concepts is presented as the solution to hard times in elementary/secondary academia when arts specialists and subject matter programs in arts disciplines are being cut for lack of funds. To the average person the solution looks like more for less. The myth of efficiency through technique is upheld.

The reason for bringing this point forward is not to deny the possible commercial, or even artistic advantage of the approach being advocated;

it is merely to point out some of its operational features as a basis for future policy considerations.

The advocacy/propaganda environment has produced another issue which, at present, has no satisfactory political solution. This problem deals with future policies concerning the respective responsibilities of government arts agencies and government education agencies in arts education.

The principal clients of arts councils—presenters and creators—accurately point out that education in the arts is already receiving public assistance through state and local education agencies. The fiscal situation of private education is most often conveniently unmentioned. In any case, it is politically impossible for an arts council to undertake massive work in curricular arts education that does not involve a major emphasis on the presentation of art, that is, the use of professional artists. To do so on a large scale would invite retaliation from those in the arts presentation and creation communities who take a proprietary attitude toward the funds available to arts councils. On the other hand, arts councils must necessarily view with some concern a situation which would provide a significant rise in the level of support and program accorded to education in the arts if it is located and featured in an education agency. This would result in a symbolic division of responsibility for “the arts” which would diminish focus on the arts council as the principal government policy forum in all arts matters. Therefore, there is a present rush to develop all kinds of “cooperative” endeavors between the two sectors. However, cooperative endeavors cannot mean anything in terms of program unless money and resources are committed either from the arts council or from the education agency.

Education agencies may agree to these arrangements because their major attention is focused on problems perceived more central to their work than those posed by the arts. In times of budgetary constraints, it is difficult to see how many education agencies will have the funds to increase their involvement in arts education no matter whether such involvement is managed by the education agency, in cooperation with an arts agency, or by an arts agency. The political realities for education agencies make great amounts of funding doubtful, at least in the short term. The arts agencies, as we have already pointed out, find it politically impossible to approach major funding for arts education from a positive political base.

The current fiscal situation and the resultant lack of public funds represent one major condition that prevents government arts agencies

from effectively, perhaps decisively, joining the advocacy side of the debate through the institution of major operational policy. The confluence of need between the advocacy environment and the governmental arts system is too strong for it to be otherwise.

### C. Independent Sector

One could argue that "independent sector" is a euphemism for the citizenry. However, due to the rise of the advocacy environment, some proportion of the citizenry is no longer independent. Without a massive research effort, it is hard to know how large this independent sector is and even more difficult to develop a profile of its attributes.

One general policy issue being considered by the independent sector is the problem of size and scope of government. From all parts of the political spectrum, there are increasing expressions of concern about the pervasiveness of government intrusion into private life.

At the national level, this has resulted in the formation of an organization to focus on national policy issues which affect the health of the independent sector.<sup>26</sup> This group has identified the following issues as central to its activities:

- § commitment beyond self
- § worth and dignity of the individual
- § individual responsibility
- § tolerance, freedom, justice
- § responsibilities of citizenship

One must note that these issues are not inconsistent with the current rhetoric used in support of both individual and mass approaches to arts policy development. The only possible exception is "individual responsibility," and that only if it means individual responsibility for individual thought and action.

Attempts to discuss individuality in a policy sense are made problematic by the pervasiveness of the application of mass merchandising and media techniques in American society. "To the extent that propaganda is based on current news, it cannot permit time for thought or reflection . . . such a person is unable to consider several facts or events simultaneously and to make a synthesis of them in order to oppose them. One thought drives away another; old facts are chased by new ones. Under these conditions, there can be no thought. And, in fact, modern man does not think about current problems; he feels them. He reacts, but

he does not understand them any more than he takes responsibility for them.”<sup>27</sup>

This issue is further complicated by recognition of the fact that the events or facts in themselves do not make news; only their dissemination makes news. The most important event remains an event and not news unless it is disseminated.

A further complication is that the propaganda environment produces within the individual the internal necessity of denying its effectiveness. No one wants to be thought of as part of the mass. No one wants to consider himself manipulated.

The overriding educational policy question with respect to the independent sector is whether a significant portion of this sector can be given the tools for involvement in the arts on a personal and rational basis. If not, is raising the level of mass consumption of the arts to provide a greater economic base the best we can do?

The divergent logics from which follow the results of this basic decision are clear with respect to their relationship to presentation, education, and funding policies. One question we should ask ourselves is to what degree this decision has already been made in various elements of the policy context, and if we don't like the decision, what can we do?

#### **D. The Professional Sector**

As we have already pointed out, the professional sector (artists, educators, institutions) has been working in a rapidly changing policy environment during the last fifteen years. This advocacy/propaganda environment which in most cases is strongly reinforced by government action seems to be a condition with which individual professionals find some general consonance, even though this consonance may be plagued by doubts and even opposition to specific tactical actions.

The greatest general discomfort comes from the impression of many professionals that the advocacy/propaganda environment is leading to a situation where government arts agencies and associated private-sector organizations of non-professionals are developing a strategic role for themselves in matters of arts and arts education policy while delegating to professionals various tactical roles. This unease seems especially prevalent when the advocacy focus seems to threaten the economic security of professionals.

There is added frustration when professionals realize that their statements of concern are not taken seriously in an advocacy environ-

ment, ostensibly because such expression dilutes the image of unity which is projected as being essential for successful advocacy.

Another problem faced by the professional sector is the tendency of the advocacy environment to create specific events which pre-empt the sense of continuity of professional thought and action. The constant stream of meetings and endless discussion which seem to have no real agenda beyond increasing the number of advocates and providing psychological reinforcement for them negates the value of serious policy debate on either strategic or tactical issues. Thus, professionals see the constituencies with which they must work involved in a constant stream of events which continue to obfuscate the utility and value of the continuous professionally-directed effort which is necessary to produce results of a substantive nature.

The advocacy environment confronts the professional with another serious dilemma: either participate with the hope of rising to leadership in the system, thus being able to do something positive once leadership is achieved, or ignore the system and be negligible in policy development—although perhaps powerful in the value of individual work, or fight the system when it seems appropriate and suffer all the consequences of not being a true believer.

Professionals also ought to be considering to what degree a propaganda environment may affect the future economic base for serious artistic endeavor on a large scale in the long term. Basic to this question is to what degree and under what conditions simple presentation of the arts—non-curricular education—carries intrinsic educational effectiveness. Can individual-based teaching of the arts—curricular education—be fundamentally replaced in most cases? To turn the question around, does the advocacy/propaganda approach put a corral around the liberating qualities of the arts while at the same time making them seem to be economically more viable and more important? Does personal enthusiasm about cultural events equal cultural depth?

Answers to some of these questions can only be attempted after the development of a program of extensive research, much of which has not been conceived. In the absence of this research as a basis for policy formulation, professionals must confront exceedingly difficult policy choices at all levels of their professional engagement.

## PART II: MAJOR POLICY ISSUES

### I. GOVERNANCE

*“Advocate, evaluator, administrator—such seem to be the likely roles for arts councils to assume [in arts education]. Serving these functions, a council would surely have found a significant role to play maximizing the impact of small amounts of money and in minimizing conflicts.”*

—Linda Fosburg<sup>1</sup>

In Part I we discussed the passion for “control” as a major psychological element in the policy complex. This situation outlines itself most clearly in the issue of governance. The passion for control, or the appearance of it, leads to a situation which is ripe for manipulation by those with sophisticated political and propaganda technique. The propagandist cannot simply decide to make propaganda in such and such direction or in this or that group. The group must need something and people must be ready to respond to a perceived answer to that need.<sup>2</sup> In proof of the irony of the situation, it is sufficient to point out that at a time when there is greater rhetoric and action on campus concerning shared governance, there is also a greater trend toward centralized governance, especially at the state level.

A principal policy issue is the maintenance of academic freedom in professional education and training. By academic freedom, we mean the freedom of the professoriate to control the essence of the academic program. Maintenance of this freedom may become more and more difficult in the future. Two areas which come to mind immediately are the creeping centralization of academic planning at the state level, and the current battles over validity of historical curricular designs being waged both by faculties and national groups, again with participation of centralized state mechanisms. Both of these issues have their sources in economics and the projected declining fortunes of higher education due to the demographic situation.

Another issue is the relationship between governance and potential funding from private sources. It is generally agreed that higher education in the arts has not yet begun to tap the resources that may be available in this sector. However, institutional approaches to private funders are complicated by the rise of the advocacy environment.<sup>3</sup> Institutions approaching the private sector with a case for greater funding involvement must face squarely the possibility of conflict between perceived academic

needs and the changes that might seem to be required to develop "image" for self-marketing purposes.

In the long term, however, larger governance questions may be due to the potential success of the advocacy environment in placing the government arts council system in the position of primary oracle about public arts policy. Higher education has already experienced the relationship between government funding and government control. There is good reason to believe that the same control-oriented scenario has not yet been played out to the same degree in the arts simply because of the level of arts funding is not significant enough.

Finally, perhaps the greatest challenge to the preservation of an independent, rational, and pluralistic governance system is the rise of the advocacy environment in and of itself. This results from the fact that an advocacy environment develops perceptions in upper-level decision makers that expertise in policy making rests with advocacy organizations. This illusion can destroy the general basis for confidence in the highly trained and experienced experts who exist on campus and in the academic sector of music nationally.

The advocacy environment creates a situation where advocates spend as much time as possible talking to other non-experts like themselves who are perceived to have strategic responsibilities, this to develop an image of expertise above the level of professional engagement. The question that comes to mind here is to what degree the future will see our professional faculties competing directly with the advocacy environment for the attentions of institutional presidents, regents, etc., on curricular and other educational policies for the arts in higher education.

These questions raise a serious dilemma for us which can only be solved satisfactorily through the development of policy principles and action plans based upon them. This dilemma is as follows: is it better to be ignored and have strategic control with tactical maneuvers limited by lack of support; or is it better to become a political issue as a funding technique via advocacy, lose strategic control, and have tactical maneuver limited by an allotment of resources dictated *de facto* if not *de jure* by those who have achieved strategic control? Is there some reasonable position between these extremes?

## II. FUNDING

*"Of course, economic problems always get solved. Poverty is one such solution. It is 'how' they get solved that is the issue of concern. The*

*'how' of a solution is often determined by 'who' is involved, or not involved, in solving the problem. The who of economic problem solving is usually a question of which institutional arrangements are utilized or invented as part of the solution process. At any given time the political institutions are evolving new solutions to deal with emerging problems. But those political solutions often if not always reflect the prevailing economic order of things. When the economic order begins to shift or to experience structural dislocations, tremendous disorientation of political decision-making can occur.'*

—Gary Gappert<sup>4</sup>

A useful way to look at funding policy and the debate which always accompanies its development is to recognize the constant tension between funding policies which diversify control and those which focus control. Connections can be drawn between this dichotomy and the individual/mass dichotomy. The rise of the advocacy environment also contributes to this funding debate.

It is clear that funding policies follow perceived value. Sometimes this valuing is positive—"I give to the alumni fund because I believe strongly in the value of the work being done in the institution"—or negative—"I give to the alumni fund because I do not want to be perceived as being uncooperative, a stance which might hurt me professionally." The alumni fund example extrapolated into larger policy contexts makes it important for us to evaluate the nature of value creation as an intrinsic result of both testimonial and operational policy. Thus, we must consider and evaluate what policies and funding patterns will create over time the broadest perception of our real value as professional training institutions.

With respect to government funding awarded on a competitive basis, we must recognize that the existence of such funding possibilities creates a complex structure of symbols within any potential recipient group. These are generated by the qualities and attributes which produce participation in the competition. The structure of symbols operative in a competitive governmental funding situation can be contrasted with those which develop in a non-competitive funding situation.<sup>5</sup> Consideration of the kinds of basic government funding structures we wish to emphasize must be pursued at a much greater depth of policy discussion. The question is larger than the provision of needed funds in localized situations. It is also

whether the structure of such provision produces perceived value as a basis for future funding and overall development.<sup>6</sup>

Another set of funding issues revolves around the dichotomy between providing a diversity of opportunity or focusing resources in a more planned system. The central question in this debate is whether policy makers conceive of excellence as something frozen in time in some sort of rating system—a crystallization approach; or, as a continuum, a process which engages a broad spectrum of activity over time—a distillation approach. Although one or the other of these philosophical bases may be convenient for localized funding arguments at any given time, we must also be able to debate these issues clearly and forcefully in a national and comprehensive sense. These policy decisions, especially if by any means they achieve some sort of national formulation, will have the most serious effect on the allocation of resources for the arts in higher education.<sup>7</sup>

### III. PROFESSIONAL TRAINING AND CAREER ENTRY

*“The young intellectual in the United States today very often feels, almost from the outset of his career, the detractions and pressures attendant upon success, the consequences of a new state of affairs, which is encouraging but also exasperating.”*

—Richard Hofstadter<sup>8</sup>

Our society tends to emphasize means over ends, a situation which results from the embracing of technique in almost all areas of endeavor because technique both creates efficiency and recreates the myth of efficiency. We recognize that advocacy/propaganda techniques are able to mobilize strategic policy power without the inefficiency of rational debate. Further, we see a centralization of governance and funding control promoted as accountability, but having a strong psychological base in the passion for control which is one result of a pervasive propaganda environment.

We ask ourselves whether the current situation, if extrapolated, can be expected to enhance or reduce opportunities for serious professional training in higher education, especially at the initial or baccalaureate level. If we see no reduction due to the extrapolation of these factors, do we see changes in the profile of professional training resulting from the interplay of all of these forces? In planning for the future, some valuing must take place about the possible national results of certain directions as they may be played out over time. For example, those who seek a future

with a national focus of resources must consider whether the concomitant removal of a wide diversity of faculties and facilities would, over time, result in a downward spiral in the development of musical culture due to the lack of availability of human and material resources accessible to the entire population. On the other hand, those who call for broader diffusion of resources must consider the possibility that such conditions will so scatter resources and attention that the financial base for excellence will be impossible to achieve anywhere. The policy challenge is determining the nature and profile of a national arts enterprise which we project to be effective in generating both excellence and diversity.

The questions, while focused on the nature of artistic life in the macrocosm, have a great deal to do with the nature of artistic life in the microcosm which we are influencing through professional training. The reason for this is that the policy directions taken on these larger matters will inform strategic and tactical decisions about governance, funding, the nature of policy development, and the various roles of groups in the policy complex. This mix will define the future environment for artists and educators in the arts as well as the environment for professional training.

Another series of issues concerns the relationships between professional training and career entry. An advocacy environment which focuses on heroes and personalities more than works of art does not provide the best possible situation in which to develop improvements in career entry. We feel a twinge when learning that a management which has rejected a chamber music ensemble six months prior to its winning an international competition falls all over itself to sign the group once the competition has been won. The value generation statement made by such a situation is that the quality of work counts for little in comparison to the provision of heroic symbols. The argument that such a system reflects "reality" does not address the issue of whether such "reality" is appropriate or whether it carries a positive value for the long-term substantive development of the arts.

The growing awareness that career entry is a serious problem in the arts has engaged the interests of government arts agencies, especially at the federal level.<sup>9</sup> Any operational action taken by government on this question will have powerful repercussions for policy development at other levels of government. The policy issues involved here have to do with defining the nature of the problem, and then developing the best approach based on the resources available. The danger comes in the tendency of an advocacy environment to support any solution as positive simply because it is presented as a solution by a trusted advocacy source.

Three possible diverse directions which could be pursued on this question are as follows: (1) the primary goal could be to establish local connections between professional training institutions and arts presentation organizations. The focus here would be on the ingenuity of training institutions and presentation institutions in developing the most feasible internship relationships; (2) the primary goal could be to establish internship relationships between "the best" students and "the best" presentation organizations. The focus here would be on determining who was "best" in each category; (3) the primary goal could be the development of an improved job market interchange between training institutions and the field as a whole. The focus here would be on the development of networks for placement, interchange between presentation institutions and the performing organizations about their respective expectations and needs, a virtual by-pass of the internship route.

Perhaps there are other basic patterns which can be developed for addressing this problem. The policy difficulty is that each has its own virtues, each develops a symbology of value that goes beyond the actual parameters of the program, each has professional validity.

The policy decision then rests upon being able to discuss the ramifications of each of these possible directions as it speaks to the need to develop a greater sense of public value for the role of professional training institutions as well as the role of professional presentation institutions. The nature of the guidelines under which a competition for government funds would operate would be markedly different depending on which avenue of approach is chosen. Because of the ripple effect of such a policy decision, the decision would affect future governance, funding, policy development, access, and the status of the professional training community in the policy complex.

Finally, a most serious issue is whether or not professional training institutions are providing curricular and non-curricular education sufficient to generate an understanding in young professionals of the nature of the overall context in which they will work. Are we graduating young professionals who have no basic understanding of the nature of arts policy-making, the policy complex, and the basic policy issues? To the extent that we are not successful in this area, we are depriving our field of individuals capable of participating in policy-making for the arts and arts education who also have a comprehensive understanding of and feeling for what it is to make music. While in the purest sense, a propaganda/advocacy environment has no effect on someone who feels his private affairs are more important than public affairs, there comes a time when the luxury to remain a private worker is threatened by the success of

propaganda/advocacy technique in altering the situations under which such working conditions are maintained. Perhaps reflective thought has always been difficult for most performing artists since doing the arts implies technical action. Whether or not this is true, the professional training community ignores, at its own peril, the need to develop a greater number of young professionals who have a sophisticated policy sense and the will to engage it as a member of the profession.

#### IV. MUSIC IN GENERAL EDUCATION

*“The difficulties which are always met with when one would make music the subject for aesthetic consideration, naturally do not fail to appear here. The difficulty [lies] in the fact that while I would prove by means of thought that sensuous genius is essentially the subject of music, this can only be proved by means of music, just as I, too, can only come to an appreciation of music through the music itself.”*

—Soren Kierkegaard<sup>10</sup>

There is no question that the success or failure of our effort to develop a more musically educated populace will structure the future of serious musical endeavor in this country. There is common recognition of the massive problems which have historically been before us in this area. However, the complexity of the problem has been increased by the rise of the advocacy environment and its impact on the policy complex.

##### A. Elementary/Secondary School Music

Most of us recognize the existence of those policy efforts which could directly affect professional training institutions arising from the current revisions of state requirements for teacher certification now under way in many states. This topic is being dealt with in detail in another focus area of the annual meeting. The papers concerning this topic presented in those sessions should serve as an outline of the major policy issues. However, the relationship of this movement to the announced goals of arts education advocacy groups should be studied seriously as a basis for policy formulation at the local and regional levels.

It is clear that non-professional arts education advocates intend to pursue an agenda which could seriously alter the present structure for providing music education to elementary and secondary students. Whether or not the outcome of this effort seems to be of immediate concern to us, it is important to recognize that the struggle is taking place,

that the goals of all those interested in elementary/secondary arts education are not the same, and that the outcome will have an overall effect on the types, levels, and content of professional training. The outcome will also affect governance and funding policies which relate to professional training institutions.

While the basic issues concerning the advocacy/propaganda base have been outlined under section IV of Part I, there are several common theses which accompany the advocacy environment approach to arts education in the schools. These may be briefly outlined as follows:

- (1) Comprehensive arts education from an appreciation base.
- (2) Fundamental reliance on the general classroom teacher as an introducer of "the arts" to all children.
- (3) The provision, whenever possible, of supplementary performances by "artists" imported from community, regional, or national pools identified by some outside agency or organization.
- (4) An emphasis on art as a vehicle for other learning and the primary rationalization for its inclusion in the curriculum based on such applications.

It is necessary to point out that there has never really been a national policy debate on the educational or developmental validity of these goals which has seriously considered their possible educational, social, and economic ramifications over a long period of time. The advocacy environment counters criticism with the philosophical position that such a national policy, if made operational, will increase the need for arts specialist teachers of all kinds. However, this philosophy has not been thoroughly tested against economic realities which suggest that educational funders are not apt to add such a system to already existing arts programs which are in danger of being cut. Another serious issue is the effect of moving from a national policy based in teaching the arts through doing them to a national policy based in teaching the arts through learning about them. The individual/mass dichotomy is basic to this policy consideration.

By avoiding serious debate on these national policy proposals, we may be destined to confirm the statement attributed to Walter Cronkite that "the genius of the American people is to invent and improve. The defect of the American society is the failure to plan and anticipate."

To be more specific, serious policy debate needs to occur on the ramifications of the following changes which could result from the system being proposed by non-professional advocacy groups:

- (a) The focus of arts education curricular action would shift from the specialist to the generalist. This change would result in the loss of curricular control for professional arts specialists. Because the generalist cannot be expected to become sophisticated about all the arts (especially if the teacher education curricular structures being called for by many states are put into effect) curricular control can be expected to move from the individual generalist teacher to mass marketers of standardized teaching materials. This prospect offers a massive opportunity for integration propaganda and mass marketing.<sup>11</sup>
- (b) A loss of music specialist jobs and/or a need to retrain music specialists now employed can be expected.
- (c) Following (b) we can project the loss of music education specialist enrollment and programs at the college level and the subsequent readjustment of programs, faculties, and funding patterns.
- (d) The structures under which professionally trained musicians are provided for all levels of the education system may be seriously altered. Policy consideration should also be given to the effect this might have on the provision of qualified players for local symphony orchestras made possible in part by the relatively large education system in music. These and other symbiotic economic relationships need thorough evaluation.
- (e) The loss of industrial revenue in music publishing and instrument manufacture leading to more mergers and, as a result, the continuing loss of options for distribution of published work and other diversified economic growth.<sup>12</sup>

It is important to return to the idea that the advocacy environment enjoys a broad base of support in the government arts complex, this driven by natural psychological forces previously discussed. The advocacy approach is also attractive to many who feel that the present system is not effective in producing life-long consumers to the degree they deem appropriate. We do not bring forward this issue to create a specific position. What we suggest is that serious, sophisticated policy consideration be given to the directions which are being promoted, especially regarding their relationship to the future of music in the United States. We should be concerned about the results of a fundamental propaganda technique: that is to ignore what exists and call for a new structure as a basis for agitation. Once the new structure is achieved, what exists can be integrated within it in a secondary role, and usually under conditions which have evolved to a take it or leave it situation for those with connections to be the established system.

The following questions seem appropriate in this regard:

- (1) Can we move from an advocacy base to a substantive base in national elementary/secondary arts education policy discussions, how soon, and under what conditions?
- (2) Can elementary/secondary music specialists and their natural supporters develop counterproposals that are logical, remain based in individual learning yet not defensive about the past?<sup>13</sup>
- (3) What is the role of higher education in this policy effort?

The danger of the advocacy environment is that it promotes its own solutions not as a basis for policy discussion and negotiation, but as the only rational solution. The advocacy environment assumes that the wisest people have already agreed on a solution; it produces the appearance that a broad range of people have been involved in the decision when, in fact, those indicated as being involved may have only been minimally consulted or consulted under such terms that they participated only in an illusory sense. Testimony is not debate. The danger is that the advocacy/propaganda approach assumes no need for debate and it is in this sense that it is the most elitist approach of all, even though in its operational proposals it suggests that its value is in reaching a broader spectrum of the population.

These policy ramifications affect other arts teaching activities at the elementary/secondary level. Policy questions need to be asked concerning the relationship of all the above issues to private teaching, community schools, and other education efforts. The non-institutionalized teaching sector may have the most freedom from the policy complex by its very nature, having few of the direct connections which are necessitated by the institutional format. However, the range of symbiotic connections between institutional and noninstitutional music teaching needs research as a basis for future policy formulation.

## **B. Postsecondary Education**

Postsecondary education has not received as much attention from the rising advocacy environment concerning general education in music and the other arts. Perhaps public awareness of the academic freedom principle has protected us, or maybe it is the fear of confronting expertise. Perhaps it is just a matter of time.

The issue of music in general education and higher education has been an item of serious policy discussion within NASM for many years.<sup>14</sup> The most recent seminar was at the 54th Annual Meeting which resulted in the formation of revised standards and guidelines on the topic. These

will be published in the 1981 *Handbook* and are already in effect due to a vote at the 1980 Annual Meeting. Without replotting ground which has recently been turned, it is important to reiterate the tremendous importance of this area especially as it affects future policy formulation. While individual institutions will have different emphases in their programs which will be reflected in different approaches and different amounts of emphasis on music in general education, it is essential that the aggregate of effort be effective in producing a greater number of lay individuals who not only consume and advocate, but who can also be useful in rational policy discussion and take leadership in various parts of the policy complex.

### **C. Consumerism**

Techniques of mass marketing/advocacy/propaganda are commonly used by those who seek a greater slice of the economic pie. This is the most powerful appeal that propaganda techniques have to any group seeking greater economic reward. This is the general appeal of the arts and arts education advocacy approach and one of the bases for the growth of the advocacy environment. However, we must recognize that the techniques involved produce consumerism basically through the development of a psychological response which reacts positively to anything labeled "art" or to anyone identified as an "artist." The problem then becomes that if anything called "art" or anyone identified as an "artist" is good and worthy of support, then economic logic and human nature soon demands that everything and anything be called art and that everyone and anyone be called an artist. To paraphrase Andy Warhol, in a future developed solely on the basis of propaganda technique, "everyone will be a famous artist for fifteen minutes."

This concept, coupled with the doctrines of efficiency and spectacle combined with attributes inherent to public funding for the arts, raises questions about the potential future of symphony orchestras, opera companies, chamber groups, museums, and other enterprises based upon sophisticated and elegant applications of artistic skill. The question is to what degree techniques employed to generate a mass market destroy the basis for the delineation of excellence.

The advocacy environment and the techniques employed by it places the risk of loss on the individual and favors the marketing system: it provides the rationale for acceptance of a small range of choices with individuals involved as being those choices highly paid, highly promotable, and widely accepted.

The individual approach seeks to develop consumers who are discriminating and who make truly individual decisions based on personal knowledge and understanding of arts disciplines. This places the risk of loss on the marketing system, provides a large range of market choices, a wider diffusion of economic resources, and involves a star system based more on artistic merit. These distinctions and their ramifications for policy are an essential part of our policy formulation agenda for Music in General Education.

## V. ACCREDITATION

*“The basic goals of accreditation are:*

- § to foster excellence in education through the development of criteria, standards, and guidelines for assessing educational effectiveness;*
- § to encourage improvement through continuous self-study and planning;*
- § to assure the educational community, the general public, and other agencies or organizations that an institution or program has both clearly defined and appropriate objectives, maintains conditions under which their achievement can reasonably be expected, appears in fact to be accomplishing them substantially, and can be expected to continue to do so;*
- § to provide counsel and assistance to established and developing institutions and programs;*
- § to encourage the diversity of American education, and allow institutions to achieve their particular objectives and goals;*
- § to endeavor to protect institutions against encroachments which might jeopardize their educational effectiveness or academic freedom.*

*—NASM Handbook<sup>15</sup>*

Accreditation is closely related to the issue of governance in higher education. It also touches many other policy areas directly or indirectly. While the national accreditation system is often criticized, there is no question that this uniquely American system for quality review provides a

mixture of democratic processes and commitment to excellence which assists higher education in the United States. The basis for confidence in accreditation rests on the maintenance of a check and balance system which, in turn, is based on shared governance and involvement. Institutional and programmatic constituents, the professions, and the public comprise this variety of interests.

As times change, accreditation is always challenged to preserve its original purposes. The focus must be on improving quality over time while avoiding policies and procedures which would result in standardization. Overall, it seems that this balance is kept reasonably well mainly because an accreditation mechanism requires the provision of a forum for rational discussion among a diverse constituency. The system provides both access and authority to the entities being reviewed. It is a significant model of self-regulation.

Accreditation must be grounded in substance; decisions on standards and policy must reflect legitimate needs of a wide variety of interests; leadership styles cannot be personality-oriented; actions must be acceptable to a broad range of professional experts. Above all, a posture of objectivity must be preserved.

There are four critical policy areas which face accreditation in the immediate future:

(1) *A. Problematic Future for Higher Education*

The next decade will see disruptive alteration of the national system of higher education. Primarily, this will be due to the effects of the demographic situation on enrollments. There will be greater competitiveness among institutions. This may lead to actions, policies, and directions justified on a survival basis. Many of these policy directions will stir conflict in the higher education community. Arguments on all sides will lead to a call for rewriting standard codes of what is and is not acceptable as academic policy.

Accreditation will be in the middle of this conflict and will play an important role in assisting institutions and programs in working on the changing needs of higher education while at the same time working to preserve the structures, ethics, and resources necessary for quality education.

It is extremely important that accreditation remain independent of government control in order that it may serve this responsibility faithfully. In this atmosphere, accreditation must

be able to maintain a judicial posture based on autonomy. While accrediting agencies working in specialized fields have a responsibility to assist the maintenance of quality within that profession, they cannot be expected to provide direct political interference in local or regional decision-making. In these times of projected difficulty, however, accreditation can and must base its policy directions on the need to maintain quality both by the continuous development and review of standards and by a clear articulation of standards and the reasons for them to those who must make decisions at all levels.

NASM has attempted to prepare for this situation by completing an eight-year revision of its standards for accreditation. One philosophical basis for this revision has been to describe projected outcomes of specific educational processes, leaving to each institution the responsibility of describing and defending its methods and resources for achieving those outcomes. This lengthy revisions process has placed us in a favorable position for dealing with forthcoming events. This posture should enable us to continue to assist quality improvement in professional music education over the country as a whole, even in the difficult times which seem to be forthcoming.

## (2) *Federal Intervention in Accreditation*

The federal government uses institutional accreditation as one criterion for the awarding of generic federal education funds. Many specialized agencies such as NASM also serve as institutional agencies for a number of their member institutions. Therefore, the federal government, through its listing of recognized accrediting agencies, has a direct mechanism for influencing accreditation policy. During the last five years, growing concern has been expressed regarding the tendency of the federal government to extrapolate the mandate given by statute to develop a list of suitable accrediting agencies to a massive review system with ever-expanding criteria which seem to be intrusive in the operation of private accrediting agencies. A commonality of views is not universally shared within the accreditation and education communities and arguments rage back and forth from year to year about various aspects of the federal involvement.

From a policy perspective, the specific details of these arguments are not nearly so important as articulating the principle that the federal accreditation/eligibility connection cannot become a

back door for federal control of higher education policy. Although such control is prohibited by the Higher Education Act and by the Tenth Amendment to the Constitution, the regulatory impulse is strong in any federal bureaucracy. Therefore, arguments center around the appropriateness of the means used to operate the accreditation/eligibility connection. The old adage that eternal vigilance is the price of freedom applies as the higher education community faces continuing debate over proposals concerning these means.

### (3) *State Control of Quality Review*

For many years, most state governments have recognized the national accreditation system as an effective mechanism for quality control and review in higher education. During the last three years, there have been increased rumblings from the states which indicate that this philosophical framework may be crumbling.<sup>16</sup> This is perhaps a result of the increasing propaganda environment which surrounds all education policy, especially as it relates to the passion for control as masked by the concept of accountability.

The higher education/accreditation community seems to be unanimously opposed to any involvement by the states in quality reviews of higher education. A conflict of interest question is posed when a state government controls higher education institutions and also positions itself to review their quality. However, such obvious conflicts of interest can be explained away by propaganda against the non-governmental accreditation system by calling it "private, confidential, in control of educators who simply run an expensive buddy system, a standards application process which inserts itself unfairly in decision-making at the local level," etc. While state control of quality review would initially damage work of the regional associations, there is no question but that it would eventually involve reviews of programs in professional schools as well.

Aside from questions of academic policy and governance, any governmental control of accreditation would raise the expense of the system many times over. It would remove objectivity and place accreditation in the propaganda arsenal of powerful political figures. Most important, there would be no shared governance and equal access to policy-making as exemplified in the current system.

Unlike the federal situation, there are no statutory protections which would prevent the states from moving in this direction. The only possible prevention is unity within the higher education community on the importance of preserving a non-governmental system of quality review and self-regulation.

#### (4) *Proliferation/Fragmentation*

Another policy issue of serious concern is commonly discussed under the rubric of proliferation/fragmentation of accreditation. Simply stated, many large multi-purpose institutions feel burdened by what they feel to be excessive accreditation. The continuous proliferation of accrediting agencies in the medical field is cited by institutional presidents as a particularly galling example. While only 13% of the regionally accredited institutions have more than four accreditation affiliations, and only 1% have more than eight affiliations,<sup>17</sup> it is clear that the size and scope of specialized accreditation must be effectively managed; otherwise, the system can break down of its own weight. The music community has been wise in focusing a broad range of accrediting activity under the umbrella of NASM. NASM is rarely criticized by institutions; its comprehensiveness, effectiveness, and operational approach are spoken of favorably by most chief administrators.

The policy issue is not the details of specific on-campus examples of success or failure in accreditation practice, but rather the articulation of operating principles that demonstrate the responsibility of accrediting agencies to relieve institutions of unnecessary duplication while providing increasingly effective reviews which are supportive of institutional growth. New approaches to self-study, coordination with reviews in the other arts, and the use of technology for more sophisticated interpretation of data are three important future policy areas.

## VI. MEDIA

*"No mighty king, no ambitious emperor, no pope, or prophet ever dreamt of such an awesome pulpit, so potent a magic wand."*

—Fred W. Friendly<sup>18</sup>

While most criticism of the media is related to its content, the work of Marshall McLuhan relegated content to an issue among many, pointing out the psychological influence of the medium itself and developing the

famous phrase, "the medium is the message."<sup>19</sup> The policy debate centers around whether the media should be operated as a mechanism for enlarging the understanding of the individual or as a mechanism for influencing and manipulating the mass. This is the old individual/mass dichotomy with which we started many pages ago. In a sense, national operational policy on this question has long been decided. The commercial media are by and large harnessed to the development of an audience for advertising. They provide the artificial satisfaction of real needs through publicity and the real satisfaction of artificial needs through advertising.<sup>20</sup> "The propaganda of commodities serves a double function. First, it upholds consumption as an alternative to protest or rebellion . . . Second, . . . it turns itself to the spiritual desolation of modern life and proposes consumption as the cure."<sup>21</sup>

In broadcasting, the pop music complex is perhaps the nation's largest revenue producing entertainment system. The success of the pop music/commercial format for radio has enjoyed undeniable success as a mass-marketing tool. It is an almost perfect fusion of the marketing needs of the pop music industry and other industry.

The success of this technique has led to its pervasive use which has, in turn, led to a taste creation system of fantastic dimensions. This taste creation system envelops not only that which is advertised, but also the vehicle which gains attention for the advertised. This symbiosis with its powerful psychological overtones allows the individual to feel that he has aesthetic choice while severely limiting the scope of such choice.<sup>22</sup>

Because the effects of commercial broadcast media are so omnipresent in contemporary society, the only defense against them is through the development of personal awareness of media technique and the development of substantive knowledge, which can be the basis of rational decision-making by the individual.

One broadcast media alternative which deserves our serious attention is the system of public broadcasting, and especially National Public Radio. This publicly-funded system could provide a permanent alternative to the marketing-based formats of commercial broadcasting. However, to preserve this alternative, bases for justifying its support through public funding must be developed continuously. Politically, this is very difficult to do over the long term using the rationale of providing an alternative. Alternatives are not that well understood with respect to the media, and what "alternative" means in operational terms is difficult to define. If defined, the definition is open to criticism as being elite, not providing what the public wants, etc. The policy goal is making public

investment in public broadcasting similar in concept to public investment made in other enterprises which are investments in the future potential of the society. Scientific and medical research are two examples.

Making this argument about public broadcasting is very difficult because progress in aesthetic enrichment is not as measurable as progress in science or medicine; therefore, the tendency is to use the same justifications for its funding as those used for commercial broadcasting. Audience ratings and other statistical techniques which serve as standard means of justifying funding could have dangerous portent for maintaining the ends envisioned at the foundation of the public broadcasting enterprise.

There are numerous broadcast media policy issues which concern professional training institutions. Some of these are as follows:

- (1) Satellite technology and its relationship to mass education, and mass distribution of arts events. Decisions on general policies concerning the content of such presentations can have major influence on public valuing of the arts in higher education.
- (2) Maintenance of a truly "public" system of public broadcasting. Policies concerning the airing of a diversity of national presentation resources along with those historical presentation resources in major urban centers constitute a set of issues which will affect our future. The economic need perceived by major presentation institutions to preserve the myth of their sole credibility as quality presenters of the arts is in conflict with a more national exposition of the quality that is available, no matter what its source.
- (3) The degree to which higher education as a whole and institution in particular will make it a part of operational policy to pay a more significant degree of attention to broadcasting policy, especially public broadcasting.
- (4) The development of approaches to new technological situations such as cable television. Can local, regional, and national cultural resources become an integral part of the cable television system? What will be the role of institutions of higher education in developing this?
- (5) The development of curricular approaches which give greater attention to relationships between music and media. For example, children's programming, opportunities for interconnections between electronic music study and acoustic radio programming, experimentation with new audio and video forms, and the devel-

opment of mechanisms for having creative and experimental work presented in some broadcast media context.

There is continuous frustration expressed at all arts and arts education meetings about the failure of the print media to report the arts in depth. Most reporting is limited to criticism of an event that is past with little in-depth promotion for future events. There is no question that the pervasiveness of this problem continues a negative symbol in the public mind about the relative importance of serious artistic presentation to other entertainment.

This is an area where the rising advocacy environment has clearly had a positive impact: it has generated more general coverage about the arts. Some critics note that such coverage tends not to focus on works of art, but on personalities and the politics of arts funding; however, it may be appropriate to view this situation as a first step which may lead to a greater substantive reporting throughout the country.

Whether any positive approaches to this issue can be made at the campus level is open to question. Perhaps some connection between schools of journalism and schools of music could be the basis of experiments which might lead to a greater understanding in those expected to rise in the journalism profession.

## VII. POLICY DEVELOPMENT

*"Start with what is right rather than what is acceptable."*

—Peter Drucker<sup>23</sup>

*"When I was a naive man, I believed that genuine information is an asset in political activity. But the opposite turned out to be true. Information is needed to confirm that a potential course is right."*

—Illych Ehrenburg<sup>24</sup>

As we have already pointed out, the rise of the advocacy environment in the arts and arts education presents challenges to the mechanism of national policy development that did not exist fifteen years ago. "In a propagandized milieu, communications no longer take place in interpersonal patterns, but in patterns set by the propaganda organization. There is action but no interaction . . . the propagandee and the nonpropagandee cannot discuss matters: no psychologically acceptable communication or exchange is possible."<sup>25</sup>

This brings us to consideration of the relationship between testimony and policy formulation. It is common knowledge among the politically sophisticated that the opportunity to testify before a government panel most often does not provide real access to policy-making. It may provide access to policy discussion, but policy discussion and policy-making are two different things. They are not always related. A typical "control" technique is to develop policy without consultation, formulate an impression that the policy is in response to public opinion—after first having built that public opinion through various propaganda techniques. One of the most important of these techniques is the opportunity to provide testimony in a judicial atmosphere which heightens the impression of seriousness.

While participation in such testimony may serve the public relations needs of those testifying, evaluation must take place on a case by case basis about the real effects such testimony can be expected to have on policy formulation. In other words, it is foolish and counterproductive to participate in testimonial exercises under the illusion that they automatically generate policy influence. Remembering our statement by Moynihan, it is important to consider that "planning activity is often bound up with coercion. The role of propaganda is to render the plan psychologically compulsory."<sup>26</sup> Provision of mechanisms which receive opinion without the opportunity for debate is one technique for doing this.

The following policy development activities are suggested as being important to the higher education community in the arts:

- (1) There is a need to gather information and interpret it. While we must remember that "statistics can never be dialectics,"<sup>27</sup> we need much more comprehensive information about the situation which truly exists in the national arts and arts education enterprise. The kind of interpretation we need is not simply scientific interpretation or statistical interpretation, but also rational, intellectual interpretation as a basis for policy debate and decision. We need to become more sophisticated in converting our information into intelligence through interpretation. Studies need to be conducted not only about the magnitude of our efforts, but also about the intricate web of connections that make our contributions possible. These contributions must be studied as they filter into society as a whole and must touch philosophical as well as operational issues.
- (2) There needs to be a greater awareness of policy issues by the members of our own community. The lack of direct policy re-

sponsibility does not mean that there is no need to understand the issues. Knowledge that problems exist without sufficient knowledge of the issues involved makes many members of our own community willing to accept without thorough evaluation solutions offered by others.

- (3) There is a need to develop philosophical position statements which can be used as a basis for policy evaluation. Long-range development policies are needed at all levels: each institution needs to articulate its policy goals for the arts both on campus and in the region that it serves. Insitutional programs should be consistent with these goals. We must not become so bogged down in internal operational problems that we fail to address those larger issues which eventually have the most effect on the context in which our operational problems occur.
- (4) There is a need to develop sophisticated involvement with policy entities on a policy formulation basis. A basic tendency is to become involved with policy entities purely on a funding basis. While the importance of this cannot be discounted or minimized, to manifest no philosophical interest in basic policy questions makes one ripe for manipulation. Policies concerning relationships with other educational institutions, government education agencies, government arts agencies, other government agencies, the independent sector, and the media need consideration and articulation.
- (5) There is a need for increased research on policy issues in all the arts and arts education based on interconnections with other liberal arts disciplines such as philosophy, psychology, and political science. There is a rich load of intellectual ore here for the taking. Nationally, our graduate programs must prepare some individuals who have sophisticated techniques for comprehensive policy research on education in music and its relationship to other arts and arts education activities. Our current failure to achieve this on a large scale has left us with a gaping technical deficiency in the current policy complex.
- (6) There is a need to develop an increased atmosphere of respect for the profession in all of its dimensions, philosophical and social, as well as technical.

The following framework for policy development is suggested as one possible method of generating policy approaches:<sup>28</sup>

(1) **Begin by identifying**

- (a) current mission, objectives, and operational policies;
- (b) the planning time frame;
- (c) points of leverage and points of vulnerability;
- (d) issues to be faced and factors likely to occur in the planning period;
- (e) make-or-break variables and the assignment of values to each;
- (f) major planning questions facing the individual, the institution, or the organization.

(2) **Consider policy issues by asking**

- (a) based on our mission and objectives, what things can we influence that are critical to us;
- (b) among these things, what degree of influence can we reasonably expect to have and in what sectors;
- (c) what things over which we have little influence must we be prepared to cope with;
- (d) what non-crucial areas should we be involved in for image reasons;
- (e) among all these things, what degree of involvement is reasonable, given our resources?

(3) **Evaluate operational policies by asking**

- (a) is our decision consistent with our mission, objectives, and policies;
- (b) what conflicts might arise in carrying out the decision;
- (c) do we have the resources, financial and otherwise, to support the decision to its logical conclusion;
- (d) do we have the resources, the volunteer personnel, and staff support to bring the decision to a logical conclusion in a professional manner;
- (e) how easy is it to adjust the decision should external or internal events make it untenable?

## **VIII. STRATEGIC AND TACTICAL CONSIDERATIONS**

*“Do not confuse sécurité, the feeling of having nothing to fear, and sûreté, the state of having nothing to fear.”*

—Larousse<sup>29</sup>

*“People will accept your idea much more readily if you tell them Benjamin Franklin said it first.”*

—David H. Comins<sup>30</sup>

Over the years, most professional music training institutions have worked to develop positive relationships with their communities. These long-term efforts have been based in the need for understanding and support of the music program and reflect the mission of musicians to disseminate their art. In the advocacy environment all these historical efforts to build a community base can be negated or seriously damaged if someone or some group can present a plan negative to the policy interests of the institution but so constructed that the institution must go along with the plan or be publicly perceived as negative and/or selfish. This is easily done by appealing to a higher level of perceived need by means of propaganda.

This situation develops the need for greater thought and attention to strategies and tactics designed to protect the long-term viability of the national professional training system in the arts.

Some of our strategic goals are as follows:

- (1) To preserve academic freedom both *de facto* and *de jure*. This includes governance over curriculum.
- (2) To preserve and enhance our ability to prepare highly qualified artists, scholars, educators, and combinations of these. This includes the maintenance of a system of human and material resources within the institution and beyond.
- (3) To preserve the availability of a wide range of programmatic choice at all levels of professional education. This includes a geographic distribution of resources.
- (4) To maintain and enhance our effectiveness in governmental and non-governmental arts and arts education policy development at all levels.
- (5) To develop a stronger economic base for serious musical creation and presentation whatever its source in culture or tradition.
- (6) To place national, regional, and local policy and federal, state, and municipal or county policy in service of these goals in ways which also serve the long-term interests of the presentation/creation sectors of the national arts enterprise.

It is to our interests to pursue strategies and tactics which will establish a more sophisticated and rational policy-making process for the arts and arts education than is now present. We suggest the following as bases for the process:

- (1) Maintaining a principle that policy development shall occur after thorough consideration of the best data about the subject. When this data is not readily available, it should be gathered before major policy directions are undertaken. General recognition must be forthcoming that the language of advocacy is neither a substitute for data nor for rational debate which develops intelligence from data.
- (2) Developing a system for policy formation which moves from the involvement of professionals in the field from the present "input/reaction" mode to a "continuous consultation" mode. This would include developing formal, publicly announced means of obtaining professional consultation from a broad spectrum of viewpoints.
- (3) Providing more equitable distribution of presentation, education, and support interests in appropriate policy groups working at all levels and with all aspects of arts and arts education policy development.
- (4) Developing operational principles for choosing participants in arts and arts education policy groups which recognize that persons selected for policy-making roles should have demonstrated skill in the policy-making process and expertise in the areas for which they are expected to advise on policy.

A rational fight against propaganda is impossible. "Psychological action is too protean, too hard to nail down, and cannot be legally adjudicated. Above all, in legally defending against psychological aggression, one must not deny the freedom of opinion and speech guaranteed by the Bill of Rights."<sup>31</sup>

Since only propaganda can oppose propaganda, we are placed in a difficult position when we come to plan strategy and tactics for preserving the conditions for substantive action on behalf of the arts and arts education. The situation is further complicated by the politicalization of arts and arts education policy-making since every political decision must be judged in relation to its propaganda repercussions and its service to larger political goals.

All this is tied very closely to political techniques for developing government support which are based on making a specific set of conditions a viable political problem. However, this creates a condition wherein focus on the arts turns from cultural issues to political issues. "When a fact has become a fact of opinion, a political fact, it may produce a political problem. Nowadays propaganda is a creator of almost all politi-

cal problems. And most political problems become viable only when propaganda creates them."<sup>32</sup>

The truth of the existence of this situation is borne out by the experience of the field in trying to generate long-term political action in support of education in the arts at the federal level. Rational means are notably unsuccessful. It seems that success can only be had by using the techniques of politicalization and propaganda which have been used successfully by other groups. Therefore, a serious cost/benefit analysis concerning the wisdom of seeking major federal support has both strategic and tactical utility at this time.

It is obvious that there is a problem in taking a strategic position of direct attack on individuals and groups involved in advocacy. In local, rational, and national situations many of these individuals and groups are also arts policy leaders who, having been convinced by the advocacy argument, feel themselves in control of the means to a glorious future.

One major tactical scheme seems to lie in making an evaluation about two important stages of propaganda and the timing of the shift between them.

It could be argued that the advocacy environment is in an agitation propaganda phase. The goal in this phase is to develop awareness of a problem, to create tension which calls for some kind of resolution and which continuously regenerates public discussion. Many individuals are not that uncomfortable with conditions which are evident in the agitation-propaganda phase. Its outward manifestations resemble free debate.

However, when the agitation propaganda phase has been successful, when tension has been raised high enough, and when issues and conditions have been raised to the level of crisis, the agitation phase cannot continue without adverse political ramifications. It is then that massive solutions are proposed: master plans which coerce and change are instituted rapidly to prevent further development of the crisis, and in fact, to solve it. It is at this point of politicalization that those who may be adversely affected sense that they have lost all influence over policy, and that under the new conditions they have no basis for argument, no grounds for redress, no freedom of action. Once decisions have been made in this very brief time span, the phase of integration propaganda sets in and continues indefinitely. Therefore, the actual decision-making stage is but a momentary bridge between the agitation and integration propaganda phases. We are also extremely uncomfortable with the idea of integration propaganda phases. We are all extremely uncomfortable with the idea of integration propaganda since it is obviously grounded in psy-

chological coercion. Yet the integration propaganda phase is almost inevitable if pre-propaganda and agitation propaganda have been successful.

A possible focus for our tactics is to divert the energy of the advocacy/propaganda environment to the development of a rational base for policy-making. The goal would be to prevent the propaganda/advocacy environment from reaching the integration stage by prolonging the decision-making process indefinitely and diversifying the decision-making locations in ways which prevent both the formation of a crisis atmosphere and the formation of a central power base for the advocacy environment. A challenge of the next five years is to maintain real pluralism in the sources of arts and arts education policy. Economic conditions may assist us in this task.

In considering tactical plans, an important political lesson to remember is that it is unwise to raise issues, seeking their politicalization as a mechanism for increasing funding unless one has a vertical organization to follow through, not only on the development of the funding resource, but also on operational oversight of the program that may be developed. Without both aspects, one may have agitated for a situation which in operation turns out to be against one's interests.

There is a great need for the ability to evaluate proposed policies in a reasonably quick fashion. This can only be done by having a set of principles against which policy can be measured. Evaluation needs to consider not only the wisdom of the policy but also develop some judgment about whether the policy articulated is simply testimonial or operational, or what the conditions of transition are between the two.

Tactical responsibilities also include a determination of a style of approach. Sometimes a public crusade is effective; however, quiet diplomacy must not be discounted. Choices must be made between direct opposition or infiltration. It is also important to find means of opposing ideas rather than individuals or groups.

A major style question for us is the degree to which a posture of professionalism and pride in accomplishment should be maintained as opposed to a posture which continues the myth of the poverty and downtroddenness of the arts and arts education scene. Each posture contributes a different nuance to our position in the policy complex.

In given situations, questions should be asked concerning the relative effectiveness of public and private coalitions.

The importance of professional interchange between presentation groups and higher education at the local, regional, and national levels is an essential component of the mechanism for providing intelligence used in the formation of strategy and tactics. However, national and regional organizations in and of themselves cannot replace serious long-term action at the local level.

We should also consider the distinction between sequential strategy and cumulative strategy. Sequential strategy involves ever-escalating pressure to achieve specific targeted objectives. To be effective, it requires a massive administration which oversees the supply and coordination needs of the operation. A sequential strategy is difficult to coordinate in higher education in the arts because the necessary management structure is a voluntary association of voluntary associations. The danger has not become clear enough, and in fact may not be critical enough, to produce the volunteering of time and resources away from the principal goals of each group to the operational degree required by sequential strategy.

Cumulative strategy does not require massive administration and supply needs since small units play the principal role. Over time, pieces are brought together with a certain result that remains hidden to the casual observer until the point when the aggregation makes major gains apparent. A cumulative strategy requires a tremendous amount of disciplined work within small units without the psychological comfort afforded by the conditions of sequential strategy. For example, in cumulative strategy there is no such thing as a series of decisive victories or defeats. There is only the massive improvement of conditions based on the accumulation of successes by small units. This mode may be more reasonable and possibly more effective for the higher education arts community in the current situation.

Transcending the varied issues of strategy and tactics is a basic policy decision. It is whether or not the higher education arts community can manifest the will and the discipline to be a major force in the determination of national arts and arts education policy, including its governmental aspects. Our current overall approach seems to confuse government policy with public policy and deal with all policy through localized funding filters, without any serious attempt at an holistic, national approach to policy development. As a community we seem to become obsessive about this or that task force or committee report, this or that piece of legislation, this or that personnel vacancy, all this without placing these activities in a rational framework which evaluates these events in light of strategic goals.

If a decision is made to move toward a more holistic approach to policy formulation, plans will necessarily develop to deal with the strategic and tactical questions posed above.

Some years ago, NASM articulated several tests for operational policy proposals which were commented upon at the 1977 Annual Meeting by David Mathews, then president of the University of Alabama, and former Secretary of Health, Education, and Welfare.<sup>33</sup> We repeat these statements as an example of the kind of policy evaluation which transcends specific funding and public relations interests and of the kinds of principles which can lead to the formation of specific responses to policy proposals wherever they may be developed. The tests are as follows:

- (1) Does the program maintain and enhance the environment for individual enterprise and creativity in the arts and arts education?
- (2) Does the program maintain and enhance the number of variety of public and private funding sources for the arts and arts education?
- (3) Does the program and its organizational structure foster cooperation among the professional artists, educators in the arts, and supporters of the arts?
- (4) Does the program have clearly defined objectives and credible means of evaluating its achievements of those objectives?
- (5) Does the program provide an effective method, both politically and organizationally, of disseminating and implementing the ideas and concepts it develops?
- (6) Does the program and the organizational structure which supports it reflect an approach which engenders the respect of professionals in the specific field of the project?
- (7) Does the program enhance the ability of all to learn from the arts?
- (8) Does the program educate, does it increase personal understanding as well as provide aesthetic enjoyment?

The general acceptance of these kinds of evaluation mechanisms would allow us, over time, to be pro-active in our own behalf in a manner which transcends the games that are a part of the policy complex. If we cannot do this effectively, both we and the national arts enterprise stand to lose. How much we would lose and in what areas is unpredictable, but that we will lose is certain. Our first job is to convince ourselves that losing is still losing, no matter how many individuals achieve credibility as generals, organizations achieve honors in the conflict, or institutions enjoy the temporary glory of carrying the colors.

## CONCLUSION

This effort to describe the policy complex and policy issues raises serious questions about the future. Thinking about the future carries with it concerns about security. These concerns, though valid, ought not to become obsessive. Working toward a state of total security leads to the self-imposition of a doctrine which is characterized by expansiveness, a tendency to push the subjective boundaries of security outward to encompass more and more problems. This can lead to the problem that the growth of means to respond does not lead to a greater sense of assuredness, but rather to an enlargement of the range of threats that must be urgently confronted.<sup>34</sup>

The problem is not so much achieving security, but maintaining working room. To do this will require a balanced, judicious perspective based on the best possible analysis. We have postulated that the forces against logical analysis and individual development are all but overwhelming. Yet for every action, there is a reaction: there is a growing concern about the erosion of the human spirit that is a product of the mass-marketing/propaganda environment.

Basic questions for us are whether that mood will grow fast enough and traditional resource structure hold long enough to maintain throughout the nation the longterm means for giving the liberating power of the arts to individual persons, this through approaches which go far beyond mere exposure.

The degree of our success in meeting the needs of the human spirit in the development of wise and productive operational policies for the arts and arts education will determine both the long-term foundation of our resource base and the quality of our culture.

## NOTES

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### PART I

<sup>1</sup>Huxley, A., *The Human Situation*, New York, 1977, p. 101.

<sup>2</sup>Levy, A., *The Culture Cultures*, New York, 1968, p. 19.

<sup>3</sup>Dickson, P., comp., *The Official Rules*, New York, 1978, p. 67

<sup>4</sup>Fusfield, D., "The Rise of the Corporate State in America," *Journal of Economic Issues*, June 1972.

<sup>5</sup>Ellul, J., *Propaganda*, New York, 1973, p. 35.

<sup>6</sup>Ellul, J., *The Political Illusion*, New York, 1967, p. 150.

<sup>7</sup>Burnham, D. and McClelland, D., "Power is the Great Motivator," *Harvard Business Review*, March/April 1976.

<sup>8</sup>Moynihan, D. P., *Coping*, New York, 1973, p. 23.

<sup>9</sup>Ellul, J., *The Political Illusion*, p. 64.

<sup>10</sup>Ellul, J., *Ibid*, p. 47.

<sup>11</sup>Ellul, J., *The Technological Society*, New York, 1964, p. 340.

<sup>12</sup>Rivero, "Technique de formation de l'opinion publique," *L'Opinion Publique*, 1957.

<sup>13</sup>Toffler, A., *The Culture Consumers*, New York, 1964. The entire volume presents and contrasts both sides of this argument.

<sup>14</sup>Ellul, J., *The Technological Society*, p. 14.

<sup>15</sup>Ellul, J., *Propaganda*, p. 158.

<sup>16</sup>Ellul, J., *Ibid*, p. 177.

<sup>17</sup>See Gross, B., *Friendly Fascism*, New York, 1980, pp. 260ff; also Ellul, J., *Propaganda*, pp. 166ff.

<sup>18</sup>Aaron, R., *In Defence of Decadent Europe*, New York, 1980, p. 65.

<sup>19</sup>Federal Register, September 22, 1980, pp. 62,856ff. describes revised Arts in Education program for the Department of Education based on comment of the House Committee on Education and Labor. "These proposed regulations revise regulations issued on April 3, 1980. They delete requirements that each project include cost sharing by the grantee, address at least four art forms, and have an advisory committee representative of community resources."

<sup>20</sup>Lasch, C., *The Culture of Narcissism*, New York, 1978, pp. 78ff.

<sup>21</sup>Lasch, C., *Ibid*, p. 81.

<sup>22</sup>Ellul, J., *The Political Illusion*, New York, 1967, p. 104.

<sup>23</sup>Ellul, J., *Ibid*, p. 126.

<sup>24</sup>Netzer, D., *The Subsidized Muse*, London, 1978, p. 1.

<sup>25</sup>Backas, J., "The Controversy Over Quality," *The Cultural Post*, September/October 1980.

<sup>26</sup>The organization is called *Independent Sector*. Formed by over 225 organizations, foundations, and corporations, and chaired by John Gardner, this coalition seeks to strengthen the non-profit segment of the private sector through legislative action, research, and education.

<sup>27</sup>Ellul, J., *Propaganda*, p. 46.

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## PART II

<sup>1</sup>Fosburg, L., "Arts Councils and Arts Education," *Arts and Aesthetics: An Agenda for the Future*, St. Louis, 1977.

<sup>2</sup>Ellul, J., *Propaganda*, p. 37.

<sup>3</sup>Many private foundations and corporations participate both as generators and reflectors of the advocacy environment. The doctrine of spectacle works for them as well as it does for the government sector, perhaps better since spectacle and advertising are so consonant.

<sup>4</sup>Gappert, G., *Post-Affluent America*, New York, 1979, p. 122.

<sup>5</sup>Examples of non-competitive funding are federal Basic Educational Opportunity Grants and student work study funds.

<sup>6</sup>This is a basic principle behind the Challenge Grant Concept.

<sup>7</sup>Toffler, A., *The Culture Consumers*, New York, 1964, see page 202 and following for a discussion of federal tax options and their potential effect on the arts; also

Netzer, D., *The Subsidized Muse*, London, 1978, provides an in-depth study or arts funding from an economist's point of view.

<sup>8</sup>Hofstadter, R., *Anti-Intellectualism in American Life*, New York, 1962, p. 418.

<sup>9</sup>See the Report on the Education, Training, and Development of the Professional Artist and Arts Educator published by the National Endowment for the Arts in December 1978.

<sup>10</sup>Kierkegaard, S., *Either/Or*, Volume 1, New York, 1959, p. 73.

<sup>11</sup>The preparation of TV Teaching Materials has already begun with the Agency for Instructional Television of Bloomington, Indiana deeply involved. Their project, targeted to grades six through nine, is in competition with projects developed by independent producers and by the production group that produced "Sesame Street."

<sup>12</sup>For a description of the implosion of financial power in the book publishing industry, see Thomas Whiteside's articles in the *New Yorker* titled "The Blockbuster Complex" in the issues of September 29, October 6, October 13, 1980.

<sup>13</sup>There is also the need to be supportive of education in the other arts disciplines. For one exposition of the differences among the arts see: Lanier, V., "Assessing the 'S' in Arts Education," *Journal of Aesthetic Education*, January 1978.

<sup>14</sup>NASM has done some basic work on this issue. See NASM Monograph #1, *Papers from the Invitational Forum on the Education of Music Consumers*, Reston, 1974; the Music in General Education section of the Proceedings of the NASM Meeting 1978, Reston, 1979; and *Standards and Guidelines on Music in General Education*, NASM Handbook, 1981.

<sup>15</sup>*Handbook*, National Association of Schools of Music, 1979, p. 22.

<sup>16</sup>Jacobson, R., "States, Dissatisfied with Voluntary Efforts, Weigh Bigger Role in Accrediting Colleges," *Chronicle of Higher Education*, September 15, 1980.

<sup>17</sup>Kells, H. R., and Parrish, R. M., *Multiple Accreditation Relationships of Postsecondary Institutions in the United States*, Technical Report No. 1, COPA, Washington, D.C., 1979.

<sup>18</sup>Friendly, F., "Foreword," *Presidential Television*, New York, 1973.

<sup>19</sup>McLuhan, M., *Understanding Media*, New York, 1964.

<sup>20</sup>Lasch, C., *The Culture of Narcissism*, pp. 72ff.

<sup>21</sup>Lasch, C., *Ibid*, p. 73.

<sup>22</sup>Ellul comments on this: (Propaganda, p. 178) "On this level, too, the more the individual is convinced that he thinks, feels, and acts on his own, the greater the alienation will be. The psychologist Biddle has demonstrated in detail that an individual subjected to propaganda behaves as though his reactions depended upon his own decisions. He obeys, he trembles with fear and expands or contracts on command, but nothing in this obedience is passive or automatic; even when yielding to suggestion, he decides 'for himself' and thinks himself free—in fact, the more he is subjected to the propaganda, the freer he thinks he is. He is energetic and chooses his own action, and the propagandee considers himself a well-organized, fully aware individual when he chooses one of them. Of course, this takes little effort on his part. The propagandee does not need much energy to make his decision, for that decision corresponds with his group, with suggestion, and with the sociological forces. Under the influence of propaganda he always takes the easy way, the path of least resistance, even if it costs him his life. While coasting downhill, he claims he is climbing uphill and performing a personal, heroic act. The propaganda has aroused his energy, personality, and sense of

responsibility—or rather their verbal images, because the forces themselves were long destroyed by propaganda. This duplicity is propaganda's most destructive act."<sup>23</sup>

<sup>23</sup>Tarrant, John J., *Drucker: The Man Who Invented Corporate Society*, New York, 1976 and quoted in *The Official Rules*.

<sup>24</sup>Ehrenburg, I., *Memories 1935–1941*, Paris, 1954, p. 341.

<sup>25</sup>Ellul, J., *Propaganda*, p. 203.

<sup>26</sup>Ellul, J., *Political Illusion*, p. 125.

<sup>27</sup>This remark is attributed to Jean-Paul Sartre.

<sup>28</sup>For an expansion of this outline see Linneman, Robert E., and Kennell, John D., "Shirt Sleeve Approach to Long-range Plans," *Harvard Business Review*, March-April, 1977.

<sup>29</sup>Cited in Brodie, Bernard, *War and Politics*, p. 356 from *Larousse Modern Dictionary*.

<sup>30</sup>Dickson, P., comp., *The Official Rules*, p. 30.

<sup>31</sup>Ellul, J., *Propaganda*, p. 134.

<sup>32</sup>Ellul, J., *Political Illusion*, p. 177.

<sup>33</sup>Mathews, D., "Remarks to the Association," *Proceedings of the NASM Annual Meeting 1977*, Reston, 1978. These statements were first proposed by NASM in response to requests made by the transition team for the Carter Administration in 1975–76.

<sup>34</sup>See Yergin, D. *Shattered Peace: The Origins of The Cold War and The National Security State*, Boston, 1977 pages 193ff.

# REPORT OF THE RECORDER

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## SESSION I

“The Environment for Policy Development”  
James Backas, Consultant in the Arts

Mr. Backas introduced his remarks by distinguishing between national versus federal policy. He confined his paper to federal policy which he defined as a “federal course of action.” He also indicated that policies exist at several levels (national, state, local) and even though they have not always been compatible they have come to be regarded as “public policy.”

In sketching part of the history of federal policy, Mr. Backas indicated that as far back as WPA in the 1930's federal aid for artists existed insofar as the WPA did not *exclude* artists. It was the progenitor of more recent efforts employing artists. (Indeed, WPA was an unemployment program.) In 1965 both the Arts and Humanities Endowments were created. The current budget for the Arts Endowment is about \$1.54 million.

Mr. Backas outlined the tripartite arrangement which exists in the White House, Congress, and the federal agencies. Each has some responsibility for arts programs and/or proposals, as follows:

<u>White House</u>	<u>Congress</u>	<u>Federal Agencies</u>
1. Domestic Policy Staff	Committees:	When policies are established by
2. National Security Staff (cultural exchanges)	<i>Authorizing</i>	Congress, it assigns their implementation
3. Office of Management and Budget (shifts priorities involving money)	House	to an Agency (e.g. National Endowment
4. Federal Council on Arts and Humanities (17 primary agencies that have arts components)	Senate	on the Arts; Office of Education).
	<i>Appropriating</i>	
	House	
	Senate	
(Can Initiate or Block Policy)		

Mr. Backas indicated that one reason for the increase in the budget of the Endowment has been due to its status as a separate Agency. Funding

for the arts-in-education, on the other hand, has suffered because arts education is "an almost nonexistent concern in a huge Education Agency."

A description of the work of lobbyists in all three arenas followed. The task of the lobbyist was described as that of convincing legislators to adjust their priorities. However, to become a priority money must be taken away from one area to be given to another. Since legislators must get reelected lobbyists must propose what is good for legislators to do (a) politically, (b) financially, (c) socially.

Agency Heads, on the other hand, must understand and respect the needs of legislators as well as artists. They are "brokers between the two." Their task is to translate proposed arts policies into appropriate action that will fit government.

In the final analysis, when lobbyists and/or Agency heads have been successful, they have helped to establish priorities as they have convinced legislators to recognize those needs by writing bills for their purposes, and allocating funds.

When the National Endowment for the Arts was created and became an instrument of public policy, its staff affirmed several principles. They have adhered to these principles ever since:

- (1) the support of excellence
- (2) a high level of professionalism in grant-making
- (3) non-interference with grantees
- (4) non-domination of grantees (no more than 10% support for any project so that government could not be construed as a major partner)
- (5) relative freedom from political pressures

In particular the Endowment supports and encourages professional career artists and arts institutions. It uses federal money to stimulate increased private giving. It tries to make professional art more available to the public.

In the process, however, arts education has been neglected. It has not been where the Endowments have put their money and they have no wish to do so. Mr. Backas contended that the Artists-in-Schools program is not arts education. He stated that (similar to the WPA) these programs are employment programs for artists that are designed not to interfere with their work. Neither is the professional training program, through which museums, dance companies, and other organizations train professional artists. Neither of these are programs for higher education, *per se*.

If arts education, therefore, is not part of the NEA then it reverts to the Department of Education. Mr. Backas contended that the Department of Education will not intrude on the educational prerogatives of the States until something extraordinary happens (as was the case with the surge of interest in math and science resulting from Sputnik.) Or, federal policy may emerge if influential Congressmen take it on. Currently the arts-in-education are not national priorities because Congress has not "heard about them." The question is a minority concern, and the minority has not made it a priority among the majority.

Mr. Backas concluded by recommending that arts educators work on local and state levels, particularly as NEA is not authorized, nor does it have the money, to deal with arts education. Additional areas for effort among arts educators, he remarked, include:

- (1) cultural exchange
- (2) arts at the community level
- (3) the *for-profit* arts sector

At the conclusion of his remarks questions from the floor included the following:

- (1) How can government create policy for the "for profit" arts sector?

*Answer:* Look to Europe. Government might underwrite or invest in film-making. As an example, the literature panel has urged NEA to invest in small, quality publishers whose current practices are determined by the marketplace, resulting in a "throwaway, plastic society."

- (2) Since arts education is a broad field, would it be advisable or possible for the Endowments to get into the "coming artist" level?

*Answer:* It might "segue into career entry artists" because the institutions with which they are involved (e.g., museums, second ballet companies) are now doing this. The Endowment could become a strong advocate for the arts or the Department of Education.

- (3) Has the liaison position between NEA and DE been dropped?

*Answer:* It has been replaced by a committee. It is in a "holding pattern."

- (4) The Chicago Symphony has a budget of \$13-14 million and proceeds from the sale of seats cannot cover this cost. Neither can NEA help to meet the inflationary spiral associated with the func-

tioning of a major orchestra. As performance has no real large-scale constituency the symphony must try to produce audiences that pressure legislators. Do you have any suggestions on a link between educators and performers that might improve this effort?

*Answer:* Work on audience development should happen at the State and local levels. Some of this has already brought about incredible change. Arts Agencies at the State level have had an average 25% rise in support. The grassroots are listened to.

## SESSION II

### “The Federal Role in National Policy”

Martin Engel, National Institute on Education

Mr. Engel outlined the progress of federal support to education and to arts education. The largest funds came about in 1965 when \$100,000,000 per year was allocated to research and development. From 1965 and for a few years thereafter the main interest in arts resided within the Office of Education in the Arts and Humanities Bureau headed by Kathryn Bloom. For two to three years about \$2 million was available. It tended to be research and development money, but loosely construed. (For example it funded the Yale Seminar on Music Education and the Tanglewood Symposium.) It was an interim, holding pattern, anticipating the funding of the two Endowments. The available funds were not tied to requests for proposals and not based on a rigorous policy.

Under President Nixon a cutback in domestic funding resulted in a newer model for education under which more of a research emphasis was required without the infusion of massive amounts of money. This resulted in the establishment of the National Institute on Education. Mr. Engel's own appointment was to deal with the Arts, without identity as such.

In 1970 the Bureau of the Budget determined that the arts money at NIE was not being used effectively. It was transferred to the Endowments which, by that time, had been operating for approximately three years. In addition, the arts funds at the Office of Education also disappeared to the Endowments. These transferred monies, in part, helped to launch the Artists-in-Schools movements.

Somewhat later, under Commissioner of Education Ernest Boyer, some funds (\$1.25 million) were restored to Arts and Humanities.

Mr. Engel's discussion then moved to the issue of policy. A policy, he stated, must be responsive to needs and built upon premises. Activities

growing out of policies should be realistic and goal attaining. Policy governs activities.

In government, however, this is "pure myth. None of that ever takes place." Policy decisions tend to look for data to justify them instead of the other way around. Policy is public rhetoric (changeable as to public expediency) of the political group in power. It sometimes even serves as justification for the acquisition of power.

The audience was admonished not to be "seduced by the slogan 'we need a national/federal policy.' The issue is control over dollars and territory . . . not one of the establishment of 'coherent policy.'" Also, since there are a vast number of units within government, each has implicit and explicit agendas which must be understood.

In Europe it is appropriate for government to play a major role in the arts, Mr. Engel remarked. That it has never been the case in this country is partly due to the fact that government in this country is "crisis oriented." It responds only to great national needs. The dominant philosophy has been "less government is better government," so there is a reluctance on the part of government to intrude too forcefully in arts affairs.

He suggested that arts funding at the federal level may be appropriate because of the relationship of the arts to the gross national product, but this is an area that has not been fully explored.

On the subject of the arts-in-education Mr. Engel concluded that the National Endowment has no mandate to enter the education domain except for its current practice of placing artists-in-residence in "educational institutions." This was a direct result of money becoming available for education in general during the Kennedy and Johnson administrations when the federal government did begin to intervene in education in an effort to compensate for educational deprivation.

The placement of artists-in-schools, therefore, was justified by that concern for the quality of education.

However according to Nancy Hanks, former director of NEA, artists-in-schools has not been education but *residency*, even though the head of the program claimed tremendous educational impact as a result of the presence of artists for extended periods of time. The position of the Endowment, according to Mr. Engel, was that more money should be transferred from the Office of Education to the Endowments based on earlier precedents. The Endowment looked upon the "mediocrity" of arts training and felt that teachers were "third-rate professionals." They

wished to place *real* artists in the schools. The philosophic position was further abetted by the declining economic conditions in schools since it was far less costly to use artists-in-residence in place of regular teachers in many school systems.

In conclusion, Mr. Engel commented upon the conservative mood in federal and national thinking that has "been coming since 1973." Thus the recent election results were "more symptomatic than dramatic." Whereas under Presidents Kennedy and Johnson tremendous money became available, as the economy has tightened in more recent years and inflation has risen, the "halcyon, rosy days of the past will not exist for the foreseeable future." The richness of resources essential for cultural support continues to diminish, and more lobbying will not produce different results. In fact, should the Department of Education continue under the Reagan administration it will assume an even more corporate, business-like efficiency which will have great impact on funding for the arts and the arts-in-education.

A brief General Session followed in which Joseph Prince, of the National Endowment on the Arts, applauded the breaking down of the dichotomy separating artists and arts educators which, he said, was occurring in both programmatic and philosophic ways within the Arts Endowment.

## **SUMMARY OF DISCUSSION GROUP JEFFERSON**

**Monday, November 24 - 9:00 AM**

This session's discussion revolved around two main themes. The first suggested that, instead of discussing procedural and funding matters, NASM should be examining its own fundamental principles. Clarification of our basic goals in teaching and helping others to understand music must be our first priority. Music should play a more prominent role in the development of America's values. Several speakers stressed the importance of viewing music education (and thereby arts education) qualitatively. The importance of, and values inherent in, the arts needed to be articulated more forcefully. The second theme centered on ways in which the arts might mobilize themselves politically, hopefully eliminating the fragmentation of splinter groups that now purport to speak for the arts and the arts-in-education.

It was also suggested that persons responsible for spending public dollars cannot think of one art, alone; that the arts must band together in their own self-interest.

Several speakers commented on the adoption of grantsmanship techniques whereby passing fads and fancies become the basis for funding and for funding appeals.

Another major point was introduced which emphasized that pressure would have to be brought to bear upon legislators, particularly at the State and local levels, concerning the importance of training in the arts for artists and arts consumers alike.

An agenda for the future might consist of making more apparent to public officials the role of the arts as a service industry (professional training) with community involvement (both civic and social.) Presenting the arts as potent factors contributing to consumer buying power, as well as creating opportunities for employment of professionals and non-professionals alike, might be a valuable strategy for the arts to use in dealing with public officials responsible for funding.

## SUMMARY OF DISCUSSION GROUP HAMILTON

Monday, November 24 - 9:00 AM

Some members of the group addressed the fact that although there is little arts activity at the federal level, still there is *some*. NASM members were urged to act as advocates and to inform legislators that educators are another kind of arts resource. In this respect, healthy cooperation between the various arts can work.

Others were of the opinion that there is a feeling of helplessness and powerlessness among arts groups, and that NASM should create some guidelines to help its constituent members, many of whom are "naive" in matters of public policy.

The question of where to direct our efforts was raised, inasmuch as the arts-in-education are bandied back and forth between NEA and the Department of Education. Once again, it was noted that only a coalition of arts organizations can have a desired effect. The Executive Director of NASM was commended for his articulate statements, but the dichotomy between artist and educator still remains.

One suggestion was to clearly identify the mission of NEA with that of ministering to the needs of the professional artist. The Department of Education would then have the responsibility for dealing exclusively with the arts-in-education.

At the conclusion, as in other sessions, it was felt that in spite of everything perhaps the best route for the future was to be found at the State and local levels.

### **GENERAL SESSION**

**Monday, November 24, 2:00 PM**  
**NASM Executive Committee**

Robert Bays spoke on the issue of governance and raised the following questions:

1. Who speaks for the arts? Is it professional organizations like the symphonies and opera companies; the arts councils; public personalities; conservatories; colleges; universities?

2. Who determines arts curricula? In some states, he remarked, this is out of the hands of faculty. The concept of faculty control, he suggested, is vital.

3. Who determines repertoire on college campuses? Does it make any difference? What is the extent of academic control in this area? (It should be noted that repertoire was defined to mean not only performance materials but literature played in music appreciation and other lecture classes.)

4. What role should the private sector play in governance? How important is its contribution? What will be the impact of corporate support in the future, particularly as the acceptance of public responsibility for funding by corporations of the arts is growing?

Thomas Miller spoke about funding. He remarked that the size of NASM schools' collective budgets represented a staggering amount of money. This, he contended, has an impact on how the public should perceive us. He voiced concern about the level of private and state funding which appeared to be diminishing at the same time as those who already receive a lot of money tend to get more out of the smaller pool. There was a "symbolism" inherent in this. Finally, he asked who, and to what extent, is our agenda being determined by those who give money—public or private. Asserting that we must determine our own agendas, we have to make known the relationship between our agenda and the public good.

Donald Mattran, on the subject of professional training and career entry, contended that the objective of these sessions should not only be consciousness raising but should propose a course of *action*. He commented on the urgency our present students feel, the urgency of the feelings of the prospective students, and the negative effects on enrollment caused by changes and shifts in public policy. He further suggested that a national/federal policy on career entry does not exist. Since our collective voice on the national level is small but on the local, regional, and state levels it is strong, he asserted that policy development on these local levels could be affected by initiative and imagination on the part of NASM institutions. A possible study by NASM on available jobs, career attrition and development—a substantive study of the music fields—to present to local authorities in the public and private sectors might be a significant contribution by NASM to the raising of public consciousness.

Robert Glidden addressed the issue of Music in General Education. He raised nine points:

1. *General Education on Campus*. What do we do to influence this? How do we attract students to our own courses? What policies of the University and/or Music Departments foster or discourage music in general education?
2. *Caring About Music*. What will influence those who don't?
3. *General Attitudes on Campus*. Are faculty less interested in the arts now than they once were?
4. *Competition*. What should be the relationship between our musical groups and those brought to the campus from outside?
5. *Criticism of elementary and secondary education*. What can we do about this?
6. *Advocacy Efforts*. What types of efforts are appropriate and/or might be effective?
7. *Aid to Music and Arts Students*. What "carrots" can we provide music students? (The recent Educational Testing Service Examination and Scholarship Systems were cited.)
8. *Longitudinal Research*. How can we most effectively use time in our schools? What techniques are most effective?
9. *Objectives*. What can NASM do to help us formulate objectives that are not only of the moment?

## **SUMMARY OF DISCUSSION GROUP JEFFERSON**

Monday, November 24, 2:30 PM

The afternoon session dealt extensively with participants' views on music in general education and how concentration in this area of music teaching might influence American society's views about serious music. It was strongly agreed that both intensive performance training and general music educational needs must support one another.

Participants indicated the need for a clear policy enunciated by NASM in its *Handbook* or in guidelines for approval of programs on goals for music in general education. A majority of participants indicated that they are now in the process of reevaluating their role as music departments within the framework of general education with an eye toward making music courses more of an integral part of emerging curricula at their institutions. Action in this area, rather than talk, was stressed.

## **SUMMARY OF DISCUSSION GROUP HAMILTON**

Monday, November 24, 2:30 PM

The question of governance in the arts resulted in many comments critical of the politicization of the Arts. In some States, arts panels are not composed of informed persons in the arts. Mention was made of the "strings" that are often attached to grants. A comparison with Europe, in which quality is assumed to be the chief criterion for support, was made, as opposed to this country in which it was asserted that "we give up artistic control for the sake of funds."

A suggestion that a Department of Cultural Affairs be established was met with criticism that it would not result in anything different than that which now exists. Fears were voiced about domination by government although some felt that the arts should be nurtured as are professional sports. It was further suggested that we need to concentrate on articulating the role of the arts in the quality of life. Again a parallel was drawn with Europe which, even as it was recovering from destruction, still had money for the arts. The role of corporations, supportive of the arts in their own self-interest, was also mentioned.

The group returned to the often stated idea that artists and arts educators have not built a strong enough case for the value of music to the individual. It has not been documented in research and, more important,

has not been accepted by legislators. The function of NASM as an "awareness raising" organization rather than a lobbying group was discussed at length. Once again, several reminded colleagues that NASM schools are major contributors to the well-being of the arts. Concerts, budgets for training young artists and arts educators, and associated expenditures represent (as noted by the Jefferson group) a considerable investment in the arts in American life.

The group reiterated a call for music to affect the general public, including perhaps courses for those interested in the development of public policy. The notion of a coalition of arts groups including a grassroots appeal for support was raised once more. Another suggestion was that arts groups combine with larger education organizations to press for increased support although some felt that the arts would be lost in such a combination.

In the area of career entry the point was made that institutions of higher education do not necessarily prepare students for entrance into their chosen careers. We have an "opportunity to develop possibilities that transcend the campus," it was stated. Newer and more internships and apprenticeships might be developed by colleges and universities.

At the Summary Session on Tuesday when the subject of music in general education occupied most of the allotted time, President Bays indicated that the College Music Society was beginning a major project searching for exemplary teachers in order to highlight what it is that makes them so. Most participants repeated the request that NASM revise its Standards for Music in General Education in the *Handbook* to emphasize this vital part of the education of our young people. Although some felt it might not be the prerogative of NASM to establish rigid standards and that it would not be an appropriate forum in which to take a philosophic position, most appeared to feel that NASM needed to highlight this area and strengthen the existing statement in the *Handbook*. A "real intensity" on this issue was felt by many, especially "as standards are known and published music administrators can use these with their respective academic administrators." The task of music departments was said to be to reach one hundred percent of the population. Beyond the accreditation of music major programs for which we have legal responsibility, participants felt that there is a decided link between general education and that of our own students as the role of music majors is to make clear the importance of music in human life. The meeting concluded with a question which began, "After accreditation, what. . . .?" What should the role of NASM be in exerting leverage on a variety of issues felt by members to be compelling, including that of music in general education.

## GENERAL SESSION

Tuesday, November 25, 9:00 AM  
NASM Executive Committee

Lawrence Hart continued the presentations of NASM Executive Committee Members. In his prepared remarks on accreditation he indicated that policy may often result from a mix of happenings. However, three usual policy agents prevail:

- (1) *The States*. Mandates in certain States now include reading and special education. In addition, Quality Assurance Programs have been introduced which concern themselves with curricula and tests for screening music educators. As an example, the State of North Carolina has introduced a three-year probationary period for teachers with a three-way evaluation at its conclusion—to be conducted by the State, the College, and the locality.
- (2) *Socio-Economic Conditions*. There has been an increase in the average age of undergraduate enrollments. Dropouts are returning and adults are coming back for retooling. New degree programs are being developed but the difficulties with these include (a) maintaining the integrity of music departments while servicing new student needs, and (b) finding employment for graduates.
- (3) *Business/Management Procedures adopted by institutions*. There are increasing attempts at measurement of productivity, increased teaching loads, and elimination of many courses.

Mr. Hart commented on recent developments involving the efforts of private educational institutions to obtain more public support while public institutions are vying for private, corporate and foundation support—once the province almost exclusively of the private sector.

Bruce Benward commented on some questions concerning graduate music education. He noted that this Annual Meeting had adopted a statement which advocates that a "community of scholars . . . sufficient in size and scope" be available for graduate students. This "critical mix" of students and faculty is seldom discussed. He suggested that requirements for the doctorate are enhanced by frequent contact between students. While the new NASM standards do not ask for a minimum of students in each program they do insist upon a "period of continuous, concentrated study." NASM has no minimum number of students required but will, in the future, become more concerned about a "critical mix". Mr. Benward reported that 46% of NASM members have graduate programs with students numbering 1-25; half of those have only 1-10 students. With con-

tinued decreasing enrollments signified by these figures it is more likely that budget cuts will be the result. In a section of his remarks entitled "Keeping Up with the Joneses," Mr. Benward pointed to the motivation for establishment and sustaining graduate programs. They represent prestige. Moreover, executives can point to success if a graduate program is initiated. However, schools with strong undergraduate programs would be better to keep these and not elect to dissipate resources with small, weaker graduate programs. Among the perils he cited were:

(1) *Cost*. A complete set of courses is required, often mandating substantial new faculty. Two to three full-time faculty, overall, would be minimum.

(2) *Quality of Faculty*. Faculty originally hired for undergraduate programs might not be qualified to teach graduate courses.

(3) *Library, Physical Plant, Equipment*. The Library may lack sophistication, for example.

Executive Director Samuel Hope drew the attention of the participants to the five points on the media presented in his draft paper. He illustrated by the example of National Public Radio's show "A Question of Place" which utilizes sound in an innovative way. Where there is a lack of funds, he commented, we can compensate with imagination, as in the case of this particular program. Mr. Hope commended the new head of cultural programming at National Public Radio, Mr. John Bos, for his cooperation with NASM.

Summarizing the needs of higher education in terms of policy development for the arts and the arts-in-education illustrated by the six points in his paper, Mr. Hope stated that strategic questions are not as difficult as tactical points in order to achieve an objective. For example, "does one create an uproar? Even if attention is obtained, does it generate long-term interest which will grow in its effectiveness?"

Strategies are almost impossible to formulate on a national basis, he opined. This should be our most serious intellectual exercise. He advanced the idea that NASM must think of strategies increasingly in local terms as well as national. Finally, strategies that are *cumulative* as well as *sequential* need to be developed and assessed.

## SUMMARY OF DISCUSSION GROUP HAMILTON

Tuesday, November 25, 9:30 AM

Responding to the question of the influence of the State on policies concerning accreditation, there was a belief on the part of some that State

review too often results in organized academic resistance. Where the State has its way, however, it tends to level institutions and to produce undesirable homogeneity.

In the discussion concerning the proliferation of graduate programs, comments reflected agreement about Mr. Benward's statements on the "critical mix" while others felt that some small programs may excel because they *are* small and offer highly individualized attention to students.

The media were criticized for their failure to cover cultural events on college campuses. Also, the cost of advertising in the media was felt to be too high. Some reported modest success by attempting to understand the problems of the press, prioritizing events for their consideration. Others indicated that the purchasing of advertisements *can* affect coverage in spite of the claimed separation between editorial and advertising policies of the media.

Specific strategies for higher education advanced by the group included:

- (1) An NASM study of employment opportunities in music
- (2) Strong support in the National Endowment for the Arts
- (3) Moving toward a coalition with other arts organizations
- (4) Increased support of professional programs for training the gifted and talented beyond the secondary school level in addition to increased support for professional training, in general.

## **SUMMARY OF DISCUSSION GROUP JEFFERSON**

Tuesday, November 25, 9:30 AM

Returning to the theme of having NASM address philosophic rather than procedural issues, participants urged that the organization concern itself with what it is able to do through the accreditation process to influence the growth of music in education.

There was some concern that a bureaucratic restraint now exists within NASM; a sense that there is an unwillingness to "take a first step that is bothersome." There was also a desire voiced to have NASM be an advocate at the State level with regard to certification of music teachers.

An opinion to the contrary was voiced insofar as the accreditation role of NASM seems to follow practice rather than lead it. The contribution of NASM has been through interaction at annual meetings. It is at the

grassroots level, stemming from these meetings, through which public policy will evolve.

On the side of action, NASM was urged to recognize its "dual mission": to represent institutions and to protect their policies; and play a larger role helping to project new policies into the state and national scene. An "enlightened belligerence" might be one way of opposing State educational policies that are harmful to music.

There followed a lengthy discussion of the various acronym groups involved in the arts-in-education, their relative ineffectiveness as a body, and another appeal for NASM to develop both sequential and cumulative strategies demonstrating its political astuteness outside and within the organization with particular regard for operational policies and practices which grow out of these strategies.

Summing up the discussions by the combined groups at the final sessions on November 25, Mr. Novak wrote:

"It seemed that participants' concern for national policy was centered mainly on concern for favorably influencing federal financial support. There was little discussion or serious consideration of basic *educational* policy. Perhaps this was due to the effectiveness of the first two presenters who spoke almost exclusively on the nature and mechanisms of lobbying in Washington."

First discussions reflected discouragement and confusion. The arts are not perceived in Washington as needing substantial federal intervention *vis a vis* defense, welfare, etc.

Education is lost in the shuffle among the arts advocates; we are not unified regarding our needs. We would all like money, but for what purpose: As an alternative, many advocated a long term strategy for affecting national policy by concentrating on state and local policy where it is easier to have an influence.

The surprising lack of intensity of ideas and feelings regarding the central theme of policy development and the great concern for more immediate problems of funding points to the difficulty that faces NASM in trying to unify its efforts toward developing a coherent, cogent, effective thrust at the national level on policy and decision-making.

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**Samuel Hope**

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# APPROACHES TO FACULTY POLICIES

*Chairman:* Peter Ciurczak, University of New Mexico

*Associate Chairmen:* Charles Bestor, University of Massachusetts; Lawrence DeWitt, Miami University; Peter Gerschefski, University of Tennessee at Chattanooga; Theodore Jennings, Grambling State University; James McKinney, Southwestern Baptist Theological Seminary; Dennis Monk, Central Michigan University

*Recorder:* William Tarwater, Southern Illinois University, Edwardsville

*Associate Recorders:* Larry Edwards, Grand Valley State Colleges; Vincent LaGuardia, University of Denver; Jack Schwarz, Biola College; Richard Sieber, University of Arkansas at Little Rock; Greg Steinke, Linfield College; Stephen Winick, Georgia State University

*Bibliographer:* Maureen A. Carr, Pennsylvania State University

*Presenters:* Donald Bailey, Houghton College; David Boe, Oberlin College Conservatory of Music; Paul Boylan, University of Michigan; Stephen Jay, Saint Louis Conservatory of Music; James Moeser, University of Kansas; Marceau Myers, North Texas State University; Wayne Sheley, University of Alabama; Ralph Verrastro, University of Georgia.

## RATIONALE

NASM has maintained a long-standing involvement in issues of faculty policies. During several past annual meetings, discussion has focused on various aspects of this concern.

As academic life becomes more complex, and as current fiscal pressures impinge more and more directly into personnel concerns, there is increasing need for a comprehensive review of the most salient issues which concern faculty. Those new to administration as well as those with more experience express continuous need to improve their understanding of these complex issues. NASM is committed to serving this need in the context of the Annual Meeting.

## OBJECTIVES

- (1) To discuss in detail four faculty issues. The approach should combine the philosophical and the practical, and should focus specifically on special problems in schools and departments of music.
- (2) To add to our body of literature concerning the evaluation and development of faculty members.

## FACULTY HIRING

DAVID BOE

*Oberlin College Conservatory of Music*

Marceau Myers and I have been asked to describe the hiring procedures in effect at the institutions each of us represents. Inasmuch as our two schools differ in corporate structure, program, and governance systems, it was hoped that we might offer contrasting views on the problems faced by schools and departments of music in organizing and carrying out a faculty search. We may well find, however, that in respect to hiring procedures we share more common features than differences. In any event, it is hoped that the following brief observations will be useful to our ensuing discussions.

My own observations on faculty hiring will reflect the experience of seeking faculty for a school of music that is privately endowed, undergraduate, serving a select and diverse student body, primarily performance-oriented, and conjoined with a liberal arts college. Perhaps more significant in relation to this discussion is the extent to which faculty at Oberlin have the responsibility for participation in major administrative decisions. A long and much prized tradition of faculty governance and a high regard for the democratic process in decision-making require the ability of the music executive to function as a "first among equals".

Personnel recommendations are the responsibility of an elected faculty council, consisting of seven members from the teaching faculty in the Conservatory. This group is chaired by the Dean who may also vote but who has no power of veto. The President also attends meetings with vote. The faculty council is charged with making final recommendations in regard to authorization of positions, hiring, establishing salaries, promoting, reappointing, and terminating. These recommendations go directly to the President, who has the by-law authority in most cases either to approve or reject the recommendation. That authority extends to the allocation or reallocation of faculty positions as well.

Before a position can be authorized or allocated, a self-assessment and evaluation of staffing needs must take place. It has been pointed out in previous NASM sessions on this topic that this self-evaluation may be the most crucial step in the entire recruitment and hiring process. Ideally, the process of self-review within any institution is on-going, but the occasion of a faculty vacancy surely warrants a special assessment of existing strengths and weaknesses within the teaching staff as they relate both to the goals of the curriculum and to such personnel considerations

as faculty development and productivity. The process of review should take into account all anticipated changes in staffing in the ensuing five year period or longer, and the possibility of giving new or differing assignments to existing faculty that might better utilize potential strengths or minimize areas of weakness. This self-assessment becomes even more critical during periods of financial retrenchment or when there is a freeze on faculty size. As is pointed out graphically in the final report of the Carnegie Council on Policy Studies in Higher Education, *Three Thousand Futures: The Next Twenty Years for Higher Education*, curricular change in the past has typically been the product of growth, taking place through addition and seldom by subtraction. The management of dynamic and fluid programs over the next two decades will become extraordinarily difficult. One of the recommendations of the report is that institutions would do well to identify and hold "some percentage, for example, 10, of their faculty positions in temporary or short-term appointments."<sup>1</sup>

In institutions where decisions affecting the authorization and description of faculty positions are arrived at by democratic procedures or through consensus among veto groups, it would seem important that there be procedural safeguards which will prevent a kind of constituency control of programs that would accomplish little except to preserve the status quo. To a satisfactory degree, this problem has been alleviated under the Oberlin system by a faculty council rubric which requires that a member of the council be absent both for the discussion and the vote on any issue which affects that person's own department or colleagues within the department. This rule has also had the salutary effect of discouraging constituency voting among the faculty in elections for membership to the faculty council.

### **THE SEARCH AND SELECTION PROCESS**

For the next few minutes, I would like to look at the search and selection process, not in any exhaustive manner, but rather to touch briefly on some of the "nuts and bolts" aspects and to look in a little more detail at some of the procedures that seem to have undergone the most change in recent years.

The identification of the person or group of persons who will be responsible for developing a pool of candidates and identifying finalists is an important decision. At Oberlin this responsibility is generally delegated to the chairperson of the Conservatory department in which the vacancy exists. Where the vacancy falls outside of or crosses departmental lines, such as in conducting, an *ad hoc* search committee might be formed. The chairperson, with the assistance of departmental colleagues, is responsi-

ble for augmenting the posting and advertising procedures already in place and common to all openings in the institution, for corresponding with and phoning reference persons, for coordinating the on-campus visits of finalists, for convening and coordinating student advisory committees, and finally, for ranking in order of preference the finalists for action by the Council. Most of these duties are carried out in consultation with the Dean, and member of the Council are directly involved in most of the activities associated with the campus visit by the finalists. Some related items:

*The Position Posting.* I think we are witnessing a healthy trend toward position descriptions which contain more precise and detailed information. It is essential that these position descriptions be as complete and accurate as possible so as to discourage or preclude the kinds of applications the institution has no intention of considering seriously. If, for example, in recruiting for a singer, a mezzo soprano is sought, it should be clear in the posting whether or not other voice types can be considered. If they can be, it is good to include a phrase such as "preference given to . . . ." If not, the posting should say so explicitly.

Many candidates are likely to hear about the position through some abbreviated version of the posting, such as an ad in the professional journal, notice from a placement bureau, or by word-of-mouth. For this reason it is good to include a copy of the complete position description along with the written acknowledgement that an application has been received. Some schools take advantage of the space on the backside of the posting to print a general description of the institution, its history, mission, etc.

The resources available to any institution for advertising a vacancy are numerous and varied and, I shall assume, well known to everyone here. It is important that the usual and routine avenues of communication through professional journals, placement bureaus, correspondence with NASM schools, and so forth, be augmented by contacts with established and respected musicians and teachers in the profession. The personal kinds of contacts that were automatically part of search efforts in the days prior to public postings are still just as necessary to the development of a high quality pool of applicants.

*The Audition and Interview.* Except for the short term appointment of a known individual, a campus visit by the finalist is, I believe, an absolute necessity. During the visit, it is very important to allow plenty of time for a mix of formal and informal events, and even some time for no scheduled events at all. The candidate is, after all, as eager to assess the

institution as the institution is to determine his or her potential. In addition to having performers play or sing, and conductors conduct, it is essential that every candidate be given the opportunity to teach under a variety of conditions. Most candidates will be experiencing a degree of tension, so that it is difficult to assess what they can do under more relaxed conditions. For this reason, it is advisable to schedule several teaching sessions, some less formal than others. In the applied areas, the most convenient format for the institution is the master class. But many candidates, accustomed to one-on-one teaching, find this to be an uncomfortable and awkward situation. It is perhaps better to combine the class format with an unstructured one, say a period of a couple of hours where students are free to come and go, to ask questions, receive advice on problems of technique, interpretation, or whatever they are curious to discover about a candidate's approach to teaching. During this time, it should be possible for faculty members, both from the department and the council, to come and go as observers. We have generally learned more about a candidate's teaching ability from these informal sessions than from the class teaching demonstration. A similar mix of formal and informal interviews can be useful both to the candidate and to the institution.

With respect to appointments that will involve classroom teaching primarily, such as in Music History or Music Theory, it can be valuable to ask the candidate to prepare lectures of widely varying styles. For example, one lecture on an assigned topic appropriate to an introductory course and one lecture derived from the candidate's dissertation topic would provide a good contrast.

*Student Involvement:* Students can play a vital role in the selection of new faculty. We generally have not involved students in any real formal sense in the search process until the on-campus visits. Up to this point, they will have been apprised of the progress of the search and will have even been invited to suggest possible candidates. However, it does not seem particularly fruitful to have students take part in the assessment process which narrows the field from 150 or so candidates down to three. The reading of dossiers requires experienced eyes, and it is not clear whether student access to the kinds of confidential evaluations contained in dossiers should be encouraged or even allowed.

In contrast, student participation in the on-campus interview and audition events is a necessary and valuable part of the procedure. Most departments within the Conservatory have found it useful to have a student majors' committee which functions as an advisory group not just for search and selection efforts, but for curricular concerns as well. When a studio teacher is being sought, all of the students presently within that

studio are invited to participate along with the majors' committee members involved.

Following the on-campus visits, the competencies and potential for productivity of the various candidates can be assessed by the groups and individuals involved in the interview process. More often than not there is accord and the final decision is not a difficult one. When there is disagreement, it can occur either within or between constituent groups. It is certainly advisable to take the time to try to resolve any differences. The perceptions of students as to what they desire from a prospective teacher may well be at variance with the qualities faculty members are looking for in a departmental colleague. Discussions between the majors' committee and the department or search committee should certainly take place if it is clear that perceptions have differed. If the differences are not resolved, the council or group charged with the final recommendation needs to have access to the full range of perceptions before making a final decision.

*Affirmative Action:* By now, most of our institutions have adopted Affirmative Action plans in which we are committed to extraordinary efforts to insure that women and minority candidates are being identified and encouraged to apply for positions. Most music administrators are accountable to an Affirmative Action Officer or some similar person outside the music unit whose job it is to insure that the search procedures have met the legal requirements of the plan.

The recent Carnegie report shows that "women and minorities were entering faculty status in significant but still insufficient numbers in the 1970's, and their prospects are diminished for most of the next two decades."<sup>2</sup> It is doubtful that many of our schools have begun to approach a complement of minority and female faculty that resembles the availability statistics published by NASM.

The Dean, Director, or Chairman has, in my opinion, a larger responsibility in regard to Affirmative Action, and that is to insure that these efforts are going beyond mere legal requirements so that they are actually producing results. I am personally sympathetic to the argument that if we are to be truly concerned about the growth and well-being of students of diverse racial and cultural backgrounds, we should be providing faculty role models somewhat in proportion to the mix of the student body, or ideally, to the mix of the population at large. Search committees or department heads responsible for identifying candidates need to be made aware repeatedly that it is in the institution's best interests to hire women and minorities, and that sometimes, a non-traditional candidate may be

the best choice for reasons which transcend the stated qualifications in the position posting.

The music executive can play an important role in the success of these efforts by establishing working relationships with key persons in the profession who are in a position to identify and recommend women and minority candidates. The administrator can enlist the help of women and minority alumni, especially those from more recent graduating classes who would be aware of potential candidates about to complete graduate training. Qualified women and minorities could be invited to campus for residencies or short-term appointments. In other words, the administrator should take the initiative by increasing and enhancing the visibility of qualified women and minorities to the search committees or other persons responsible for the selection of final candidates.

With particular reference to minority appointments, there is considerable competition among institutions for candidates in all fields. However, in the higher education area at least the vast majority of minority faculty do not receive "salary differentials" any greater than those received by non-minority faculty who have special skills or abilities to offer. For most minority faculty, salary is not the main consideration in deciding to accept an offer. A more important consideration by far for Black faculty is the nature of the community and its proximity to a metropolitan area with a substantial Black community.

There is little evidence that advertising in minority-oriented publications such as *The Black Scholar* or the *Affirmative Action Register* actually generates additional minority applicants. There is also no evidence that simply mailing announcements to minority and women's caucuses of professional associations produces more applicants. Even direct mailings to minority professionals in the field or in the graduate school pipeline are ineffective if they are impersonal. Thus, it is important to distinguish between formal advertising and recruitment, on the one hand, and relatively informal methods, on the other. Although the first is essential for legal reasons, it probably will be insufficient for attracting minority candidates.

In the face of financial retrenchment, institutions have been forced to identify most vacancies as entry level, restricted to the Instructor or Assistant Professor level only. The fact that many older and experienced persons continue to apply for these positions presents us with a dilemma that is not easily resolved. Some will have applied because they believe the posted salary limit to be negotiable; others would indeed accept an offer within the published guidelines. To hire these persons at beginning

salaries would in many cases establish internal inequities and awkward financial readjustments several years down the road.

But a decision not to consider seriously these persons is clearly age discrimination. This topic is worthy of a separate presentation and discussion. For now, I should point out that it is not unusual for a school to be visited by the Wage and Hour people who work under the U.S. Department of Labor, either on the basis of a complaint filed against the school or as a routine investigation. Armed with subpoenas, this agency can examine all records related to personnel procedures and all documents used in a faculty search in an effort to determine whether any age discrimination exists. The administrator should be prepared to document convincingly the reasons for any offer having gone to a younger, less experienced candidate, should this be the case.

### **PROBLEMS AHEAD IN THE MARKETPLACE**

Looking ahead to the problems all departments and schools of music will face in common recruiting and securing the kind of faculty we would all like to employ, a number of problems loom. First among these are the implications of the demographic depression for faculty. Again, to quote the Carnegie study: "The labor market for faculty members has virtually collapsed in all but a few still active fields. At the peak of its activity, additions to the professoriate were being made at the rate of 20,000 and more per year. The current level of net additions is about zero and will remain at that level or below it for much of the rest of this century. If student-to-faculty ratios should keep on rising (say by 10 percent) on top of the rise of more than 10 percent in recent years, then the size of net reductions of the professoriate may become quite substantial. There will, of course, be some replacement needs for faculty members retiring, dying, or quitting the profession, but retirement rates will be low until the end of the century, given the age structure of the faculty.

The labor market consequences are most intense for young persons looking for their first jobs, for junior faculty seeking tenure, for temporary faculty kept in temporary status at college after college, for faculty members who would like to move from one institution to another but find no openings . . . . Some faculty members with tenure now face dismissal; some colleges will close."<sup>3</sup>

Thus, on the surface, it would appear that for now institutions are enjoying a buyer's market, given the relatively small number of vacancies and very large applicant pools that exist. It is my feeling, however, there

is no evidence to support the notion that larger applicant pools have the effect of increasing the quality of appointments that we can make in our schools. The opposite might even be true, and there are at least a couple of reasons for this. For one, most applicants no longer enjoy the opportunity of seeking jobs at the particular kind of institution with which they would like to affiliate over a career span. A musicologist with research-oriented interests may not find a performance oriented undergraduate conservatory the most congenial environment. Likewise, a performer with limited academic interests may not be well suited to a small department within a liberal arts setting. But if he or she is unemployed with little prospect that there will be any real choice, it will be next to impossible for a search committee to ferret out a potential problem during the interview procedure. As a related problem, the large applicant pool tends to disguise the absence of key candidates, such as persons already secure in other positions, in or out of academia.

Yet another problem is related to the salary inequity within academia vis-a-vis the salary schedules of our major orchestras. With a 2:1 ratio now existing between minimum scale in the best orchestras and entry level salaries in academia, most schools will find it increasingly difficult to secure the full-time services of the best orchestral musicians. I refer not only to those musicians capable of filling the section chairs in our top orchestras, but also the principal chairs as well, where the salary differential with academia is significantly higher. Certainly our finest schools of music deserve musicians of this calibre to be training the professionals of tomorrow.

An even more distressing prospect is the long-term effect which the present market could have on the future availability of the highest quality candidates. In the face of a tight marketplace, the best people may well seek alternative career avenues, foregoing the risks of entering academic life altogether. Let's hope that this prognosis is wrong; that with imagination and innovation, schools and departments of music will be entering an era not of contraction, but of growth, where opportunities for new faculty can be provided to the extent that our institutions remain flexible and vital.

#### FOOTNOTES

<sup>1</sup>Carnegie Council on Policy Studies in Higher Education, *Three Thousand Futures: The Next Twenty Years for Higher Education*, San Francisco: Jossey Bass, 1980, pp 102-103.

<sup>2</sup>Carnegie, *Ibid.* p. 80

<sup>3</sup>Carnegie, *Ibid.* p. 80.

# SELECTION AND APPOINTMENT OF FACULTY MEMBERS AT THE NORTH TEXAS STATE UNIVERSITY SCHOOL OF MUSIC

MARCEAU C. MYERS  
*North Texas State University*

Inasmuch as the quality of an institution depends, to a great extent, upon the quality of its faculty, the selection and appointment of faculty members is, unquestionably, the most important responsibility assigned to the music executive of a College/School or Department of Music. This point is very succinctly underscored by Kenneth Eble in his book *The Art of Administration* in which he states that: "Successful administrators are likely to be measured by the quality of their appointments."<sup>1</sup>

Much has been said about the surfeit—the oversupply—of persons who are prepared to enter the college music teaching profession, however, experience has shown that there is truly a dearth of those who are highly qualified and who possess the myriad, complex set of qualifications necessary for success in this profession. Consequently, with this knowledge in mind, and the fact that a multiplicity of government regulations pertaining to Affirmative Action and Equal Opportunity legislation must be satisfied, it is incumbent upon the music executive to establish well defined policies and procedures which will make it possible to select and appoint faculty members who possess only superior, outstanding qualifications.

In properly administered institutions, making academic appointments is a responsibility administrators share with the faculty. Leadership is as important here as in any other aspect of an administrator's work. The art of administration lies in the good judgment and wise decisions the administrator draws from the faculty.<sup>2</sup>

At the North Texas State University School of Music, the policies and procedures for faculty selection and appointment are designed to involve a wide range of constituencies including the administration, the faculty and the students. These policies and procedures are structured to coalesce with the guidelines for faculty hiring adopted for the entire University, and they are utilized in the process of making each new faculty appointment. The method used is no doubt akin to that employed at most colleges and universities, and it involves the following steps; 1) Assessment of Needs; 2) Appointment and Organization of a Search Committee; 3) Conducting the Search for Applicants; 4) Selection of Candidates for

the Interview; 5) Interviewing Candidates; and 6) Making the Appointment. On the surface, it appears to be a rather simplistic process, however, when it is closely examined it reveals many complex steps each of which must be carefully structured for achieving desirable results.

Of critical importance is the assessment of needs and the formulation of documentation necessary for receiving approval to fill a vacancy or establish a new position. At North Texas State University, the Vice President for Academic Affairs makes the final determination regarding approval of positions, but the decision is based principally upon the data received from the School of Music. The assessment of needs virtually involves the entire faculty through a careful continuing review by the School of Music Executive Committee.<sup>3</sup> Reports are submitted by each area coordinator to request and justify new or replacement faculty positions, and the Executive Committee reviews each request and establishes a priority order. Here, the music executive must utilize leadership capacities to the fullest extent possible so that this step does not become just an exercise in filling slots. Both short term and long range needs must be considered including the variety of talents which will be needed to successfully meet the requirements of present and future programs. Once the assessment is made and the priority list established, the requests are submitted to the Vice President for Academic Affairs for approval. As soon as approval to make appointments is received from the Vice President, the procedures for selection and appointment are then implemented following the steps outlined previously.

An *ad hoc* search committee is appointed by the Dean for each position, and each search committee nominally consists of six persons in addition to the dean who serves as the chairman. The membership consists predominantly—usually four or five members—of faculty members from the area of the position to be filled with the other members coming from related areas. (e.g. A theory search committee may consist of four theorists, a composer and a musicologist.) The search committee has the responsibility of developing the position description; reviewing applications; selecting candidates for interviewing; involvement in the interview and ultimately making the final recommendation for appointment. Each of these steps requires a considerable commitment of time on behalf of the faculty members who serve on the search committee, but as noted by Sommerfeld and Nagely: "If the search process is well designed and carefully organized by the administrator, initiator, the experience can be a positive, though tiring, one for all campus personnel involved."<sup>4</sup>

Upon completion of an approved position description, the announcement of the position is prepared for distribution. All pertinent data

such as Type of Position; Responsibilities and Duties; Qualifications Required; Rank and Salary; and Data Pertaining to Making an Application is included on the announcement. The vacancy announcement is promulgated to a wide variety of sources to assure that appropriate applications are received and that Affirmative Action and Equal Opportunity tenets are fulfilled. [Exhibit No. 1 is an example of a *Faculty Position Announcement*, and Exhibit No. 2 is an excellent checklist for the *Procedure for Implementing Equal Opportunity Goals*.] The standard procedure is to send copies of the announcement to all NASM member institutions; the College Music Society Placement Service; professional placement agencies such as Lutton; and to other non-NASM colleges or universities as appropriate. Also, in some instances, advertisements in the *Chronicle of Higher Education*, the *Affirmative Action Register* and other journals are utilized.

Upon receiving applications, a file must be established for each applicant, and it is the practice at the North Texas State University School of Music that only complete applications are given consideration. Consequently, each application needs to be acknowledged promptly, and the applicant informed about what materials are required to complete the application. [Exhibit No. 3 is an example of a checklist letter of acknowledgement of receipt of an application.] At the conclusion of the announced deadline date, the search committee members begin reviewing the files, and usually two candidates are invited to the campus for an interview.

All candidates for positions at the North Texas State University School of Music are required to perform and/or teach in their area of specialization in addition to participating in a series of interviews. [Exhibit No. 4 is a typical schedule for a candidate being interviewed for a position in a performance area.] By involving a broad constituency in the process an excellent sense of the candidate's suitability for appointment is ascertained, and by having a strong consensus the candidate is generally always well received as a colleague upon appointment to a position. One major problem with this approach, though, is that many of the persons involved are not trained as interviewers. However, with frequent opportunities to participate in the process some of the necessary skills can usually be developed. Comments by Sommerfeld and Nagely, Wolotkiewicz, and Eble offer some useful advice in this matter.

The personal interview is the most difficult part of the search-and-appointment process. In most instances the member of the search committee and others scheduled to meet with the candidates will not be

trained or experienced in interviewing. Experienced interviewers cannot be developed on the spot, but some advance planning will not only facilitate the interview process but also make the results useful to the committee members and the administrator. The interview is the point where institutional representatives and candidates finally come face-to-face. Neither should be ill-prepared for the experience.<sup>5</sup>

As stated before, students should play an important role in the selection of faculty. If a teaching presentation is made to a class, a feedback instrument should be completed by the students involved. If a special situation is established for the presentation, students should be invited and their opinions regarding the acceptability of the candidate solicited.<sup>6</sup>

Part of the purpose of the personal interview is to get a glimpse of the candidate as a person as well as a scholar. The aim is to furnish better judgment as to how such things as physical presence, manner of speaking, personal values, and the like may relate to teaching skill, scholarly competence, and working with others . . . the chairperson should see that the candidate engages in exchanges of ideas and opinions both within areas of specialization and outside those areas, has opportunities to react to the kind of department, university, students, and community being considered, and is placed in informal, relaxed settings as well as in formal situations.<sup>7</sup>

When all interviews are concluded, the search committee receives responses from all of the persons and committees participating in the interviews and then recommends to the dean the individual whom they have determined possesses the most suitable qualifications for the position. The diagram, Exhibit No. 5, graphically illustrates the interrelationships of the various constituencies involved in the appointment process and how it is designed to not only have active, broad based faculty participation, but also to yield a faculty member who can be successful in a comprehensive, professional School of Music.

Through the implementation of this system, many outstanding persons have been recruited and appointed to positions at the North Texas State University School of Music and they have become excellent, productive faculty members making superb contributions toward the improvement of music in higher education in America.

Experience has shown that this process is, indeed, an effective method for building a highly qualified, professional music faculty.

#### FOOTNOTES

<sup>1</sup>Kenneth E. Eble, *The Art of Administration* (San Francisco: Jossey-Bass Publishers, 1978), p. 102.

<sup>2</sup>*Ibid.*, p. 111.

<sup>3</sup>The Executive Committee is a seven member group elected by the School of Music faculty. It deals with the establishment of all policies relating to the operation of the School of Music and serves as its curriculum committee.

<sup>4</sup>Richard Sommerfeld and Donna Nagely, "Seek and Ye Shall Find: The Organization and Conduct of a Search Committee," *Journal of Higher Education*, 4:251, April, 1974.

<sup>5</sup>*Ibid.*, p. 247.

<sup>6</sup>Rita J. Wolotkiewicz, *College Administrator's Handbook* (Boston: Allyn and Bacon, Inc., 1980), p. 69.

<sup>7</sup>Eble, *op. cit.*, p. 110.

## **EXHIBIT NO. 1**

### **ANNOUNCEMENT OF FACULTY POSITION—FALL 1980**

**Position:** Director of Choral Activities

**Responsibilities:** The Director of Choral Activities serves as the conductor of the A Cappella Choir and the Grand Chorus and is responsible for the development and staffing of all choral activities in the School of Music. (The choral program presently includes A Cappella Choir; Grand Chorus; Chapel Choir; Men's Glee Club; Women's Chorus, Madrigal Singers; Jazz Singers.) The Director of Choral Activities will be expected to coordinate the choral program with the voice and opera area and the other musical organizations in the school of Music. Other teaching assignments would be dependent upon the background and experience of the person selected for the position.

**Qualifications:** Advanced degree (doctorate preferred) and/or notable record of achievement in the choral music field. Experience as a conductor, and the ability to demonstrate a masterful conducting technique is a primary requirement for the position. Candidates must have an outstanding background in traditional choral music, and they should understand and be able to direct compositions reflecting recent contemporary trends in music. (Applicants must be qualified for appointment to the rank of Associate Professor or above at NTSU.)

**Rank/Salary:** Dependent upon candidate's qualifications and experience.

Interested candidates should respond in writing on or before March 1, 1980 to:

Dr. Marceau C. Myers, Dean  
School of Music  
North Texas State University  
Denton, Texas 76203

Applications should be accompanied by a resumé of education, experience and personal qualifications. Supportive data should include transcripts of academic record, letters of recommendation, copies of programs, tapes and recordings.

North Texas State University is an Equal Opportunity/Affirmative Action Employer.

## **EXHIBIT NO. 1 (PART 2)**

### **North Texas State University**

North Texas State University is a state-supported institution with an enrollment of approximately 17,000 students. It is the fifth largest university in the State of Texas, and its student enrollment includes students from 50 states and 54 foreign countries. The University campus covers more than 350 acres and consists of 70 buildings. NTSU's academic divisions include the School of Music, College of Arts and Sciences, College of Business Administration, College of Education, School of Library and Information Sciences, School of Community Services and the Graduate School. The University's Library contains over a million volumes.

### **The School of Music**

The School of Music of North Texas State University, considered one of the outstanding music departments in the United States, has a tradition of leadership in the field of music. It has an outstanding faculty and student body, and graduates of the School serve as performing artists, conductors and teachers throughout the nation. The current enrollment in the School of Music is 1,546 music majors. Performing activities are extensive and include a broad range of both instrumental and choral ensembles.

Curricula leading to the degree *Bachelor of Music* are offered in composition, theory, voice, piano, organ, all orchestral instruments, jazz education, and in instrumental and vocal music education. The degree *Master of Music* is offered in the fields of music education, applied music, composition, theory, and musicology. The degree *Doctor of Philosophy* may be earned in music education, composition, theory, or musicology; the *Doctor of Musical Arts* is awarded in performance or composition.

### **Location**

The University is located in Denton, an attractive city of approximately 40,000 inhabitants, 38 miles from Dallas and 36 miles from Fort Worth.

**EXHIBIT NO. 2**  
**PROCEDURE FOR IMPLEMENTING EQUAL**  
**OPPORTUNITY GOALS<sup>1</sup>**

1. Verify employment opportunity vacancy.
2. Prepare vacancy announcement.
3. Distribute vacancy announcement internally and review permanent employee personnel file for potential promotion.
4. Distribute vacancy announcement externally using where applicable:
  - a. Advertisement in newspapers
  - b. Advertisement in professional journals
  - c. Notify other institutions, professional organizations, special interest groups, and agencies.
  - d. Notify graduate and professional school placement offices.
5. Record:
  - a. Number of applications received
  - b. Number of personal interviews
  - c. Responses by:  
Number of men \_\_\_\_\_  
Number of minority men \_\_\_\_\_  
Number of women \_\_\_\_\_  
Number of minority  
women \_\_\_\_\_
6. Prepare recommendation to hire and refer to President for review.
7. Review final decision with EEO officer.
8. Hire.
9. Announce hiring.

All personnel responsible for hiring must be aware that the College assures equal opportunity to qualified individuals regardless of race, color, religion, national origin, age, or sex and that all vacancies are publicly announced to insure as broad a response as possible.

NOTE: Executive Order 11246 states that the term "minority" refers to Negroes, Spanish-surnamed, American Indians and Orientals.

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<sup>1</sup>Rita J. Wolotkiewicz, *College Administrator's Handbook* (Boston: Allyn and Bacon, Inc., 1980), p. 69.

**EXHIBIT NO. 3**  
**CHECKLIST LETTER IN RESPONSE TO APPLICATION**

I have received your letter of application for the Flute position at the North Texas State University School of Music. In order to complete your application, the items checked in the following list will need to be received for your file.

- \_\_\_\_\_ NTSU Faculty Application Form
- \_\_\_\_\_ Resume of Educational Experience
- \_\_\_\_\_ Transcripts of Academic Record
- \_\_\_\_\_ Letters of Recommendation
- \_\_\_\_\_ Performance Reviews
- \_\_\_\_\_ Tapes and/or Recordings

A date of March 15, 1980 has been established as the deadline for submitting applications for the position, and our Selection Committee will begin reviewing candidate's applications shortly after that date.

Please let me know if you need additional information about the NTSU School of Music or about the Flute position.

I will be pleased to receive your application.

Sincerely,

Marceau C. Myers  
Dean, School of Music

MCM:cs

Enc.

**EXHIBIT NO. 4**  
**EXAMPLE OF INTERVIEW SCHEDULE**

**North Texas State University**  
**School of Music**

Schedule for \_\_\_\_\_ : Candidate for Position in Flute

*Wednesday, April 16, 1980*

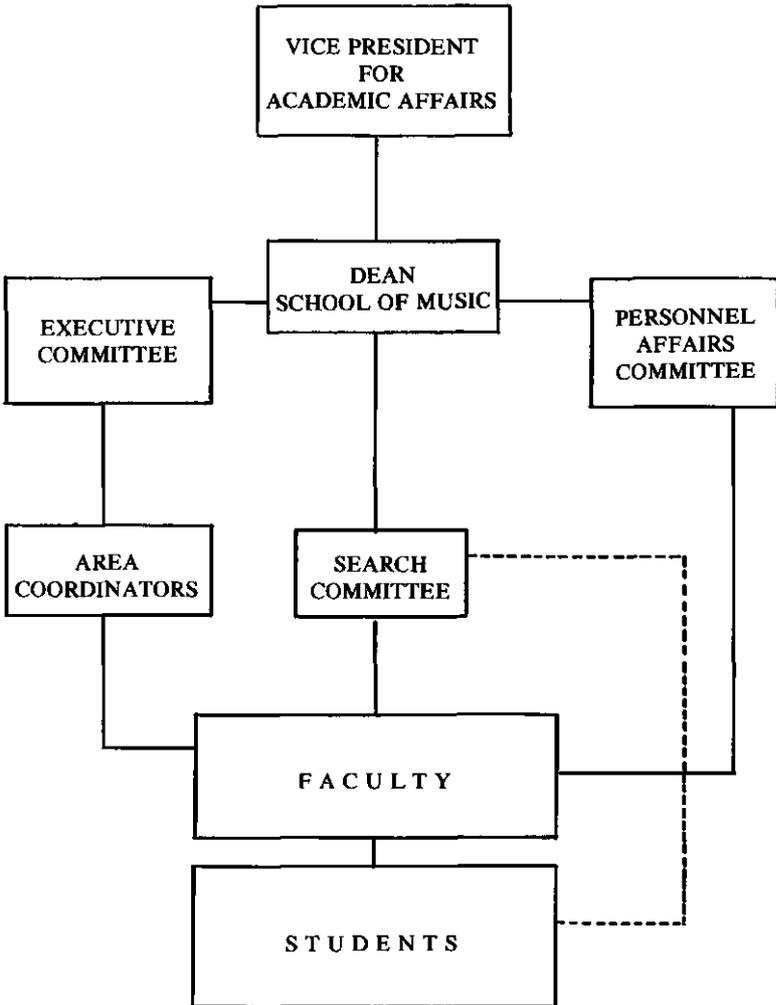
- 9:00 Meet with Dean Myers
- 9:30 Rehearse with Accompanist
- 11:00 Recital Program (Recital Hall)
- 12:00 Lunch with Woodwind Faculty
- 1:00 Meet with Vice President for Academic Affairs
- 1:30 Flute Master Class (Recital Hall)
- 3:00 Meet with Personnel Affairs Committee\*\*  
(Conference Room—Dean's Office)
- 4:00 Meet with Flute Search Committee
- 5:00 Meet with Dean Myers

**Note:** Candidates normally arrive the evening prior to the interview and at that time they have opportunities for practice and rehearsal, attending concerts or recitals, touring the campus and area and social activities.

**\*\*The Personnel Affairs Committee is a nine member group charged with several responsibilities including interviewing prospective faculty members and ratifying proposed salary, rank and tenure status for all new appointees.**

**EXHIBIT NO. 5**

**DIAGRAM OF INTERACTION OF PERSONS INVOLVED  
SELECTION AND APPOINTMENT PROCESS**



# FACULTY POLICY ISSUES IN THE PROFESSIONAL SCHOOL OF MUSIC

STEPHEN JAY

*Saint Louis Conservatory of Music*

Institutional policies concerning faculty, whether in the areas of credentials, performance, service, development and a host of other issues, are obviously necessary to the orderly internal administrative functioning of any school. The lack of such consideration can lead to anarchy; too great subjectivity or rigidity can lead to loss of morale with concomitant loss of productivity.

Beyond the importance of establishment and maintenance of faculty policies for reasons of administrative sanity lie their relationship to the institution's very purpose. Neither faculty nor administration nor institution has any right to self-perpetuation or endless existence. Rather they serve a purpose related to the needs of students, of community and in our specific case, their *cultural* and artistic development. I view faculty policy questions from the particular vantage point of the professional school of music and any such consideration focuses on the needs of students.

The student who seeks the professional school and the "majors" offered therein is destined to be the next generation of both producer and consumer of art. His or her development as creator and recreator of music, and/or as audience and appreciator, is very definitely our responsibility. Faculty policies are intimately connected with that reality. Furthermore, policies relating to faculty standards and performance in specialized schools of music bear directly upon the national state of health of our culture—a serious matter, indeed.

In a recent article in the *New York Times* (Sunday, September 14, 1980) entitled "The Question of Subsidy", Donald Henahan commented:

"All the government subsidy in the world . . . will not hatch another Beethoven for us while the audience for live concerts and for recordings is a passive one, largely unschooled in the art or craft of music. It was not by accident," Mr. Henahan continues, "that the golden ages of Western music coincided with those times when people at all levels of society sang and played. The decline of musical creativity in this century has coincided fairly closely with the decline of musical literacy . . ."

Artistic activism is a dire necessity in schools such as ours. Our faculties must be leaders in a participatory approach to the arts for music

majors and non-majors alike. To paraphrase Mr. Henahan, “audiences must become knowledgeable in the creation of music and not remain its mere consumers”.

Now I don’t know how many of you would subscribe to Mr. Henahan’s solution, particularly as it might apply to the school or department of music, but it certainly impacts on the issue of faculty accountability, so I want to share his concluding comment with you:

“Let the Federal government set up a bureau of standards for musical education and parcel out funds according to how successful each teacher or group of teachers proves to be in turning out good singers and players. Nothing is easier to measure than musical skill in children. Concentrate funds at the pre-school and early grade levels, where music is most easily learned. Keep on testing the children and measuring their progress, and keep on rewarding the successful teachers. Then, someday when our nation is thronging with people young, middle-aged and old who know what music means through having learned to sing and play, composers will arise who want to please the multitude and will not be ashamed to try.”<sup>2</sup>

My comments today are guided by two considerations, “Do the students suffer or not?” “Are we providing them with the tools they need to create, recreate, and otherwise be active participants in our field?”

It is especially important that active, performing artists be sought as faculty. If the goal is, as I see it, to develop the next generation of both producer and consumer of art, it is crucial that practicing artists (including composers, of course) be highly visible and accessible in our institutions for our students and for the communities we service. Such artists are necessary on several grounds:

- They are needed to serve as role models to provide an example for our students.
- They are needed to set the cultural standards of both students and audience (the broader community serviced by our schools).
- They function as magnets in recruiting top students, and they enhance the image of the institutions they serve.

Such faculty are available who are deeply interested in subject areas other than instrumental and vocal, and they should be actively sought as teachers of solfege, music theory, history and aesthetics. Yes, Virginia, it is possible to find great artists who like to teach and are good at it, and possible to find performers who are truly interested in supportive areas of

the art such as musicology, or "movement for performer". It is incumbent upon us to seek, identify and employ such people.

It is equally important that such artists clearly understand that their teaching duties are not mere adjuncts to their performance activities. The balance must be struck and settled contractually.

Institutional policy should therefore encourage the employment of the practicing artist-teacher (including full acceptance of alternative credentials for higher education in their backgrounds) and encourage usage of the performance capabilities of such faculty so as to fully utilize their potential as student role models and community liaisons.

Faculty artists should perform. Perhaps these performances are more important in a city such as St. Louis than in New York where artist-faculty may be seen and heard in concert by students off campus at Alice Tully or Carnegie Halls and a variety of other places. For that reason, at the St. Louis Conservatory, recitals by our performing artists such as Joseph Kalichstein, Taras Gabora and Edward Zambara are built into the regular concert schedule. Many such concerts in our Great Artist Series at the St. Louis Conservatory of Music are presented to the community at a fee. But we have established a policy that all such concerts, whether by faculty members or by nonfaculty artists, are free to both students, faculty and staff. The philosophy of accessibility to faculty artists as role-models to the students and as standard-delineators to everyone, is thus encouraged by very practical policy.

The previously stated reasons for actively seeking and identifying performing artists by professional schools of music must be translated into practical contractual terms of actual employment. I would like to offer several comments about contract terms which I think should be very clear.

It is generally agreed, I'm sure, that such faculty members are just that—members of a *faculty*—no matter what their outside lives as performing musicians may be. Therefore:

Sustained presence during the academic year is critical. Students and faculty colleagues must see the performing teacher regularly and constantly if the full benefit of such an association is to be felt within the school community. Long absences followed by marathon weekend lessons may be a possibility at graduate levels for certain students but in no way is tolerable at the undergraduate level.

The use of "assistants" should be severely restricted. They cannot and should not be used as substitutes.

The faculty load of all teachers, including performing artists should be clear, consistent and equitable, a very difficult task, indeed. An excellent approach to the weighting of such faculty loads is to be found in the Spring, 1976 issue of College Music Symposium in an article entitled "Faculty Accountability and the Performing Arts" by Ronald D. Ross.<sup>3</sup> I commend it to you. Judicious use of "release time" is a proper part of such a load if it is connected with campus responsibilities and not simply recognition of a renowned outside career.

The contract should include a specified minimum number of public performances and/or workshops, master classes or demonstrations under the auspices of the institution. The institution has the right and the responsibility to maximize the presence of its preeminent faculty. Release time may certainly be related to such activities.

Finally, with all the inevitability of death and taxes comes the murky issue of faculty accountability.

Evaluation is a necessary part of the accountability of the faculty member to the institution for several reasons. It is a part of the educational service which has been placed in a contractual context with the student when he/she is admitted and enrolled; it is an ingredient in any decision relating to hiring, promotion, requirements for job improvement and for tenure, if that is institutional policy. The school must somehow be assured that its faculty as well as its students, keep up with and grow in their area of specialization. It is much easier to state it than to implement such policy. And further, the implementation should be as devoid of subjectivity as possible. All this poses problems, of course, and they must be addressed.

To begin, it is often difficult to forecast the future job effectiveness of a prospective teacher before the teacher has actually been hired and working. The reasons for the reputation of some teachers is surely highly visible, as is the case of a voice teacher whose students are winning regional and national competitions. That is a valid measurement for a professional school of music. It is harder in the case of teachers of supportive subjects. Can one depend on recommendations? Unfortunately, it is my experience that recommendations are often less than accurate and statements are unfortunately made with less than adequate candor.

Once the teacher is on board, however, there are a number of evaluative mechanisms available.

The more complicated problem is to ascertain just who should carry out the evaluations; who is capable and who should be authorized? Let me offer some suggestions:

- 1) It seems to me that in some cases, the peer faculty group is a proper evaluator while in other cases there is a need for evaluation to be carried out by broad generalists such as Deans and departmental chairpeople (who had *better* be broad generalists). For that reason, administrators in professional schools had best be individuals of considerable musical and educational background and experience.
- 2) Unique to the professional school of music is the tradition of jury examinations, required junior and senior recitals and other public student performance forums, seminars and masterclasses. All provide a tool for evaluation by administration and faculty peer group of technique, scope of repertoire, etc. Considering the jealousies and politics which are sometimes present, the peer group may of necessity have to be balanced by administrators, and sometimes vice versa.
- 3) Observation of private lessons and classes are, it seems to me, better left to the administration. Everyone is entitled to an off-day, or to present an "unbalanced" lesson for good reason. Therefore let me suggest that the faculty member invite the administration to a class or lesson of his/her choice so as to present the best possible teaching performance. Unless this kind of device is employed, the only picture of teaching performance reaches the authorities by way of unofficial student "feedback" which, while not necessarily inaccurate, is not sufficient for evaluation.
- 4) Let us consider the possibility of the right of a faculty member to reject the assignment of an evaluator. This is a particularly important consideration if a critical point in the career track has been reached. Perhaps it is possible to offer a list of evaluators from which the faculty member could choose, somewhat in the way an NASM school can select its examiners.
- 5) Finally, let me suggest that the students have a legitimate role to play in faculty evaluation. They can provide a measure of balance. They do see the teacher from a unique standpoint. In my experience, the student does not always laud the easy teacher and castigate the hard one. In any case, the students' evaluation should be part of the process but not the only or deciding factor.

Thus the evaluation of faculty should involve the broad community of the school—faculty, administration and student.

The virtuoso teacher is a necessity and evaluation and accountability are an institutional responsibility if we are to honor our commitment to student and community. Effective teaching is the institution's and the faculty members' primary responsibility. I say that with full knowledge that one cannot educate from a position of weakness either in performance or scholarship.

### FOOTNOTES

<sup>1</sup>Henahan, D., "The Question of Subsidy," *New York Times*, September 14, 1980.

<sup>2</sup>Henahan, D., *Ibid.*

<sup>3</sup>Ross, Ronald, "Faculty Accountability and the Performing Arts," *College Music Symposium* 16 (1976).

# PERFORMANCE AND SCHOLARSHIP

JAMES MOESER  
*University of Kansas*

Few would question that we are living in what one of my colleagues at The University of Kansas has called "a litigious age", especially with regard to relations with faculty on such matters as salary, promotion, and tenure. Rare is the institution that does not have one or two cases of litigation pending with regard to personnel matters of one sort or another. In a few notorious instances the atmosphere of collegiality among faculty members has been transfigured, or perhaps I should say disfigured, into an environment of confrontation and hostility by the misapplication of the very processes of faculty evaluation which we are now discussing.

We have seen enormous and rapid change in the generally accepted processes of faculty evaluation over the past ten years. Schools of Music, especially those located in large public universities, which once operated as islands of relatively authoritarian administration by unquestioned deans or directors have, in numerous instances, seen procedural changes mandated by central administrative directive as a result of university-wide implementation of personnel procedures or of institutional application of federal affirmative action guidelines.

In general, these changes have come about, not so much as a result of concerted political action on the part of music faculty, but rather as a spillover from the activity of faculty in other more politically-oriented and action-directed sectors of the university mandating university-wide change. Moreover, I would submit that while changes we have seen in academic process and procedure were for the most part neither espoused nor instigated by music faculties who tend to view committee work or any formalized procedures with healthy disdain, these changes have become institutional and routinized in music schools and departments all across the nation. Our faculties, while they did not demand these procedures, have come to regard them at least as a "given" of institutionalized academia, or perhaps, even as a benefit to them.

I think I should state from the very outset of this paper my own discomfort in discussing performance and scholarship, one-third of the normal academic trinity of teaching, research, and service without including the two other essential components of that trinity. I am confident that those discussing teaching and service feel an equal discomfort in divorcing those activities from research and creativity. While it is, at least

theoretically, possible to separate the three components of faculty evaluation, they are interrelated to such an extent that it is difficult to discuss one without touching on the other two. Thus, it is essential that any established system of evaluation recognizes not only the ambiguities of the boundaries between these three areas but such a system must also allow for different relative weights accorded to each of the three areas depending upon the individual responsibilities, and personal idiosyncracies unique to each member of the faculty. The system must be flexible enough to encourage the development of individual strengths.

Faculty evaluation is, for most institutions these days, an on-going process. It is, moreover, a process in which faculty themselves participate to an extent far greater than was the case ten or twenty years ago. In each aspect of the evaluation process—searching and hiring, merit salary decisions, promotion and tenure, faculty committees participate, to a varying degree from one institution or another to be sure, in this process. The remainder of this paper shall focus on the evaluation of performance and scholarship after the hiring process is completed, in other words, for purposes of merit salary decisions and promotions and tenure.

First, we need to ask the question of definition. If teaching, research, and service are the holy trinity of evaluative criteria, what do musicians in an academic context mean by the term “research”? The category assigned to this writer was “performance and scholarship”, and it gives away the answer of most musicians to that question. And while most universities have long accepted musical performance or other forms of artistic creation as valid and co-equal forms of research along with the traditional mode of scholarly publication, some notable exceptions still exist. These exceptions occur at both ends of the educational spectrum. They include some of the most prestigious institutions of the Northeast or the West coast, what I shall call the Cambridge-Berkeley axis, but they also number among them many small Liberal Arts colleges or former teachers’ colleges aspiring for academic upward mobility and greater status and prestige. Typically, these institutions take a much more rigid and narrow position on faculty having earned doctorates for tenure and promotion than do larger, more established and more secure institutions which, typically, often promote to full professor musicians with marginal academic backgrounds but with impressive performing credentials.

Thus, while we would like to say that musical performance is universally recognized as a legitimate form of research, one that may be pursued in place of publication with the full assurance of equal reward, such is clearly not the case in some institutions. We can say that a growing majority of American institutions of higher education do recognize per-

formance as research and that the continuing battle in relatively few institutions is more in the nature of a rear-guard battle or mopping-up operation.

Even in liberal-minded, fully enlightened colleges and universities, one of the duties and continuing responsibilities of the dean, director, or chair, is eternal vigilance on this issue. Even when university guidelines state in writing (as they should in every faculty-staff handbook) that musical performance or other artistic creative activity is a valid form of research and a self-sufficient category of activity for purposes of receiving university-funded or externally-funded research grants, promotion and tenure, or any other reward, vice presidents and graduate deans and elected or appointed faculty committees come and go, and rare is the new one who does not need to be educated concerning what musicians really do.

The second phase of this question is more difficult than the first. How do we *evaluate* performance and scholarship? Let us dispense with the easy half of this question first, that dealing with scholarship. When it takes the mode of publication for scholars in the fields of musicology, music theory, music education, and music therapy, the same tools of evaluation which apply in the humanities and social sciences apply here as well. Publication in refereed journals, books and articles subjected to review in professional journals, papers read at professional society meetings—these are the traditional tools of evaluation.

What about the performer? For those fortunate enough to get reviews in the *New York Times*, or *The New Yorker*, the answer is obvious. However, in some parts of the country, and in some areas of music performance, it is not always easy to get reviews. Yet, the University Committee on Promotions and Tenure at the University of Kansas has repeatedly stated that it wants reviews or some other clearly objective form of evaluation of the *quality* of performance. They are not satisfied, and rightly so in my opinion, merely with lists of recitals given or stacks of programs.

Of course, the setting and the sponsorship of a recital or concert is one tangible and objective point of evaluative reference. A faculty member invited to perform with a major symphony orchestra gains immediate credibility, whether reviews ensue or not. Faculty members who succeed in being listed by professional managements or who, on their own efforts, succeed in securing a fair number of paid professional engagements, also establish their performance credentials.

However, we need to be careful lest we allow to be established a set of criteria which systematically penalizes certain musicians. We need to recognize the realities of concert life in this country and refrain from establishing as hard-and-fast expectations which are unobtainable for a whole set or class of musicians. Moreover, we should recognize that various institutions will have varying priorities and goals relative to the institutional mission. Some will be more conservatory-oriented; some will emphasize graduate professional training; some will emphasize undergraduate programs in the liberal arts or music education. Each of these various emphases suggests a different type of faculty and, thus, various and differing criteria for evaluation of faculty.

The performance opportunities for singers, pianists, and organists are quite different from those available to wind, string, and percussion players. For the latter categories, the opportunities for performance will be mostly in the field of chamber music and, likely, primarily with colleagues.

If we encourage our faculty to get out and perform off campus in the state and region, and insofar as possible, nationally, and I believe we should encourage faculty to do this, is it fair to apply the same standard to all performing musicians, regardless of instrument? Or should the standard vary from individual to individual?

At this point, we need to ask ourselves what is the real purpose of faculty evaluation? With regard to merit salary decisions, is it just a process to produce a piece of paper which we hope will protect us in the event of litigation? Is it just a process to justify doing what we want to do—and would have done anyway without the process? Or does evaluation have a constructive end as well as providing a useful means?

I have already indicated my strong view that the evaluation process must be flexible enough to allow for unique qualities or personal aspirations. I believe that, correctly used, this process can be a valuable forum for the setting of individual goals for each member of the faculty—goals which can then become the yardstick of evaluation. Implicit in this concept is the fact that evaluation is an on-going process, not just a once-a-year affair. It also implies some important personal interaction between the faculty member and the dean or chair, not just a written document. Evaluation is a critical opportunity not only to reward excellence (or in negative terms, to withhold rewards from the unproductive), it is also a subtle tool of behavior modification, not in any manipulative sense, but openly, candidly, in conference between administrator and faculty member over a period of time.

To return to the central topic and the difficult question—evaluation of performance and scholarship, I would conclude with this vital point: whatever system is used, to whatever end—be it promotion and tenure, merit salary, or any other reward, one must insist, in the final analysis, on a truly *qualitative* evaluation. All too often, the political and personal exigencies of faculty committees—even of department chairs in my experience—is to avoid making these critical judgments and to lump the entire group together as “above average” or even more incredibly “truly exceptional”. I once asked a department chair how every member of his faculty could be exceptional, given the literal meaning of that word. “But they are exceptional people,” he said. By my understanding, relative to each other, they were either all average, or he was simply unwilling to make critical judgments about his own faculty. Knowing the department very well in this case, I elected the second option and made the judgments for him.

With double-digit inflation, we all face increased pressure simply to make across-the-board salary increases, rather than fix salary strictly according to merit. Some institutions are locked into one system or another and have little flexibility in this regard. I believe strongly in the merit system, even in inflationary times. As a matter of fact, it can be argued that the merit salary increase is all the more powerful a force in the stimulation of faculty productivity in periods of rampant inflation. This is true when seen from the negative—every percentage point of merit salary denied is a further step backward in real income.

The critical point here is that performance and scholarship must be weighted *qualitatively*, not just quantitatively. Of course, we like to see high levels of productivity, but only when the *quality* of the work is good. We must be extremely careful not to permit any evaluative system to be used which does not take quality—let us say excellence—as the primary goal. No number of poorly played recitals can ever equal one brilliant one. And yet, let me be quick to reiterate, evaluation is an on-going process and so must be, therefore, faculty productivity. One brilliant recital played or a great book written 20 years ago would have lost its positive quality and become a negative over time, were it not followed by more and more successes.

I am convinced that a regularized procedure for evaluating performance and scholarship for purposes of annual merit salary increase as well as for periodic reviews for award of tenure and promotion in rank are an absolutely essential component of modern higher education. It is therefore essential that such procedures be developed with full participation

**and approval by the faculty and administered in a completely open and fair manner.**

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# TEACHING AND SERVICE

PAUL BOYLAN

*University of Michigan*

Since the publication of the *Confidential Guide to Courses* at Harvard University in 1924, a notable amount of research on the evaluation of teaching has been published. After reviewing a number of articles dealing with various aspects of this subject, it seems clear that substantial diversity of opinion exists on what constitutes good teaching and what are valid mechanisms and techniques for assessing teaching effectiveness. The fact that the teaching environments of a music school include the classroom, the rehearsal hall, and the private teaching studio, makes addressing this topic particularly complex and difficult. To help focus our discussion, I would like to concentrate on three questions I have puzzled about, and to express some opinions in response to these questions.

My first question is, can a truly thorough and systematic evaluation of teaching take place without being intrusive into the protections of academic freedom; second, how useful are student evaluations of teaching for administrative purposes (as distinct from diagnostic uses); and third, can the evaluation of teaching be separated from the evaluation of professional achievements as scholar, composer, and performer? (You will quickly note that I have not asked a most obvious [and very important] question: namely, what makes a truly great teacher? I'm intimidated by this question because, like a truly great performance of music, we know that it exists, but it somehow just seems to defy analysis.)

I believe there is great insight in the words of the noted philosopher and educator, John Dewey, when he wrote: "One might as well say he has sold when no one has bought as to say he has taught when no one has learned." It seems to me that what we are really talking about is not so much the evaluation of teaching, as the evaluation of learning and those means by which we determine whether learning is taking place in a classroom or in a studio. Therefore, in response to my first question, it is my opinion that the means by which we assess whether students are *learning* would be, in the opinion of many faculty, intrusive into the safeguards of academic freedom. For instance in the classroom, evaluating the learning environment might involve a critical review of the choice of textbooks, course syllabi, lecture notes, reading and reference lists, various hand-outs, and non-reading assignments. The quality of quizzes and examinations administered (as well as the performance of students on these), student projects, and standards of grading can all provide some insight

into how much learning is taking place. Before discussing the evaluation of studio teaching, I would like to tentatively respond to my second question on the use of course evaluations.

There can be little doubt about the usefulness of course evaluations, completed anonymously, and administered by a third party, in diagnosing the strengths and weaknesses of a teacher as perceived by their student constituents. I have some personal misgivings about the mandatory use of course evaluations for administrative purposes in that it may adversely affect the behavior of a teacher toward students (that is, by placing undue emphasis on seeking their approbation) and that it may also result in grade inflation (which I consider to be an increasingly serious problem). There also exists diversity of views among researchers on both the validity and the proper interpretation of course evaluations completed by students. For instance, the validity of these evaluations is often mitigated by such matters as class size, whether a course is required or elective, whether a course is taken by majors or non-majors, and the quality and qualifications of the students who are completing the evaluation forms. In a provocative monograph entitled *Evaluation of College Teachers*, Charles McIntyre states: "Standardized questionnaires are not useful in evaluating all kinds of instructors. In particular they have generally been of only limited value in studio courses, clinical practice, self-paced courses, team teaching, and individualized instruction."<sup>1</sup>

If one concurs with McIntyre's judgment that standardized course evaluations for individualized performance instruction may be of only limited value, other means must be explored for the evaluation of this form of instruction—an obvious concern for music administrators. My colleague, Dean James Moeser, remarked recently that it can be instructive to observe the migratory habits of students in piano and voice departments as a means of learning which teacher or teachers are currently in vogue. In addition to noting the extent to which students elect a particular faculty member's course or seek admission to a particular performance teacher's studio, it is useful to note the demonstrated ability of a faculty member to both attract and retain talented students to their studio and to document the success of former students in their studio and to document the success of former students in their professional lives. Looking back to Dewey's concern that *learning* take place, I wonder if we might be in a better position to determine if students are learning from their performance teachers if we required students, perhaps toward the end of their junior year as undergraduates, to prepare a short program of stylistically varied music totally on their own and have their performance juried by the faculty. Perhaps many of you share my view that all too many perform-

ance instructors encourage their students only to imitate their own musical interpretations and replicate their technical styles, rather than cultivate the student's need to develop into an independent musician, capable of exploring repertoire independently.

In response to my third question concerning the relationship between teaching and professional achievement, I hold the opinion that this relationship is profound and essential. For schools with large graduate programs, I think it is especially necessary that these students are instructed by teachers who are active practitioners in their respective fields as composers, scholars, and performers. The role of a teacher as a "model" is, in my opinion, essential to achieve teaching effectiveness for graduate students. Too often we hear that the demands of teaching intrude upon the ability of a faculty member to undertake professional activities. I can only observe that, at least in our School, our best teachers are professionally active in their respective fields and invariably more likely to be involved in the development of new courses, programs, teaching materials, and teaching techniques. It seems to me that good teaching absolutely requires active involvement in one's professional area in keeping abreast with the range, depth, and currency of that which is being developed. I regret that our discussion groups deal only with the evaluation of teaching and service, since in my opinion, professional activities form an integral union with the evaluation of teaching and learning, and also enhance a faculty member's effectiveness as a contributor of service.

I would like to turn now to the evaluation of service and present, for purposes of discussion, a few issues which are of concern to me. There is a notable lack of research on the evaluation of service and perhaps that in itself might lead us into a judgment as to its relative importance within that sacred academic triumvirate of teaching, professional achievement, and service. Given the democratic traditions of our University, I believe it fair to say that our standing-committee to individual-faculty-member ratio must be the highest in the United States. Some of our faculty could very well make careers of their committee memberships. I have just one question to pose concerning the evaluation of service, and it is this: How do we make the fulfillment of the service obligation of a faculty member truly *useful service*?

I am very concerned, as you are, with the impact of a declining pool of college-bound students during the next decade, with escalating costs for acquiring a college education, and the decreasing earning power of college degrees in relation to skilled and semi-skilled professions. Because of these circumstances, it seems to me that the most *useful service* a member of the faculty can provide is in the area of recruitment of students

and also in fund raising. We must encourage faculty to become increasingly involved in recruitment activities if we hope to maintain both the quality and quantity of students currently enrolled within our schools and departments and to clearly inform the faculty that this *useful service* activity will be acknowledged with appropriate salary recognition. I would like to observe that faculty, who are visible and involved in their professional activities, are at the same time recruiting and thus concurrently fulfilling their service function—a notable parallel between these two areas.

It seems likely to me that both public and private institutions (and their music departments) will need to intensify fund raising activities given the general trend toward decreased legislative support for public institutions and, in most cases, the decreased value of endowment revenues relative to inflation, upon which many private institutions must rely. Studies have shown that those institutions which actively involve their faculty in fund raising activities are far more likely to succeed in meeting their goals. A notable example can be observed from Stanford University's three-hundred-million dollar campaign where substantial amounts of money were generated by initiatives taken by the faculty with both foundations and individual benefactors.

Clearly, service on certain committees, particularly executive (personnel) and curriculum committees, is a responsibility of the faculty. Other forms of service, such as appearances on the campus and in the community as performer or lecturer, should be acknowledged. The consultative role so cherished by the faculty often results in yet another standing, sub- or ad-hoc committee which is costly in both time and effort. Therefore, I believe that it is in our interest to establish clear priorities which reflect the needs of our respective schools in the evaluation of service and to put muscle behind those priorities with appropriate merit and salary recognition for "useful service"

Finally, there is one question which I have puzzled over a great deal; What is the relative weighting which teaching and service should receive in relation to professional achievement when we are evaluating the total contribution of a faculty member? I would like to describe, as briefly as possible, a weighting system used last year which would profit from critical comment. Approximately 90 members of our faculty are reviewed annually by an elected Executive Committee of six faculty colleagues. Given the number of faculty reviewed, the diversity of specializations, and the necessarily different expectations for teaching, professional activity, and service within the various ranks, we developed a statement of

“Criteria for Promotion and Tenure” which forms the basis upon which the contributions of each member of the faculty are measured. I believe that all departments and schools of music should develop explicit statements of standards and expectations for teaching, professional achievement and service, which are understood and form the basis for faculty evaluation in these areas. For your critical review, I am appending a statement adopted unanimously by our faculty which expresses these expectations and standards (note, in particular, pages 4-6).

In our weighting system, a “typical” faculty member would devote 50% of his effort to teaching, 40% to professional activities, and 10% to service. In an effort to acknowledge the strengths of each individual member of the faculty, the weighting system was flexible to the extent that teaching could represent 40% to 60% of the total contribution, professional achievement 30% to 50%, and service 0% to 20%. In this weighting system, the Executive Committee determines what the strengths of each individual member of the faculty are and assigns a weighting. For instance, a faculty member who is an outstanding teacher, a scholar of average productivity, and a “good citizen” within the school would probably be assigned a 60% weighting for teaching, 30% (which is the minimum) in professional achievement, and 10% in the area of service. Another member of the faculty may be an outstanding teacher with a very prominent reputation as a performer who is simply too busy to participate in service activities, in which case a weighting of 50% for teaching and 50% for professional activities would be possible (and for whom no service obligation would be considered necessary). Yet another member of the faculty may be just an average teacher, a non-productive scholar, and considered an outstanding contributor on committees (actually he is an agitator). In this case, the maximum weighting of 20% in service would be given, the minimum rating in professional achievement of 30%, with teaching accounting for the other 50% of the total contribution. This weighting system, just described, offers some flexibility in responding to the strengths of an individual faculty member.

A few generalizations should be made, however. It does acknowledge that some members of our faculty are considered 100% productive, even if they do not fulfill any service activity. It does force all members of the faculty to realize that almost one-third of their contribution to the school must be in the area of professional achievement. It acknowledges that for most faculty, the teaching function is the primary role.

Since so many faculty are reviewed annually, it was necessary to devise a procedure for evaluation which was systematic and equitable. Once the weighting has been determined for a particular faculty member,

an overall rating from 1 to 10 is assigned in each of the three areas represented. In teaching, for instance, an individual who is considered truly outstanding would receive perhaps a 9 or a 10, whereas an ineffective teacher would rate very low on the scale count, perhaps with a 1 or 2. Similarly in professional achievement, a national or international reputation would be accorded the highest rating whereas a lack of productivity would yield a lower number. In the area of service, a faculty member who made truly substantial and long lasting contributions would receive the high rating, while an individual who made minimal contributions would receive a low rating.

I have taken time to describe this system since it was just implemented this past year, and would profit from criticism. There are some observations I can make. Our Executive Committee is elected and plays a decisive role in the determination of merit increase (our salary program is totally merit based), and since the number of faculty members reviewed annually is quite large, it was desirable to develop a system which was consistent for all members of the faculty under review and to set standards whereby discriminations could be made between the truly distinguished faculty member and a non-productive one. I present below three "sample" versions of the weighting and rating system described.

NAME		w e i g h t i n g %	RATING												
			1	2	3	4	5	6	7	8	9	10			
<b>A</b>	Teaching	60								X				(6×7)	39
	Prof Ach	30				X								(3×4)	
	Service	10					X							(1×5)	

			1	2	3	4	5	6	7	8	9	10		
<b>B</b>	Teaching	50								X			(5×8)	83
	Prof Ach	50									X		(5×9)	
	Service	0												

			1	2	3	4	5	6	7	8	9	10		
<b>C</b>	Teaching	30				X							(5×4)	45
	Prof Ach	30			X								(3×3)	
	Service	20								X			(2×8)	

This system was successful in forcing members of our Executive Committee to think of the strengths in teaching, professional achievement, and service of each of their faculty colleagues and to make judgments as to their relative success in these areas. The system was useful in providing an *initial* ranking of the faculty which was subsequently refined through discussion and debate. In a highly tenured, relatively well reimbursed faculty, with a salary program based totally on merit, this evaluation mechanism forced the Executive Committee to discriminate among the faculty and to avoid that normal tendency to regard one another as equally valuable—a view which could lead a school or department into equitable mediocrity.

I invited an administrative colleague whom I very much admire to read these remarks and he commented: "It all seems too complicated for me. In the old days, Willie Bain, Howard Hanson, and Earl Moore managed to develop some pretty good schools of music by simply promoting the good ones and firing the bad ones." The voluminous research on evaluating teaching and the consultative procedures so cherished by the faculty notwithstanding, I must close by saying—"oh, for those good old days".

### **CRITERIA AND PROCEDURES FOR PROMOTION AND TENURE AT THE SCHOOL OF MUSIC OF THE UNIVERSITY OF MICHIGAN**

These criteria and procedures shall serve as guidelines for the dean and the executive committee of the School of Music in making recommendations for appointment to the faculty, for promotion, and for tenure. It shall be the policy of the School of Music that the faculty shall consist of the most *highly qualified persons obtainable*. Nothing in these guidelines shall be construed so as to prevent the dean and the executive committee from acting, within the Regents' Bylaws and University policies, in pursuit of this objective.

This document is based in part on the regulations and policies stated in The University of Michigan *Faculty Handbook*, the *Standard Practice Guide*, the Regents' Bylaws, and policy directives of the Vice President for Academic Affairs. These sources should be consulted for additional pertinent regulations and for more complete information concerning the policies discussed here.

## Academic Ranks

The qualifications expected of persons appointed to the various academic ranks in the School of Music shall be as follows:

### *Instructor*

The title of instructor is given to a person who holds at least a master's degree or its equivalent in professional experience and who has shown evidence of special ability as a teacher and as a performer, conductor, composer, choreographer, or scholar. The appointment may be made for one year, or, in the case of persons of proven ability, for two years.

### *Assistant Professor*

The title of assistant professor is given to a person of proven ability and acceptable experience who holds a doctor's degree or its equivalent in professional experience and who has demonstrated special ability as a teacher and as a performer, conductor, composer, choreographer, scholar, or clinician. The appointment may be for one, two, or three years.

### *Associate Professor*

The title of associate professor is given to a person who has met the requirements for appointment as an assistant professor and who has established (1) an unequivocal record of excellence in teaching, (2) a distinguished record of creative or professional activity or research, (3) a satisfactory record of service and (4) a reputation among his or her peers as an outstanding performer, conductor, composer, choreographer, scholar, or clinician. The appointment will carry tenure automatically unless otherwise specified. An individual appointed from outside The University of Michigan will normally be appointed without tenure and may be reappointed without tenure for up to seven years.

### *Professor*

The title of professor is given to a person who has met the requirements for appointment as an associate professor and who has established (1) a sustained and unequivocal record of excellence in teaching, including work with advanced students, (2) a sustained and distinguished record of creative or professional activity or research, (3) a satisfactory record of service, and (4) a reputation among his or her peers throughout the nation as an outstanding performer, conductor, composer, choreographer, scholar, or clinician. The appointment will carry tenure automatically, except that an individual appointed from outside The University of Michi-

gan may be appointed without tenure and may be reappointed without tenure for up to seven years.

### *Lecturer*

The title of lecturer is given to resident or non-resident appointees who have demonstrated qualifications for part-time or full-time service, often to fill temporary needs, but for whom another rank would not be appropriate. The appointment will be made for one term or one year and may be renewed. Appointment as a lecturer is not a tenure-track appointment.

### *Adjunct Professor, Adjunct Associate Professor, Adjunct Assistant Professor*

The modifier "adjunct" is attached to the appropriate professional ranks for appointees who are identified primarily with professional activities or with institutions other than The University of Michigan but who are responsible for the major share of the teaching of at least one course per year. The appointment will be made for one term or one year and may be renewed. Appointment as an adjunct faculty member or as a visiting faculty member is not a tenure-track appointment.

## **Promotion**

### *To Assistant Professor*

Review for promotion from instructor to assistant professor will normally occur during the third year of service and must occur not later than the fourth year. Review prior to the third year of service can be undertaken only with the approval of the department chairman. No review shall be conducted for a person on terminal notice. An instructor not recommended for promotion, following review, shall not be reappointed.

### *To Associate Professor*

Review for promotion from assistant professor to associate professor will normally occur during the fifth year of combined service as an instructor and an assistant professor at The University of Michigan and must occur not later than the sixth year of combined service. Time on leave will count unless exempted in writing prior to the leave. Review prior to the fifth year of combined service can be undertaken only with the approval of the department chairman. No review shall be conducted for a person on terminal notice. An assistant professor not recommended for promotion, following review, shall not be reappointed, although the executive committee, at its discretion, may authorize a second review.

### *To Professor*

Review for promotion from associate professor to full professor is not automatic. Review prior to the sixth year of service as an associate professor can be undertaken only with the approval of the department chairman. The executive committee shall identify each person in his or her eighth year of service as an associate professor who has not been reviewed for promotion to full professor and shall determine whether or not a review should be undertaken.

### **Tenure**

The future distinction of the School of Music and the University depends in large part upon the quality of the judgment exercised in making tenure decisions. For this reason, and because the awarding of tenure represents a commitment of substantial resources on the part of the University, each such recommendation will be made with the greatest possible care and will be the result of thorough and rigorous scrutiny of all relevant information. Each review for appointment or promotion to the rank of associate professor or professor with tenure shall be conducted with the same care and thoroughness, and shall be based on the same criteria, when applicable, as a review for tenure. Each untenured member of the faculty must be reviewed for tenure not later than his or her sixth year of service at The University of Michigan excluding service as a lecturer, adjunct faculty member, or visiting faculty member.

The objectives and needs of the School of Music are subject to change from time to time, and an excessively high proportion of tenured faculty members impedes significantly the ability of the School to respond to necessary changes in curriculum or emphasis. Financial constraints and a wide variety of other factors also affect tenure decisions. It is quite possible, and in some instances likely, that persons with excellent records of teaching, research, and professional activity may, for reasons unrelated to their own adequacy or inadequacy, not be recommended for tenure.

Appointment or promotion to untenured ranks may be based largely upon the potential of the individual for future achievement. On the other hand, the extended commitment implied by the granting of tenure requires not only the potential for future achievement but also a firm record of past achievement. It is expected that each person awarded tenure, whether through promotion or appointment from outside the University, will be the most highly qualified person available for the position in terms of teaching ability, professional activity or research, and professional stature. It is further expected that each such person will show clear evidence of the ability to achieve the rank of full professor.

## **Criteria for Promotion and Tenure**

Recommendations for promotion and for tenure shall be based on the record of the faculty member in (A) teaching, (B) creative and professional activity and research, and (C) service.

Teaching represents the most important single function of the School of Music. It is expected that each member of the faculty will excel in teaching. Enthusiasm for teaching and the ability to stimulate students to achieve at the highest level possible are important attributes of the faculty member.

Creative and professional activity and research may include any of a wide variety of activities, depending upon the field of specialization and the interests of the faculty member. It is expected that each member of the faculty will pursue research or professional activities appropriate to his or her field of specialization and will achieve recognition among his or her peers in one or more such fields of activity.

Service refers to activities which utilize the professional expertise of the faculty member. Each member of the faculty is expected to render a reasonable amount of service to the School of Music, to the University, and to the public at large. Service is subordinate to the other two categories of activity, however, and no amount of service can compensate for a lack of skill in teaching or for a lack of professional activity or research.

### ***A. Teaching***

Evidence to be considered in the evaluation of teaching may include:

1. Demonstrated excellence in instruction in the classroom, studio, or rehearsal hall
2. Demonstrated ability to attract talented students to the School of Music
3. Demonstrated success of former students
4. Written statements by colleagues, including the department chairman
5. Unsolicited letters from former students
6. Teaching evaluation forms completed anonymously by students (and, when necessary to protect the student's anonymity, administered and collected by a third party), provided that the forms for an entire class are submitted and not a selected sampling
7. The extent to which students elect the faculty member's courses (with due regard for such matters as the level of difficulty of a course, its role in the curriculum, and whether or not it is required)

8. Knowledge of the subject matter taught, including range, depth, and currency
9. Development of new courses, programs, teaching materials, or teaching techniques

### ***B. Creative and Professional Activity and Research***

Evidence to be considered in the evaluation of creative and professional activity and research may include (work in progress and commitments accepted should be so indicated):

1. Publication as the author, co-author, editor, or translator of books, chapters in books, articles, reviews, monographs, and non-print materials, and reviews of these publications (publications subjected to substantial peer review prior to publication shall be more highly regarded than publications not subjected to such review)
2. The conduct of research contributing significantly to the state of knowledge in the faculty member's field of specialization, and publication of the results
3. Commissions for musical compositions
4. Publication of musical compositions or arrangements
5. Obtaining funds, either internal or external, for research or development or for instructional or program improvement
6. Appearances off-campus as a speaker, conductor, soloist, ensemble member, panelist, or clinician, or as a director of a workshop or institute
7. Presenting papers, speaking, participating on panels, presiding at sessions, adjudicating, performing as soloist, ensemble member, or conductor, or otherwise participating in the meetings or activities of professional associations
8. Appearances off-campus as recitalist, guest soloist, or conductor with paid professional groups or in professional (paid) settings
9. Participation in symposiums and other selective gatherings of distinguished colleagues
10. Performances by off-campus groups or individuals of compositions by the faculty member

11. Performances on commercial recordings by the faculty member or performances on commercial recordings of compositions by the faculty member
12. Service as a consultant to or on behalf of educational institutions, professional associations, or government agencies when it is clearly an honor to have been selected
13. Service as an adjudicator in major competitions when it is clearly an honor to have been selected
14. Winning of prizes, awards, fellowships, or other recognition

(Note: Activities for which the faculty member receives compensation will be recognized provided that when possible he or she is identified as a member of the faculty of The University of Michigan and provided that the activity serves to enhance the prestige of the School of Music or that the activity is likely to attract talented music students to the University. See also related policies concerning outside employment, including Regents' Bylaw 5.12.)

### *C. Service*

Evidence to be considered in the evaluation of service may include:

1. Effective service as an adviser to students
2. Effective service as a department chairman
3. Performance of other administrative duties for the School of Music
4. Effective service on committees of the School of Music and the University and participation in meetings and other official activities of the School of Music and its departments
5. Effective contributions to recruiting, fund-raising, or public relations efforts on behalf of the School of Music or the University
6. Service in elective or appointive leadership roles in professional associations at the national, international, regional, state, or local levels
7. Appearances on campus, beyond the normal responsibilities of the faculty member, as a speaker, conductor, soloist, ensemble member, panelist, or clinician, or as a director of a workshop or institute

8. Utilization of the professional abilities and expertise of the faculty member without compensation or with nominal compensation on behalf of continuing education in music or in the service of government agencies, citizens' groups, educational or religious institutions, or charitable organizations at the local, state, national, or international levels.

It is not expected that a faculty member will engage in all of the activities listed under any category. Neither is it expected that a faculty member will be equally active in each of the three categories. The question of what constitutes an appropriate balance of activities for a given faculty member should be discussed with the department chairman and the dean. Each individual case will be considered on its own merits. The quality of the contributions is of greater importance than the quantity.

#### **Review for Promotion or Tenure**

Review for promotion to any rank or for tenure may be undertaken at the initiative of the dean, the department chairman, or the faculty member. A faculty member seeking review should submit a written request to the dean with a copy to the department chairman. It is expected that he or she will have discussed the matter in advance with the chairman and the dean. A department chairman recommending review of a faculty member should submit a written recommendation to the dean. The deadline for requesting or recommending a review for promotion or tenure shall be November 15.

Each faculty member under review will be notified by the dean and will be requested to submit a current résumé including the following:

1. A list of all credit courses taught, term by term, for the preceding five years or since the most recent promotion of the faculty member
2. Documentation of teaching effectiveness (because of the central role of teaching among the objectives of the School of Music, documentation of teaching effectiveness is an important element in the résumé of the faculty member. This documentation may take any of a variety of forms including, for example, (1) teaching evaluation forms completed by students, (2) written statements from colleagues and others qualified to comment, (3) written statements from former students, (4) information concerning the success of former students, (5) copies of examinations administered, (6) outlines, courses of study, prospectuses, reading lists, or statements of objectives, course requirements, or grading

standards, or (7) information concerning steps taken by the faculty member to evaluate and to improve the quality of his or her teaching.)

3. The number of students, by program, for whom the faculty member has served as major adviser during the preceding five years or since the most recent promotion of the faculty member
4. A list of all publications, funded and unfunded research, professional appearances and contributions, memberships and offices held in professional associations, commissions, prizes and awards, and other evidence of creative or professional activity, research, and scholarship, including publications and activities in progress
5. A list of activities involving service to the School of Music or the University during the preceding five years or since the most recent promotion of the faculty member
6. (Optional) A list of activities involving service to government agencies, educational or religious institutions, or charitable organizations during the preceding five years or since the most recent promotion of the faculty member
7. A list of (1) students presenting undergraduate, master's, and DMA recitals under the direct supervision of the faculty member, (2) students writing master's theses or compositions under the direct supervision of the faculty member, (3) students writing doctoral dissertations or dissertation compositions for whom the faculty member has served as chairman, and (4) students on whose doctoral committees the faculty member has served
8. A description or outline of a systematic program of research or professional development or activity being pursued by the faculty member
9. The names of four to six persons, representing a broad geographical distribution, who are qualified to comment on the performance, research, publications, or professional contributions and stature of the faculty member
10. Any other evidence concerning teaching, creative or professional activity, research, or service that the faculty member believes will be helpful to the dean and the executive committee

For a review involving tenure, the dean will seek confidential written statements concerning the work of the faculty member from some of the persons whose names were submitted by the faculty member. At the option of the dean, this procedure may also be used in a review not involving tenure.

In addition, confidential written statements concerning the work of the faculty member will be sought from the chairman of his or her department, from each tenured member of the department, and, at the option of the dean, from any other persons qualified to contribute relevant information. If the faculty member teaches in more than one department, statements will be sought from the chairman and tenured members of each department in which the individual teaches.

#### **Notice of Non-Reappointment**

A member of the faculty with one year of continuous service or less will be given notice of non-reappointment at least three months before the scheduled expiration of the appointment. A faculty member with more than one year but less than two years of continuous service will be given notice of non-reappointment by December 15 preceding the expiration of the appointment. A faculty member with more than two years of continuous service will be given notice of non-reappointment not later than the second week of the fall term of the last academic year of the appointment.

#### **FOOTNOTE**

<sup>1</sup>McIntyre, C. J. *Evaluation of College Teachers*. Ann Arbor: Center for Research on Learning and Teaching. 1977.

# EVALUATING TEACHING AND SERVICE IN THE 1980's

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Effective teaching must be structured to the needs, capabilities and histories of the individual learner. The methods that work for one instructor may result in classroom chaos for another. That is why "evaluating" good teaching is a major undertaking in the modern university.

Faculty members are evaluated for two basic reasons: one, to decide whether they should be promoted and/or rewarded and two, to improve their performance. These purposes must not be mutually exclusive. Teacher evaluation means overwhelming paper processing to the departmental secretary, a "free-day" from work for the student, and an "ego-test" to the instructor. Needless to say, our task is to discover the best method of arriving at the evaluation of effective teaching.

In establishing a true evaluation, information must be gathered from three areas—students, peers and administrators. However, too often these evaluations are summarized as follows:

- 1) Student—"Does this instructor keep me entertained for 50 minutes and does he know what he is talking about?"
- 2) Peer—"Can I stand to associate with this person for twenty more years?"
- 3) Administrator—"Is this guy going to bug me more after he gets tenure?"

Hopefully, within our departments, our evaluation "tools" have a little more depth!

In the 1960's, many colleges used unrefined evaluation procedures if any. Higher education at this stage was more concerned with recruiting and retaining competent faculty. Enrollments have now tapered off and colleges are not adding new positions. Budgets are tight and many colleges are at a very high percentage of faculty on tenure. In 1977, an AAUP report stated that 62% of all faculty had tenure. (*AAUP Bulletin—1978*) With so little turnover, competition is keen for the few available positions. Teachers must now prove they are competent rather than as in the past when they only had to prove they were not disasters.

The declining rate of growth of the student population has also resulted in less faculty mobility. Colleges can no longer rely on new staff for their vitality. With the increase of student demands for more meaningful courses and alumni demands for quality instruction and parent demands of "more for their money," the classroom is no longer the sole domain of the teacher.

Most universities and colleges separate the evaluation of faculty performance into three areas—teaching, research, and service. In 1976, a survey was taken of 453 departments at 134 colleges and universities for methods used to evaluate faculty for tenure, promotions, and salary increases. (Centra—*How Universities Evaluate Faculty Performance*, 1977) This survey was completed by department heads and showed that most institutions evaluate faculty members as research scholars and classroom teachers. The emphasis given to each varied with the mission of the particular school. There also was a surprising lack of importance given to public service. In this survey and others, less than 10% of the institutions gave as much importance in promotion decisions to service as they gave to teaching and research. (McCarthy—*Continuing Education Service as a Component of Faculty Evaluation*—1978; Boyd and Schielinger—*Faculty Evaluation Procedures in Southern Colleges and Universities*—1976) The one aspect of service that was cited as important was committee work on campus.

In the survey, the following were the rankings used to evaluate teacher performance (listed in order):

1. Chairman
2. Colleagues
3. Systematic student ratings
4. Committee evaluation
5. Informal student opinions
6. Dean evaluation
7. Content of course syllabi & examinations
8. Popularity of elective courses (for example, enrollment)
9. Self-evaluation
10. Teaching improvement activities
11. Student examination performance
12. Colleague rating based on classroom visits
13. Alumni opinions or ratings
14. Long-term follow-up of how students perform
15. Videotape of classroom teaching

In comparison to surveys of evaluation practices in the 1960's, (Astin & Lee—*Current Practices in the Evaluation and Training of College Teachers*—1967) colleges are now relying more on systematic student ratings and to some extent on content of course syllabi. Informal student opinion has been replaced by formal student evaluations. More and more schools are using systematic student ratings and (between 1973 & 1978) a sample of the same 400 colleges found that student ratings had increased in usage from 29% to 53%. Let us first examine student evaluation methods by attempting to answer some of the questions about them.

### ARE STUDENT RATINGS RELIABLE?

They are good provided enough students rate the teacher in each class and that more than one class is used for evaluation of a teacher.

For effective assistance in instructional improvement, average ratings based on as few as eight or ten students can provide the teacher with useful information—larger numbers are better. For promotional consideration, five or more courses should be required. If the number in each class averages less than 15, then seven classes should be used. For 15 or more, five classes are sufficient. (Gilmore, Kane and Naccarato—*The Generalizability of Student Ratings of Instruction*—1978)

### WHAT FACTORS AFFECT STUDENT RATINGS?

1. *Class Size*—very small classes (less than ten) are most highly rated. The lowest ratings were found in classes with 35-100 students (Centra and Creech—*The Relationship Between Student, Teachers, and Course Characteristics and Student Ratings*—1976) Classes of more than 100 often receive higher ratings because the teacher assigned to these large classes are often the best teachers.

2. *Subject Matter*—Slightly higher ratings are found in Humanities than in Social Sciences and Natural Sciences. Fine Arts tend to have higher ratings than all the other Humanities. This is probably directly related to class size.

3. *Type of Course Requirements*—Students give higher ratings to their majors or electives than to required courses out of their major. Some teachers also tend to put less effort in college-required courses. (Centra and Creech, 1976)

4. *Grade Expected*—There seems to be no evidence that students rate an instructor more favorably or unfavorably on the basis of the grade they anticipate or receive. Students will, however, rate teachers lower if they feel that the grade they received was lower than anticipated.

### **ARE RATINGS AFFECTED BY TEACHER CHARACTERISTICS?**

Not related to ratings with the exception of the experience factor. Those in the first year of teaching tend to receive the poorest ratings. Also, teachers with over 12 years experience also receive lower ratings than those in the 3-12 year experience bracket. Even lower is the group with over 20 years experience. Also there is little difference in ratings in regard to rank (with the exception of GTA's who are rated lower) and sex (several studies show ratings slightly higher when teacher and student gender are the same).

### **ARE TEACHERS WHO "ENTERTAIN" RATHER THAN TEACH HIGHLY RATED BY STUDENTS?**

An interesting study was undertaken in 1972 (Naiftulin, Ware and Donnelly—*The Doctor Fox Lecture: A Paradigm of Educational Seduction*—1973) in which a professional actor was employed to deliver a graduate lecture that was purposely contradictory in content. The "lecture" was entertaining and the "performance" was very dramatic. The students rated the lecture very highly, especially the presentation. Students tend to rate teachers as "excellent" based on the instructor's interest and enthusiasm—not always on the content. Hopefully the lack of content in the lectures would become obvious and would be reflected in later evaluations. Nevertheless, teaching and entertainment overlap, especially in lecture presentations.

### **DO STUDENT RATINGS IMPROVE INSTRUCTION?**

This matter is under great debate at this point and there are several case studies that show there is some evidence on both sides. The idea that teaching will improve if only the teacher involved sees the ratings is true—as far as it goes. If the ratings are published in a student newspaper or are made available to the upper administration for personnel decisions, the ratings improve even more significantly. (Aleanioni—*The Usefulness of Student Evaluations in Improving College Teaching*—1974) Also of interest is another method in which the instructors rate themselves with the same device used by the students. This causes what is called a "discrepancy score" between student and self-ratings that bring areas of need to the instructor's attention. If teachers are willing to attempt to change, then instruction will improve, often times through programs in faculty development.

## **OTHER PROBLEMS, LIMITS AND SUGGESTIONS REGARDING STUDENT RATINGS**

In addition to the problems already discussed, there are several other aspects of student ratings which should be carefully taken into consideration:

1. When the ratings are used for personnel decisions, some teachers attempt to "use students"—that is, they promote student ratings but not student learning. Teachers who are lenient in assigning grades are often among the highest rated. Whether there is a significant correlation here is greatly in question, but it does occur and all teachers' grade distributions should be examined as a matter of course.

2. The numerical responses and conclusions drawn by ratings are often assigned much more importance than they deserve. I myself was an administrator in a school where all the teachers were listed in order from the highest rated by student evaluations to the lowest. Out of the 17 faculty I was responsible for, the difference between the 3rd and the 12th on the list was less than .08 on a scale of 5. (high).

3. Student evaluations are often given too much weight in relation to the other factors of research/creative activities and service. Because it is relatively easy to quantify them, the evaluations often loom much larger than warranted.

4. Several universities and colleges use student ratings as a sign that they are concerned with teaching. When faculty are not assisted in improving their classroom techniques, ratings are of little value except to achieve a "ranking order".

5. The overuse of student ratings will cause students to become bored and cause them to answer in a lackadaisical manner. At my university, where two days are assigned at the end of each semester to do ratings in all courses, these are considered vacation days and several cut class. Perhaps courses should be evaluated only once a year with the exception of new courses. First year instructors would receive a rating for each semester, but perhaps only in a representative number of their classes.

6. The rating form should take no longer than eight minutes to complete. Anything longer than this and the students lose interest and the teachers lose valuable class time.

7. Departments should have the option of adding their own specific items or additional ratings if a standardized form is used across campus. In music it has been found that the most beneficial ratings are obtained if

three different types of forms are used—1) applied music, 2) ensembles, and 3) music academics.

8. It has been proven over and over again that rating forms which elicit written responses are of much more benefit for course and instructional improvement.

Finally, let me again emphasize that the use of student ratings for personnel decisions should be on a weighted basis with special attention given to some of the information listed above. Student evaluations used alone without peer and administrative input are inadequate and only give a portion of the instructor's worth. A student's view of the objectives of the class are often rather narrow. The total rating system must be utilized and not just one aspect of that system.

### EVALUATIONS BY COLLEAGUES

At most colleges, evaluation by faculty peers is a major source of promotion and tenure decisions. Colleagues provide a perspective entirely different from those garnered from students and administrators.

There are some severe dangers from this method. Mutual back-scratching may be observed or even perhaps more prevalent is professional jealousy. There is a large university where peer evaluations are used for salary decisions. In some departments, it is common knowledge that the lower you rate your peers on the scale, the better your proportional rating will be—providing the other faculty do not find out who is giving them such low ratings.

Perhaps as important as the decision that colleagues will play a role in evaluation is the decision on what is evaluated and who will evaluate.

### WHAT IS EVALUATED?

The emphasis placed on teaching, research, and service should and does vary from department to department. Within the departments, individuals will have different responsibilities and goals. At the University of Alabama we are allowed to have a sliding scale which can vary with each individual and each department. The limits set by the university are 40 to 60% teaching, 30 to 50% research, and 10 to 20% service. Each faculty member sets his own criteria in agreement with the Head of the Department within the university's limits. It is clear to the individual and also to those who will evaluate him as to what the upper and lower limits are in regard to his particular emphasis of teaching, research, and service.

Research/creative activity is comparatively easy to assess by colleagues provided that there is agreement on what constitutes research/

creative activities and what constitutes service. Our department, like all others at our University, draws their own guidelines of requirements for each rank and for tenure. The requirements vary greatly with rank and field. It is extremely crucial that a large majority of tenured and non-tenured faculty agree on these guidelines. A unanimous agreement would be helpful but may be impossible when it comes to setting these guidelines. These criteria should of course be reviewed periodically by both faculty and administrators.

The faculty member being evaluated should submit all course outlines, textbooks used, examinations and a record of grades assigned. The department should provide grade distribution for this class, all departmental classes and if possible for the entire college and university. Colleagues may thus evaluate teaching without ever venturing inside the instructor's classroom. Numerous studies indicate that peer ratings based on actual classroom visits are ". . . not sufficiently reliable to use as a basis for decisions on tenure and promotion." (Centra—*Determining Faculty Effectiveness*—1979)

### **WHO SHOULD EVALUATE?**

The rating of each faculty member by all other members of the faculty is often a counterproductive procedure. After using this system for several years, our department has turned to having a select group of anonymous senior colleagues review the junior members. This seems to be less disruptive since they are not competing with the junior professors for tenure and promotion. Our department is a large one, forty-five full time faculty and thus we are able to do this without problems. For the smaller departments, peers could be chosen from similar departments. In many instances in large and small departments, outside evaluations are sought for opinions on the value of research and creative activities.

The small select group of senior professors works very well if they submit written anonymous appraisals. Discussions by this select peer group does not prove as beneficial since those with strong opinions tend to dominate the decision and most often the opinion. A series of questions to which the committee each submit written comments have proved to be by far the most satisfactory.

### **ADMINISTRATIVE EVALUATIONS**

Student and peer evaluations are diverse methods of rating the level of instruction offered in a department. Rather than rely on just student or peer evaluations alone, the administrator's evaluation must add a further element to the process. The central part the administrator plays is that of

putting together the evaluation data. The administrator is able to observe a teacher's performance in several areas and to judge those in relation to what is expected of each individual instructor. Often, however, the department head "passes the buck" to the dean by giving the instructor the "pat on the back" evaluation. This is especially true if the department head himself is reviewed by the faculty. Another type of evaluation written by department heads are the "description type." In this, the head writes long and in great detail about how committees the faculty member serves on operate. Department heads should use the same criteria and the same or a similar form to the peer review and should be written after examining all the sources available including the student and the peer evaluations.

### SERVICE

The most difficult aspect to measure in evaluation is that of service. Much has been written about student and peer evaluation but almost nothing about service. In a previously cited survey of department heads (Centra—1977), only 2% of the respondents listed public and community service as a critical factor in evaluating faculty members.

Paul Dressel in his book on Academic Evaluation, states that there are three types of public service. They are: 1) "national missions" (solving problems in business, industry, etc.); 2) continuing education (lifelong learning, workshops) and 3) community needs. (Dressel—*Handbook of Academic Evaluation*, 1978) To these, I might add a fourth, university committee work, and a fifth which is most appropriate for music, that of public recitals or lectures on campus. At our institution, and I believe at most institutions of our size and larger, these on-campus recitals are considered as public service rather than research. At smaller institutions, or those with different goals and missions, these type of lectures or recitals might be considered research, but our university considers invited lectures and public recitals or concerts away from campus as research.

As previously mentioned, less assessment has been done about the evaluation of service than any other aspect of the university teacher. This public service should be assessed according to the objectives of the departmental program and of the individual faculty member.

### CONCLUSION

Faculty evaluations of any type involve many hours and much cost on any campus. At Michigan State University, the average cost in just the printing and evaluation of existing forms is set at ten thousand dollars a year. When new forms are developed every three years, the cost is set at

fifty thousand dollars. This does not include the time spent in administering the tests or in lost class time. The alternative of not evaluating faculty is obviously a decrease in faculty quality and accountability.

When academic institutions point to the quality of their programs, they tend to discuss the number of Ph.D.'s on their faculty as well as the number of faculty publications, concerts, and awards as an evidence of quality. Very few schools cite that they have a fine teaching faculty and then it is often because they can't come up with the magic number of "85% of our staff have Ph.D.'s." Yet the reputation of each university rests ultimately upon the product produced—the graduate. Quality control and excellent teaching do more than anything else to improve the end product.

The cost of the evaluation procedure is very high both in time and expense. The most significant results of the evaluation procedure may be in providing the faculty member with a clear perspective of his own teaching and more importantly, creating a concern for improved instruction on campus. Surely, this evaluation system is an improvement over the criteria of whether a faculty member's peers can stand to have lunch with him for twenty years.

## **APPROACHES TO FACULTY POLICIES: PRODUCTIVITY AND DEVELOPMENT**

**RALPH E. VERRASTRO**  
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Concerning the topic of productivity and faculty development, a distinction, for discussion purposes, needs to be made between the traditional conservatory, college level department of music, and university-affiliated professional school. While each is important to the larger role, function, and process of music in higher education, my introductory comments will be largely referenced to the university-affiliated professional school offering comprehensive curricula and programs of study through terminal levels.

As with other units to be found on a university campus and in keeping with the broad mission and function of such institutions, a university-affiliated professional school or department of music is responsible for offering programs and documenting accomplishment in a rather large contextual field. Instructional programs need to be offered at undergraduate and graduate levels in preparing students for careers in a vast array of professional fields. Like college level departments, well-defined curricula also need to be offered in developing the talents of the musical amateur as well as providing music study programs as a component of general education.

In addition to formal programs of instruction, university-affiliated schools have a responsibility for contributing to the extension and development of knowledge and understanding relative to the musical art itself. Scholarly and creative activity referenced to the origins, development, and potential of music as an aural expression of the life experience and the psychological and physiological nature of music learning and perception need to be vigorously pursued.

Service is another mission function of the large university. For the music unit, a service mission is something of an extension of the instructional programs and scholarly, creative, and performance activity. The professional curricula serve students in career preparation; the non-professional curricula provide for the development of musical amateurs and consumers. Scholarly and creative activity is also instructional in nature though directed to larger more diverse constituencies. Through the presentation of a wide variety of musical programs, the discovery and publication of knowledge, and the creation and dissemination of new music, a university-affiliated music unit is responsible for contributing to

the intellectual and cultural vitality of the campus community and region with the potential of affecting the musical thought, knowledge and activity of the nation as a whole.

With the above comments serving as context, I would submit that the logic and rationale upon which they are premised are not well understood by music faculty, students, or university administrators. Music faculty members busy meeting their day-to-day responsibilities have little time for contemplation as to how their talents and endeavor fit into the larger function and mission of the university. Among the reasons that can be cited in explaining this condition is the relative recency of comprehensive and integrated music programs to the university campus, the nature and process of graduate study in music where professionalism is defined in performance, creative, and academic terms; and, until recently, lack of serious and systematic attention to the concept of faculty development.

Music in American higher education, as we know it, is something of a recent development. Aside from being thankful for its rapid rise, there is little that can be done at this point with regard to its time of origin.

Graduate study in music is changing with courses and seminars designed to expand the concept of professionalism to the several career fields in music including higher education. This is, indeed, an encouraging development.

Concerning productivity and faculty development, the following comments consider the matter through the several stages of career service.

### **PRE-TENURE YEARS**

The young faculty member, perhaps competently trained musically and academically, is not necessarily prepared for the career field of higher education. The new faculty member's understanding of the instructional process is limited and untested; his experience as a performer and scholar, to date, carefully coached; he knows less than is generally assumed about the operation and function of the department or school; and is, at best, naive concerning productivity/performance expectations and standards as these matters apply to the personnel policy and reward system of the institution.

A need exists, thus, for a formal, ongoing, and systematic process of orientation for new faculty members. An understanding of such matters as the structure of the university; fringe benefits; departmental and institutional resources for planning, evaluating, and improving instruction; retention, tenure, and promotion standards; expectations and standards for

teaching, performance, and scholarship; the criteria and process of annual student, peer, and administrative evaluation; and myriad other matters of operational and personnel policy need to be developed. The premise that individual scholarship contributes to effective teaching and that both can be continually improved needs to be communicated by word and action at the outset. A series of in-service seminars conducted by senior colleagues can be helpful in communicating teaching and research standards as well as identifying resource persons at peer levels. University or school sponsored teaching and scholarship development grants represent another important resource in the career orientation and professional development of the young faculty member.

In-as-much as there is greater potential and less resistance to the concept of professional development with the beginning faculty member, an organized effort involving senior colleagues can be a natural continuation of initial efforts in the area of departmental and institutional orientation. The time has passed when the annual merit or mandated tenure/promotion review is the first formal encounter a faculty member has with the overall performance and productivity standards of the institution. As personnel managers, we have a responsibility to provide supervision and developmental assistance to all new employees, to fully communicate expectations, and to provide periodic and systematic evaluative feedback regarding overall professional performance.

### **MID-CAREER FACULTY DEVELOPMENT**

Mid-career faculty are those in the 30 to 50-55 years of age group. This is usually the largest group in a given faculty and perhaps the most diverse. Entry conditions to the field of higher education differed significantly over the last several decades. Faculty members entering the field between 1950-60 will differ in experience and outlook from those coming into the profession between 1960-70 and 1970-80. As a result of differences of outlook, age, and experience, mid-career faculty are somewhat more difficult to involve in faculty development programs requiring that such efforts be made with tact and honest respect for professional stature and individual dignity.

Mid-career faculty development programs benefit from an institutional commitment as a safeguard to individuals feeling they are being singled-out as well as availing greater resources to the department. At the department level, administratively arranged short-term exchange programs between music schools in a given state; encouraging participation in adult education programs; released time for new course or program development; distinguished visiting faculty; providing new leadership,

administrative, and program coordination opportunities; assignment of special topic seminars and/or independent study projects; advising and counseling program assignments; workshop planning; and the like, have proved effective at many schools. Similar planned approaches for the scholarly/creative and service categories need to be developed as appropriate to departmental and institutional expectations. The closing portion of this presentation lists several suggestions for involving faculty members in processes conducive to the evaluation and improvement of professional performance during the mid-career transitional period.

### **CAREER DEVELOPMENT FOR SENIOR FACULTY**

It would be a serious error of judgment to generalize observations or development approaches for faculty members approaching retirement. Members of this group need to be considered on an individual basis with respect to field of specialization, professional status, health, record of teaching, scholarship, service, and other factors. For some, the last decade or final years of service may be the most productive of an already distinguished career. For others, the period may present problems of adjustment and transition of seemingly impossible proportions. Aside from institutional strategies termed by some as "creative retirement," several other approaches come to mind. First, it is logical to assume that most colleagues not having achieved optimum stature—or having professionally peaked during the mid-career years—would possess an inward though nonetheless serious desire to attain or maintain status within the department, institution, or profession. General health, mental alertness, intellectual curiosity, personal ambition, and general interest in students and the department permitting, senior colleagues can become as productive as their younger counterparts. By way of candid though sensitive counseling, senior faculty can be aided in assessing the limitations of their current contributions and guided to consider alternative professional pathways.

I am reminded, at this juncture, of a once prominent singer and professor of voice having developed a hearing loss in her early sixties. Everyone involved with this individual, including students, knew of her problem, she knew she had a hearing loss, but no one openly acknowledged or took positive action in dealing with the problem. In retrospect, we can now see the cruelty and devastating impact resulting from such false notions of professional ethics and protocol. I am sure we can all relate to similar incidents in our own experience.

Relating another incident, I was somewhat taken back by the reaction of a faculty member planning early retirement when informed that col-

leagues were planning a retirement dinner and reception in his honor. He wanted no part of it. Retirement, I was to discover in conversations with his wife and children, was a means of escaping harbored feelings of inadequacy and built-up personal/professional tensions. In actuality, the individual was a competent and contributing member of the faculty. Indeed, this individual's compositional activity and service contribution were significant factors in the development of the school to its current professional size and stature.

The dinner nonetheless took place and the importance of his long-term professional and institutional contribution was chronicled by an assortment of colleagues, former students, and dignitaries. The tenor and nature of this event, I was to later learn was of such impact as to cause a sense of regret concerning the early retirement decision.

Confronting situations of this nature before they become dire and taking positive constructive action is not an option—it is a necessity. Especially in a large school, there are dozens of need areas from team teaching to the coordination of special programs, information processing, development, administrative assignments, new teaching assignments, and the like, that can be challenging, personally satisfying, and allow for the maintenance of a necessary sense of accomplishment and personal/professional worth.

My final comments will deal with several approaches that build on existing institutional structures and through which productivity and faculty development can be encouraged and fostered.

### **MISSION AND PURPOSE STATEMENT**

The planning and adoption of a formal mission and purpose statement by the faculty can be of significant value in the faculty development process. Referenced to the mission and purpose statement of the college or university, such a document can define program objectives and establish general standards for instruction, research, scholarship, and service. Faculty development and productivity as well as the general overall academic and professional orientation of the department benefit from a clear statement of purpose and function including the rationale upon which it is promised. The mission statement, in addition, serves to amplify and clarify the school's position and unique function as an institutional unit.

In framing a statement of purpose, considerable study of the parent institution's mission and record of accomplishment is required. Such a process involvement contributes to the development of faculty under-

standing of the role of the department in achieving institutional goals and provides a necessary context for individual faculty initiative and productivity. Once formulated, the mission and purpose statement assumes importance as a ready reference for program, staff, and curricular decisions and development.

### DEPARTMENTAL PERSONNEL POLICY

The development of a departmental personnel policy is another means of maintaining and encouraging optimum faculty performance. The policy should be consistent with its institutional counterpart though substantially expanded and tailored to the uniqueness of the music unit. As appropriate, the policy should be referenced to the department mission statement and list with specificity department expectations for teaching, scholarship, and professional service. In addition, the policy statement should clearly define music unit standards for promotion, tenure, and graduate faculty appointment as well as the process and criteria for the annual faculty review.

With regard to teaching, the policy statement should acknowledge and address the difference between routine classroom/studio performance and teaching excellence that draws upon the individual's depth and breadth of scholarship. The standards, thus, should allow for individual documentation of performance well beyond that considered nominally effective in meeting assigned instructional responsibilities.

Standards for scholarship and creative activity need to be similarly considered and explicated. This is especially important given the uniqueness of the music discipline in a diverse and complex academic setting as well as the diversity of sub-disciplines represented in a medium or large music faculty grouping. Rather than extrapolate from research and publication standards in place institutionally, many schools of music have found it advantageous to go beyond published institutional standards to their outcome result. Research and publication in the academic areas of music as well as the hard or social sciences, for example, reflect faculty inquiry and creative activity as well as communication with constituencies beyond the university community. Concentrically, such activity theoretically provides for more effective and insightful teaching, contributes to the individual's stature in the field, and reflects in a positive manner on the university itself. For music faculty outside of the traditional academic fields, I submit that a wide variety of professional/creative activity can be defined and documented as producing the same net result. Faculty involvement in the development of tailored criteria and standards for the scholarship review category can in itself be helpful not

to mention the longer-term use potential of the completed policy document.

### **ANNUAL FACULTY REVIEW**

The final section of this presentation deals with the annual faculty review. While evaluation is an ongoing process, there is value to be derived from a yearly formal review. For optimum effectiveness, every member of the faculty should be familiar with the data to be used; knowledgeable with regard to the evaluative process and criteria to be employed; and, provided objective feedback on the outcome of the review.

Evaluative data may be considered/obtained as follows:

1. Preparation and submission of an Annual Service Report listing teaching, advising, and curriculum/program development; research, publications, and scholarly/creative activity; and, pertinent professional service to the discipline, department, and university
2. Data generated through student evaluations as well as area peer reviews
3. Implicit judgments made through course enrollments, selection as major professor, membership and contribution on graduate, departmental, and university committees, course and curricular assignments, and the like
4. As appropriate, colleague and administrative evaluations of progress being made toward promotion, tenure, and graduate faculty appointment
5. Awards received as well as recognition of professional accomplishment by colleagues within and outside the university
6. Evaluation of student and former student achievement.

Several approaches to the review and evaluation of the compiled data may be used as appropriate to local requirements. Most effective, however, is a small elected or appointed colleague review committee. As a framework for the review process, the committee would make assessments relative to: 1) the initiative and documentable contribution to the department's published mission statement and goal projection, and, 2) the quality and extent of overall performance, achievement, and professional contribution for each of the review category areas.

An objectified summary of the review committee's assessment, perhaps using a stanine or other common rating scale for each review

category, could be made by the department head or dean with administrative observation, comments, or recommendations added in the form of a summary narrative. Upon completion, a copy of the review report could serve as a focus for conference interactions or otherwise made available for feedback purposes.

Though requiring thorough planning and thoughtful structure, formal peer involvement at the administrative advisory level of the annual evaluation review including a feedback component can effectively contribute to a continuing process of faculty development.

In closing and in summary, I hold firmly to the view that it is important, if not essential, for each faculty member to fully understand and identify with the larger purpose and mission of the music unit and accept individual responsibility for contributing to the attainment of commonly defined goals. The personal and professional interest and involvement of the faculty must be broadened and a sense of caring nurtured. As with matters of productivity in the industrial sector, faculty involvement, common goals, caring, individual pride of accomplishment, and overall professional contribution are the determining factors in the success and quality of any department or school of music.

# FACING THE FUTURE: FACULTY PRODUCTIVITY AND DEVELOPMENT

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## INTRODUCTION

Music programs in higher education face intensified challenges for greater productivity and effectiveness with each passing day. Student enrollments will inevitably decrease in the next decade. Faculties are becoming increasingly more highly tenured. The *status quo* will no longer suffice to carry institutions through successfully as in past periods. For the future, bigger may not necessarily be better. The call will be for quality, individualized, effective teaching in all programs, large or small.

Although the future may seem one of retrenchment or at the least, containment, this may not prove to be entirely without benefit. Schools which are marginal will perhaps cease to offer music programs. This may be beneficial to both the college with strong programs and to students seeking an excellent education. Students are becoming more aware of the various choices for schools and departments. They may opt for higher quality programs and have greater chances for acceptance into those programs. Competition for excellence may well create the necessity of each program "cleaning up its act" if it is to survive into the future.

In viewing the increasing demand for excellence in education, I maintain that the faculty are the key element in providing quality instruction. Therefore, the development and maintenance of quality teaching is directly dependent upon faculty productivity and development.

Four problem areas facing the small college which immediately come to mind include the decline in student population, the lack of clear cut job descriptions, the lack of standards of performance for faculty, and the need for greater productivity in the educational process.

## FACULTY RETENTION OR "WHERE HAVE ALL THE STUDENTS GONE?"

One of the intense problems facing all colleges in the 1980s is the decline of student population. Several studies show a decline of almost 17% in the next fifteen years. Schools must determine how this decline will affect their particular situation.

The September 26, 1980 issue of *Higher Education and National Affairs* gives two contrasting and interesting views concerning how this challenge should be met.

Summaries of positions taken by Fred Crossland, program officer of the Ford Foundation's Education and Research Division include:

"The coming demand/supply imbalance will not be resolved by stepped-up marketing to increase student demand; instead we must find sensible and humane ways to decrease institutional supply." "During the coming decade there will be temptation to engage in ever sharper institutional competition for the shrinking student pool. I do not believe that 'Darwinism' is the answer to our problems; it results in the survival of the slickest, not necessarily the fittest. What is needed, in my judgment, is a degree of cooperation—of institutional cooperation—far exceeding anything we have known in recent years. Rather than fight among ourselves, we should forthrightly identify what we can each do best, reduce duplications and redundancies, share resources, and work together."<sup>1</sup>

In the same article, the views of Carol Frances, chief economist and director of the Division of Policy Analysis and Research for the American Council on Education, are summarized as follows:

The ACE study identified 12 "different groups and analyzed the added enrollment potential that might result from additional or new services to them." "Some of these groups are minority youths, adults over 25, foreign students, and graduate students."

"We have been talking about enrollment decline for virtually the entire decade of the 1970s . . ." "Yet over the period, full-time equivalent enrollments increased 25 percent. This is about the same rate as total market activity."

"Suppose total enrollments do decline severely and some institutions lose a large number of students . . ." "Does that lead unquestionably to the conclusion that those institutions should be closed? As Fred Crossland argues, institutions are not exempt from the iron laws of supply and demand. But shutting down an institution of higher education based on a straight education decision may be far too narrow a way to make that determination."

. . . if enrollments did drop as much as 15 percent, the capacity utilization in higher education in the 1980s would drop to "rates approximately equivalent to those experienced by industry over much of the last decades."<sup>2</sup>

In any case, our colleges cannot ignore the alternatives given by Crossland and Frances. If enrollments are to be maintained at current levels, the programs must provide quality education by comparison with

other institutions and/or attract completely new markets which may call for changes in institutional objectives and subsequent programs.

### **FACULTY EVALUATION OR "TIME TO RETREAD OR RETIRE?"**

At one institution with which I have been close, it was common knowledge that one music faculty member was considered to be the least effective member of that program. The faculty member served for over 12 years. However, in her 10th year, a new music administrator was hired who soon realized the need for confronting the problem. After evaluations, the individual was given a realistic appraisal of her work from the viewpoints of faculty, students, graduates, and administrators. A program of self-development was created. The faculty member, in shock and close to tears, confided that in the previous ten years, not one individual had ever discussed her teaching or a possible need for improvement.

This example is, hopefully, an extreme case. However, it does point up the tremendous need for continuous and regular faculty evaluation. It must remain a prime responsibility of the music administrator to see that such evaluation takes place and the results get to the individual faculty in a meaningful and productive manner. If this happens, the possibilities of "retreading" may make the faculty member more productive and ultimately solve problems for the program.

It should be mentioned that far too often, a problematic faculty member is not incompetent but rather ineffective. This occurs in faculty of all ages. The goal must be to maximize an individual's strengths and minimize his weaknesses. Although sometimes retirement may be the only final solution in some extreme cases, the possibility of "retraining" is a far more effective answer.

One colleague of mine has devised a personal scale for his evaluation of faculty on the basis of four areas including: Teaching Effectiveness (50-75%), Scholarly-Musical Pursuits (15-40%), Contributions to the College (5-20%), and Contributions to the Community (5-20%). This scale is then projected to best fit the potential of each faculty member. The faculty member can then be judged according to his strengths rather than his weaknesses.

It should be stated that the key to faculty development still remains a well developed program of faculty evaluation.

### **FACULTY JOB DESCRIPTIONS OR "JACK OF ALL TRADES, MASTER OF NONE."**

The small college program is faced with the need to provide high level specialists in a variety of areas with an extremely limited number of

faculty. This problem is generally related to the small program. However, a job description recently crossing my desk from a rather well-respected music program went something like this:

**POSITION:** Choral Director and Director of Choral Activities

**QUALIFICATIONS:** Doctorate required. Evidence of successful college teaching, proven ability to produce outstanding choral ensembles, evidence of successful fund raising, ability to coordinate activities of a full choral program.

**DUTIES:** Conduct three choirs including major touring choir, oratorio society, and jazz-show choir. Create and produce fund raising annual variety show, teach undergraduate and graduate choral conducting classes and related methods courses, supervise undergraduate student teachers in vocal curriculum, maintain personal scholarly pursuits, and visible faculty performances on campus.

**ADDITIONAL DUTIES:** Some voice teaching may be required.

**RANK:** Instructor.

Although I pray this job description is not the wave of the future, the small program too often expects the faculty member to be a "jack of all trades" while evaluating him as a "master of all." It is imperative that realistic job descriptions be created. This is the foundation upon which later faculty evaluation and development will be based.

### **FACULTY PRODUCTIVITY OR "HOW TO BUILD A MUSIC PROGRAM ON \$5 A DAY?"**

In the pressures for increased efficiency and cost accounting, it is critical that music administrators take prime responsibility for seeing the need for faculty productivity. Finances are currently tight in most situations and will probably continue to be so in the foreseeable future. Music programs are constantly asked to be more efficient and produce higher faculty-student ratios. The call for business procedures and management by objectives is both needed and useful but only in the light of the educational objectives of the institution.

I would like to suggest that one real solution to building a successful music program with limited resources is in faculty development. However, I believe that faculty effectiveness and faculty efficiency must share equal billing. Efficiency merely means the job is getting done. The real key to successful quality education is getting the right job done. Too many of our programs have faculty members working from dawn to dark at tasks which actually dilute their effectiveness. Administrators must search out ways to make the faculty more effective. New developments in computer assisted instruction, competency based education, and

community-business resources may help create an environment where the productivity of faculty can be raised with far less faculty "burnout."

These four broad areas of problems facing the small college music program all point to the practical necessity for well thought out programs of faculty development.

Part of the overall picture of faculty development must be in defining the makeup of music making and music educating. The "ID" or identification of music might be summed up as "inspiration" and "discipline." Students and faculty must have the inspiration of musical insight, performance practices, theoretical knowledge, desire to create, and desire to communicate. At the same time, those same individuals must have the discipline to prepare and fulfill those creative urges. Most faculty problems can be related to a faculty member who has lost either the inspiration of his task or the discipline to fulfill what inspiration he does have. This is the role of faculty development: to provide new inspiration and renewed discipline to fulfill the educational objectives of the music program.

#### **FACULTY DEVELOPMENT OR "MAKE ME AN OFFER I CAN'T REFUSE."**

Most faculty are anxious to be successful. A development program which fulfills this desire is the offer most faculty will not refuse. The faculty development program must give specific, tangible rewards to the faculty member. These rewards may be financial, increased prestige, or self-satisfaction. In order to create a faculty development program that will help faculty to become more productive and effective, it is necessary to examine the foundations upon which such a program rests.

First, institutional goals and objectives must be clearly stated and fulfilled. The individual job description must be based upon fulfilling the objectives of the program. A faculty member cannot be effective if he does not know what is expected of him. This calls for the institution to consistently review and clarify its goals in light of its resources, purposes, and clientele. The goal of serving students must be foremost.

Second, standards of performance must be established for a faculty member if he is to know whether or not he is successfully being productive. It is difficult in education to tie up all the loose ends that accompany this task. However, the rewards are tangible in greater productivity and effectiveness.

Third, a continuing program of evaluation by a variety of methods is essential to a faculty development program. The evaluation must have as its goal the improvement of teaching. It is essential to establish criteria for

the evaluation of teaching. The Center for Research and Development in Higher Education came up with two summaries of broad scales that typified "Best" teachers. A complete reading of this study is useful in establishing a beginning approach to understanding faculty effectiveness in teaching.

Analysis of the items characterizing *best* teachers as perceived by students produced five scales, or components of effective performance. The conceptual interpretations of the scales are indicated by the headings assigned:

1. Analytic/Synthetic Approach
2. Organization/Clarity
3. Instructor-Group Interaction
4. Instructor-Individual Student Interaction
5. Dynamism/Enthusiasm.

Analysis of the items characterizing *best* teachers as perceived by colleagues produced five scales:

1. Research Activity and Recognition
2. Intellectual Breadth
3. Participation in the Academic Community
4. Relations with Students
5. Concern for Teaching.<sup>3</sup>

In the search for effective teaching, a variety of evaluation techniques seems to be useful including evaluation by students, peers, administrators, outside consultants, and self-evaluation. Moreover, the most obvious evaluation, that of classroom observation, is often the least used. Books and articles on faculty evaluation consistently stress the need for observation. It should be reiterated that the goal must be self-development and the improvement of teaching. When faculty are threatened by the procedure, little is accomplished. Kenneth Eble states, "where ratings intensify division between faculty and students or seemed to be used by an administration against the faculty, no very good outcomes can be foreseen."<sup>4</sup>

Fourth, with regularly scheduled faculty evaluation as a base, a program of faculty development can be created to meet the needs of the institution, the students, and the faculty.

Let us examine the facets of a Faculty Development program. Paul Redditt and William Hamilton established a list of lessons that they believe have broad applicability for other programs. Their findings included:

1. A faculty development program should be owned and administered by faculty, and it should be based upon faculty trust and mutual respect.
2. The administration should have a supportive role in faculty development programs, offering its active interest, encouragement and even participation.
3. To avoid faculty burnout . . . rotating leadership for specific activities among a number of faculty while limiting overall control to at most two or three people helps to distribute the load.
4. Faculty must perceive a personal benefit, a benefit for the institution or both if they are to be effectively enlisted.
5. If the key to enlistment is meeting the perceived needs of faculty, the faculty development program of the college must be diverse enough to meet the broad needs of even a small faculty and must be designed to allocate varying amount of college resources . . .
6. Each activity for improving teaching needs to be not only pedagogically sound but also intellectually interesting.
7. Standard faculty development practices should be combined with programs designed especially for one's own campus or borrowed from elsewhere and adapted.
8. A teaching improvement component in faculty development should include a variety of evaluation tools, including visitation by colleagues and/or specialists within the classroom itself.
9. . . . we found it far easier to attach projects and activities to already existing structures than to create new structures.<sup>5</sup>

I would like to suggest that the activities of a faculty development program are not new. However, very few institutions implement or make a wide variety of these activities available on a continuing basis. The activities might include workshops, mini-grants, growth contracts, leaves, sabbaticals, mentor programs to place new faculty with older established faculty, finances for retooling, and retraining to meet institutional objectives. Two of these areas have been very successful in music programs. One is the mini-grant which establishes funds for faculty performances, publishing of new music, individual research, innovation in the classroom, and other such projects. The second is the growth contract in which salary increases (and sometimes promotions) are available through the completion of approved growth contracts which improve the teacher's effectiveness.

## FACULTY PRODUCTIVITY OR "MONEY ISN'T EVERYTHING BUT IT HELPS."

While it is true that money is not the solution to all institutional problems, it is necessary to allocate sufficient funds for faculty development and productivity to successfully run the program. If one accepts the argument that faculty effectiveness must go hand in hand with faculty efficiency, then productivity should increase. Getting the "right job" done efficiently must be the goal. There are three areas that seem to become immediately important.

First, the institution must clearly define its purposes, goals, objectives, and resources. Institutions would be better to do what they can reasonably do well rather than attempt to be "all things to all men." Faculty cannot be productive when they are hired to do the impossible. Faculty hiring and departmental programs must be carefully based upon these resources.

Second, excellence, innovation, and productivity in the classroom must be encouraged. Through the use of faculty load credit, financial benefits, and prestigious presidential awards, the faculty who become more effective should be rewarded.

Third, attempts must be made to employ methodologies which free the teacher to teach more effectively. Among such possibilities are computer-assisted instruction, competency-based music programs, associations with community and professional music associations, integrated musicianship classes, and miniclasses. Another possibility is to utilize the strengths of the expertise surrounding the institution. Our college has sought out top level performers in both Rochester and Buffalo for the instrumental program in areas where we could not afford full time personnel. The time and money put into transportation, fees, and scheduling provides a higher level of teaching effectiveness and enables the program to operate at a high level for a small college setting. The use of frequent outside performer workshops have some of the same benefits. This program freed the full time faculty for tasks in their own area of expertise and in fact was less expensive to the college. Another area which seems to offer real hope is computer-assisted instruction. R. L. Allvin has summarized the use of CAI in this way:

. . . Most music educators agree that there are two distinct objectives in music education: training in a set of basic skills—ear training, sight-singing, score reading, dictation, instrumental and vocal techniques, and the like; and cultivation of that special sensitivity to the affective qualities of music that is variously called musicianship, musi-

cality, or aesthetic discrimination. In the present crowded college curriculum, most of the valuable time is taken up with skills acquisition."<sup>6</sup>

Mr. Allvin suggests that many of these skills can be learned through the use of computer assisted instruction, leaving the faculty member far greater time to help the student develop his sensitivity to music. Our program currently has ten operational CAI programs in music.

There is no one program which works for all institutions. The important factor is to establish the procedures and support to enable faculty to create their own active program of development. The music administrator can sometimes assist this process by working closely with the faculty in charge of the program.

### **FACULTY INSPIRATION OR "HAVING A GOOD TIME, WISH YOU WERE HERE."**

The value of having a well thought out program which is successfully meeting institutional goals cannot be overemphasized. Success breeds success. When faculty are able to have a key input to institutional goals, policies, and faculty development programs, the investment is rewarded with a sense of spirit that is irreplaceable. One must look upon faculty development and productivity as a by-product of a music program that is working and a music program that is working will of necessity be based upon programs which encourage faculty development and productivity.

In conclusion, each school must constantly evaluate its strengths, weaknesses, purposes, resources, and clientele. What is fatal in all of these areas is inaction or insensitivity to the need for change.

### **FOOTNOTES**

<sup>1</sup>Fred Crossland and Carol Frances, "Two Views: Higher Ed Enrollments in the 1980s." *Higher Education & National Affairs* Vol. 29, No. 30 (September 26, 1980), pp. 4-5.

<sup>2</sup>*Ibid.*

<sup>3</sup>Milton Hildebrandt, Robert C Wilson, and Evelyn R. Dienst, *Evaluating University Teaching* (Berkeley, California: Center for Research and Development in Higher Education, 1971), p. 41.

<sup>4</sup>Kenneth E. Eble, *Professors as Teachers* (San Francisco: Jossey-Bass Publishers, 1972), pp. 69-70.

<sup>5</sup>Paul L. Redditt and William T. Hamilton, "Teaching Improvement in a Small College." *New Directions for Higher Education* Vol. VI, No. 4 (San Francisco: Jossey-Bass, Inc., 1978), pp. 37-38.

<sup>6</sup>R. L. Allvin, "Do Colleges and Universities Need an Automated Music Learning Center?" *Council of Research in Music Education* (Summer, 1970), p. 32.

# REPORT OF THE RECORDER

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The four major sessions of the topic area addressed the following concerns: (1) Hiring; (2) Performance and Scholarship; (3) Teaching and Service; (4) Productivity and Development.

As was noted by Chairman Ciurczak at the final meeting, the success of the sessions in this topic area was completely dependent upon the excellent papers by the presenters, the skillful leadership of the Associate Chairmen, and the meticulous dedication of the Associate Recorders.

The Associate Chairmen reported that the relevance of the topics and the excellence of the papers stimulated lively and wide-ranging discussions. Far more issues were raised than can possibly be reported in the following summaries. Therefore, the summaries will be primarily focused upon those items which provoked the greatest amount of attention in the largest number of the discussion groups.

## SESSION I: HIRING

The two papers presented were: "Faculty Hiring," by David Boe, Oberlin College Conservatory of Music; and, "Selection and Appointment of Faculty Members at the North Texas State University School of Music," by Marceau Myers.

Although all the components of the search and selection process were addressed in the two presentations, the group discussions revealed that the participants had greatest concerns about the vacancy notice and its legal ramifications, both with Affirmative Action procedures in the hiring phase, and after employment, with contract renewals, tenure decisions, and the possible necessity for reassignment of duties.

*The Vacancy Notice.* The crucial importance of the job description was acknowledged. Discussions centered upon the extent to which it should be defined in general terms, or as precisely as possible. A typical comment was: "If we write it precisely, for the purpose of being fair with all applicants, what happens in a few years when enrollment and/or curricular changes occur which necessitate an assignment which differs from the job description?" Also provoking much discussion was the degree of specificity which should be used in the statement of salary. If a minimum salary is stated, will this discourage some qualified applicants? If a salary range is quoted, most candidates subconsciously believe that, if chosen,

they will automatically receive the maximum quoted. Advantages and disadvantages of the use of the phrase "salary and rank negotiable" were discussed. Deadline dates were a concern to several participants. There was general agreement that the *status* of position must be clearly stated—Tenure Track, Non-tenure track, Temporary contract, Sabbatical replacement, etc. It was noted by several persons that highly qualified applicants can be attracted to a temporary position—young faculty desirous of gaining experience at a good school, knowing that later references will attest to the fact that their termination was for contractual reasons, not reasons of competence. The discussions regarding the vacancy notice revealed a genuine desire to be clear and precise for the purposes of impartiality and for attracting the largest pool of qualified applicants. However, the specter of future legal actions pervaded the discussions. Therefore, a clear consensus emerged which requests assistance from the NASM National Office in providing advice and counsel (suggestions, cautions, guidelines) to member institutions.

*Affirmative Action.* The most critical problem is the small size of the potential applicant pool. Therefore, normal advertising and recruiting efforts are inadequate. Successful identification and employment of minority faculty members requires the music executive to be aggressive, imaginative and, above all, persistent.

Discussions revealed that there is a rather wide variation in the *interpretation* of Affirmative Action regulations. The suggestion was made that we should *know* the interpretations employed by our individual institutions, but not hesitate to question those interpretations by citing differing practices at other institutions.

There was a general feeling that Affirmative Action programs are now perceived in a more positive light and that opportunities for minority and women candidates really do exist.

*Other items.* As could be expected, the degree of faculty involvement, the structure and ultimate power of Search Committees, vary enormously from institution to institution. There was general agreement that, regardless of structure or function (advisory or appointive) the members of the Search Committee need instruction and guidance—a duty of the music executive. Only in a very few institutions do students participate as members of the Search Committee. However, student involvement and feedback in the interviews and final selection were generally held not only to be important, but actively sought. This was found to be especially true when hiring ensemble conductors and, to a lesser degree, studio teachers.

Because of the "Sunshine" laws, confidentiality has been compromised to such an extent that there was an almost universal feeling that written recommendations are useless. Everyone involved in the screening process should be made aware of this. Again and again it was reported that personal contacts, phone calls and/or conference calls must be used to verify the contents of written recommendations. Several persons cited the desirability (and difficulty) of examining references from the candidate's former students.

There was some discussion of the elements of the interview process. Many institutions reported shrinking budgets and/or administrative pressures which tend to limit both the number of interviews and the level of reimbursement. The debilitating effects upon quality and diversity of future faculties was duly noted, but lack of time precluded further discussion devoted to alternative prescriptive measures. It was also noted that efforts should be made to upgrade the interviewing skills of those faculty who are inexperienced on search committees.

It was overwhelmingly agreed that record keeping—documentation of hiring decisions—is critical. Although there was little discussion of the specific records themselves, there was much discussion of (and disagreement over) the length of time they should be retained. Responses varied from "duration of the search" to 5 years. There seemed to be a slight plurality favoring retention for six to twelve months.

## **SESSION II: PERFORMANCE AND SCHOLARSHIP**

The two papers presented were: "Faculty Policy Issues in the Professional School of Music", by Stephen Jay, St. Louis Conservatory of Music; and, "Approaches to Faculty Policies: Performance and Scholarship," by James Moeser, University of Kansas.

The following considerations were addressed by the two papers: (1) choosing performance faculty for professional schools of music; (2) contractual arrangements for performance faculty including teaching obligations, performance responsibilities, and policies regarding use of substitutes or assistants for teaching; (3) evaluation of faculty in professional schools of music: a) role of administration, b) role of faculty peer group, c) role of students; (4) the meaning of the term "research" within the holy trinity of evaluative criteria: teaching, research, and service: a) to musicians in an academic context, b) to central administrators and academic promotion and tenure committees; (5) the performing musician as an equal among scholars in more traditional disciplines in terms of promotion, tenure, and salary; (6) the means of documenting quality of performance; faculty participation in the process.

As could be expected, the presenters addressed the considerations of this topic at both the philosophical and practical levels. Also, as could be expected, the discussion groups immediately pounced upon the pragmatic “jugular”. The central theme of all group discussions was, “Evaluation of Faculty: by Administrators; by Peers; by Students.”

Sixty percent (60%) of the participants reported the use of some form of faculty evaluation on a regular annual cycle. The norm would appear to be: (1) a conference between the music executive and each individual faculty member for the purpose of establishing goals for the year and agreement upon the criteria and weightings to be used (*e.g.* Teaching 40%, Research/Performance/Creative Activity 45%, Service 15%); (2) an evaluative review of the year’s achievement, conducted by the music executive, a personnel committee, or both. The results of this annual evaluation normally provide the basis for decisions regarding contract renewal, salary increases, tenure and promotion.

Much discussion was centered upon the problems of *measurement* of quality and *documentation* of quality, specifically in the areas of performance/composition and research/publication. It was generally agreed that the established measurement tool (publication in refereed journals) for research scholars was understood and accepted by both peers and higher administrators. However, there was frequent mention of the difficulties facing everyone—a small number of top-quality journals and long waiting periods between the acceptance of the finished research and actual publication.

In the areas of performance and composition, measurement and documentation of quality were found to be far less precise and reliable. Critics’ reviews of performances and compositions appear to be accepted by lay colleagues and administrators. However, the *competence* and/or *objectivity* of critics is too frequently subject to challenge. Unfortunately, the same challenges can be upheld against peer evaluators. Professional jealousy can obscure objectivity. The senior faculty who do not attend the performances of junior faculty performers upon whom they are passing judgment, *in absentia*, exhibit professional sloth, if nothing worse. Also, the distinctly unreliable nature of “Green Room comments” was cited by many participants. The positive statements regarding evaluation of performance and scholarship can be illustrated by the following comments: “This is our job, what we are paid to do.” “We must *balance* and *interpret* the evaluations of peers, students and critics.” “We must establish the *credibility* of our own professional judgment of quality—both to our professional colleagues and to our higher administrators.” There was

widespread agreement that the evaluations must always stress *quality* rather than quantity.

Several groups discussed the sensitive problems posed by continued performance by the "over-the-hill gang" (singers and instrumentalists) and the "never-got-up-the-hill gang". Discreet, but candid, confrontation was the solution deemed most humane and fruitful.

Arising in various guises was the question of the necessity for repetitive evaluations of senior faculty members of distinguished national or international stature. "Why must Professor \_\_\_\_\_ and I be forced through the 'paper process' each year?" "Would we not be serving everyone better by focusing our efforts and attention upon junior faculty and less distinguished senior faculty?"

In discussions of reward systems, a *frequent* question was, "Does merit pay really exist when salary increases fall behind the rate of inflation?"

Faculty evaluation is a delicate, but necessary, chore. Whether done by the music executive, a personnel committee, or both, special care must be exercised to insure confidentiality of the information generated. Intricate and complex processes culminating in a quantitative measure (or ranking order) can easily be misunderstood—to the detriment of all concerned. The inherent problems of quantifying qualitative judgments continues to defy satisfactory solution for many institutions. The discussions revealed a great variation in complexity and precision of the evaluation system presently being used. However, the concensus of opinion suggests that faculty evaluation will become increasingly important to all institutions, and that the processes must be continually refined and more precision in criteria and measurement tools must be achieved. To this end, there were repeated statements stressing the desire for more structured assistance from NASM in formulating more sophisticated measurement tools and in developing more precise criteria for evaluation in the different areas of: Performance, Scholarship, Service and Teaching (classroom, studio and rehearsals).

### SESSION III: TEACHING AND SERVICE

The two papers presented were: "Teaching and Service," by Paul Boylan, University of Michigan; and, "Evaluating Teaching and Service in the 1980's", by Wayne Sheley, University of Alabama.

The focus of this session shifted to the other two areas of faculty contribution—Teaching and Service. However, the discussion groups continued to address the nuts and bolts of "Faculty Evaluation". The

central issues—specificity of criteria and precision of measurement tools—surfaced repeatedly. A great deal of discussion was devoted to the evaluation system recently instituted by the University of Michigan, as described in Dean Boylan's presentation.

Student evaluations of teaching were found to be in almost universal use—at least for diagnostic purposes, if not also as a part of the decision process regarding salary, tenure and promotion. Obviously, the specifics of form and purpose varied widely from institution to institution, but the regularity of use (each term) was close to 100%.

A majority of the institutions using Peer Evaluation of Teaching reported the use of classroom observations. Several participants commented that the observation technique becomes far more reliable and valid when combined with a review of teaching materials (syllabi, exams, reading lists), course evaluations (by students) and grading standards (grade distributions). Although most participants reported the use of some form of Peer Evaluation, there was sharp division over its effectiveness. Approximately 75% felt that it was successful, but the remaining 25% expressed strong views that it created more problems than it solved. The use of Self Evaluation appears to be much less widespread (c. 20%) and serves primarily to help individual faculty members establish goals.

There was considerable disagreement and/or confusion with the proper classification of professional performance activities on and off campus. Are they "professional activities" or "service" to the institution? Two service activities identified as becoming more and more necessary are recruiting (especially for the better students) and fund-raising.

Exactly parallel with the evaluations of Performance and Scholarship, there was overwhelming agreement that evaluations of Teaching and Service must be principally concerned with *quality*—not quantity.

The "fatigue syndrome" was much in evidence during this session, thereby affecting both the quality and quantity of the discussions.

#### **SESSION IV: PRODUCTIVITY AND DEVELOPMENT**

The two papers presented were: "Facing the Future: Faculty Productivity and Development," by Donald Bailey, Houghton College; and, "Approaches to Faculty Policies: Productivity and Development," by Ralph Verrastro, University of Georgia.

Almost every discussion group began the session by grappling with the issue of productivity. There was little difficulty in identifying the productive and the non-productive faculty member. One needs only to

ask: "Does Professor A perform regularly at a high professional level, or hasn't he given a recital in five years (praises be!)" "Does Professor B currently have significant research in progress, or has he been published in a reputable journal in the past 3 years?" "Are the students knocking down the door to study with Professor C, or are his sections of required and elective courses regularly under-enrolled?" "Have Professor D's students earned significant honors, awards and/or professional engagements?"

Once the non-productive faculty member has been identified, the relevant questions are, "What are the causes?" and, "What can be done?" There was general agreement that the music executive's actions are the most crucial. It is imperative that we meet with the non-productive faculty member privately and explore the problem together, candidly and completely. We must attempt to establish an atmosphere of cooperation and trust, suggest avenues toward improved achievements, and help set attainable goals—both short-term and long-term. It well may be fruitful to explore the possibilities of reassignment of duties, thus taking advantage of latent and/or secondary interests and skills. New opportunities and different challenges *can* lead to revitalization and increased productivity. We can become more imaginative and creative (also, *consistent*) in praising and rewarding the productive individuals. This alone *may* help stimulate everyone toward greater productivity.

There appeared to be general agreement that, over the long pull, a regular and adequate system of faculty evaluations will lead toward a significant reduction in the incidence of "mid-career crises."

In the area of Faculty Development, it was agreed that the music executive must act as catalyst. However, the institution *must* address this issue at the institutional level and must provide the resources and mechanisms necessary to ensure eventual success.

Computer assisted instruction was an item of great interest. It was suggested that it is not necessary that the entire faculty become computer experts. One person can receive the necessary training and can be the "liaison-expert" for the unit.

### SUMMARY

It is not at all surprising that the group discussions repeatedly focused on the pragmatic, the operational and the procedural. *Why?* was asked far less frequently than *what*, *how* and *when*. Neither should it be surprising that far greater unanimity was achieved regarding the identification of issues and problems than regarding solutions and/or resolutions.

Throughout all the discussions, the pursuit of "quality" emerged as a primary, though implicit, goal. "The best qualified person," "more precise criteria," "the finest performance," "the most stimulating teacher," "better programs—fewer, if necessary, but better," "the most distinguished scholar," "the most talented students," "the junior faculty's rising star,"—such phrases as these permeated the sessions.

In strict counterpoint to the theme of "quality" were the "frustration fragments"—"insecurity regarding legal matters," "the rising hostility level of faculties," "the drudgery of documentation," "language of the contract," "the deluge of paper," "the need to do more with less," "tenure denial *vis a vis* loss of position," "erosion of confidentiality." In retrograde and inversion was this plaintive cry: "We have been trained as musicians but are serving as managers. How can we best acquire the necessary managerial skills and tools?"

Attention to the myriad components of *evaluation* and *documentation* consumed the largest portion of the discussions—search, evaluation of candidates, affirmative action, documentation of hiring decisions; faculty evaluation of performance, scholarship, teaching and service for decisions regarding contract renewal, salary, tenure and promotion; documentation of the evaluative processes; criteria and measurement tools.

Contrary to the atmosphere of some Annual Meetings in recent years, there seemed to be a definite and growing spirit of optimism concerning our abilities to confront changing problems and successfully pursue our mutual goal—increasing excellence in our varied musical missions.

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**Presenters: Donald Bailey, Houghton College and Ralph Verrastro, University of Georgia**

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# ISSUES IN UNDERGRADUATE MUSIC CURRICULA

- Chairman:* Georgia Ryder, Norfolk State University  
*Associate Chairmen:* Donald Byo, Youngstown State University; Raymond Hagg, University of Nebraska; Jerry Luedders, Lewis and Clark College; Jay Peterson, MacMurray College; Morrette Rider, University of Oregon  
Budd Udell, University of Florida  
*Recorder:* Donald McGlothlin, University of Missouri, Columbia  
*Associate Recorders:* James Harris, San Francisco State University; Alan Hersh, Augustana College, Illinois; Colin Murdoch, Lawrence University; Larry Peterson, University of Delaware; Roger Reichmuth, Murray State University; Michael Winesanker, Texas Christian University  
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*Presenters:* Robert Blocker, Stephen F. Austin State University; Roy Ernst, Eastman School of Music; Richard Evans, Whitworth College; Francis Monachino, Tulane University; Orrin Nearhoof, State of Iowa Department of Public Instruction; Sister Maureen Stephen, Immaculata College; Charles Stevens, East Carolina University; George Umberson, Arizona State University; Robert Wermuth, University of South Alabama; Ronald Wynn, Oregon College of Education.

## RATIONALE

Every season brings a certain refocus of issues which requires serious study and reflection. This focus area gathers together a number of issues identified by the NASM membership as being matters of deep concern.

The first of these is the restructuring of state requirements for curricula which train music teachers for the public schools.

A second issue is the structure of the undergraduate liberal arts degree in music. Over the years, many changes and innovations have been introduced by institutions throughout the country. In addition, there is increasing recognition that a liberal arts degree in music provides excellent preparation for graduate study in such fields as business, law, public administration, etc.

A third important concern is the emerging curricular patterns which combine studies in music and theatre. Although such curricula have a wide variety of formats, a discussion of these curricula seems essential as a part of NASM's current effort to consider standards for opera and music theatre.

## **OBJECTIVES**

The principal objective of this topic emphasis was to provide an overview of these issues in undergraduate music curricula and to develop specific recommendations and concepts which would be useful to member institutions. A secondary objective was to develop an improved understanding of these issues as a basis for national policy work. Indirectly, all of these topics have a relationship to the future consideration of NASM standards.

In considering all of these issues, focus remained on generic concerns with the practice in specific institutions being used only as examples. However, practical suggestions for improving the effectiveness of music schools and departments in these areas, as appropriate to the objectives and situation of the institution, were also considered.

# **STATE POLICIES AND THE UNDERGRADUATE IN MUSIC EDUCATION PREPARATION AND CERTIFICATION**

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Certification, teacher preparation, and program approval standards are issues which give rise to much discussion, consternation, and frustration among various segments of the educational community and the public, and one hears a great deal of rhetoric about testing in teacher certification, teacher evaluation, competency testing and so forth. A number of state legislatures have enacted laws which mandate the development and application of competency tests as elements in the preparation and certification of teachers (e.g. Oklahoma).

Yet there are a series of fundamental issues which impact this process and which impact the undergraduate preparation of teachers in general, and music teachers in particular. For example:

- The locus of authority and responsibility in the development of state standards for teacher preparation and certification.
- Role of professional organizations/associations in the development of standards for teacher preparation and certification.
- Role of regional/national accreditation (or accrediting bodies) vis-a-vis the state (state prerogatives).
- Emerging state-specific standards and their impact on the undergraduate music curricula.

Each state has the legal responsibility for the preparation and certification of education personnel within that state. Albeit this legal responsibility may be vested in or shared by the state education agency (S.E.A.), a standards board, a practices commission, or a state board of education (state board), the empowered state agency is the only legally accountable agency in matters relating to the approval (accreditation) of undergraduate and graduate preparation programs leading to the certification of educational personnel within that state. The individual state cannot abrogate its legal responsibility; nor should any state ignore its obligation to protect the "public interest" and the independence and integrity of the state and its institutions.<sup>1</sup>

As an example, in Iowa the legislature has vested this authority in the state board of public instruction:

“The state board of public instruction . . . constitute the board of educational examiners for the *certification* of administrative, supervisory, and instructional personnel for the public school systems of the state; prescribe types and classes of certificates to be issued, the *subjects* and *fields* and *positions* which certificates cover and *determine the requirements for certificates*; establish *standards for the acceptance of degrees, credits, courses*, and other evidences of training and preparation from *institutions of higher learning . . . or other training institutions, both public and private, within or without the state.*” (Emphasis added)<sup>2</sup>

The parallel authority and responsibility for certification is as follows:

“Certificates required . . . A person employed as an administrator, supervisor, school service person, or teacher in the public schools shall hold a certificate valid for the type of position in which the person is employed.”<sup>3</sup>

“Certificate validity. A certificate is valid for the subject matter fields or administrative, supervisor, or school service activities for which an express statement of approval or an endorsement is given by the issuing authority (the state board of public instruction).” (Explanation added)<sup>4</sup>

As a point of clarification, the Code of Iowa requires that children of legal school age in nonpublic and private schools must be taught by teachers, administrators and supervisors who hold regular, valid Iowa teachers' certificates.

It is clear, therefore, that each state has broad legal power and responsibility for the initiation, development, establishment and enforcement of standards (state rules or regulations) for the preparation and certification of education personnel within its jurisdiction; however, it is the processes, the procedures and the manner in which this power and responsibility is exercised which gives rise to many of the concerns of professional organizations.

Most states have developed, either through legislative mandate or through firmly established practices, “advisory committees” or “standards boards” broadly representative of the educational community which assist the state education agency in the review, research, and development of standards for preparation and certification. These mechanisms provide an avenue for professional interest groups (e.g. state music association) to input and to impact the development of such standards.

Again, in Iowa, the state board has established standards for the approval of teacher education programs. These standards set forth very specific requirements for the filing of information relating to programs or curricular patterns (e.g. music) designed to meet the requirements and privileges to be authorized by the teaching certificate issued. This information must specify the courses or competencies that students must complete or exhibit and the standards which must be attained as a condition for being recommended for certification. These standards outline the professional education component as well as providing for the content specialization.

Within these standards, however, there is one which appears to be very controlling, yet it is one which gives great attention to the efforts of professional organization.

The curricula standard specifies that each preparatory program "shall be designed to meet the guidelines established by the state board." Thus, those programs designed for the preparation of teachers of music at any level (elementary-secondary, secondary) must meet such guidelines before they can be approved and before the graduates of such programs can be recommended for certification.

However, the strength of this standard lies really in the second sentence: "These guidelines will be based on *current practices* and *recommendations* of professional organizations representing the area of professional organization."<sup>5</sup> It was on the basis of this rule that the Iowa Music Educators Association worked with the State Advisory Committee on Teacher Education and Certification and the state education association in the development of guidelines for the approval of programs to prepare teachers of music. (See Appendix 1)

It is interesting to note that these guidelines, which are now in force, contain many elements from the standards of the National Association of Schools of Music.

All states provide some process by which professional organizations may input to and influence the general standards for teacher preparation and certification and more specifically those standards which relate the area of interest.

Professional organizations/associations have a vital role and responsibility in and can contribute significantly to the development of quality teacher education programs. Such organizations generally have the interest, the commitment, and the resources (human, material, financial) to conduct the needed research which is not typically available within a

single state. They can draw on the recognized professional leadership, and they have a broad national perspective which is not characteristic of most state efforts. Through such study and research, many professional organizations/associations have developed guidelines and proposed standards for the preparation and certification of educational personnel. NCATE has recognized the significance of such endeavors, and the NCATE standards reflect this:

**“2.4 Use of Guidelines Developed by National Learned Societies and Professional Associations.**

**Standard:** In planning and developing curricula for teacher education, the institution studies the recommendations of national professional associations and learned societies and adopts a rationale for the selection and implementation of pertinent sets of recommendations for each teacher education program.”<sup>6</sup>

The issue of state prerogatives and independence often arises when national or regional accreditation is considered. It is important, therefore, that each state examine and affirm its policies and standards or regulations concerning state program approval. National standards (e.g. National Council for Accreditation of Teacher Education or National Association of Schools of Music) should contribute to quality control; however, they can also stifle differences and hamper creative program development as well as infringe upon the authority of the state. The challenge and concern is to maintain the state’s prerogatives and independent identity while permitting program uniqueness, encouraging flexibility, and ensuring quality.

The influence and authority of national accrediting associations and their standards with respect to professional preparation exist to the extent each state and its institutions subscribe to or grant recognition to such voluntary associations. Given the state’s legal authority and responsibility, it is imperative that each state develop or follow some guidelines in working with regional and national accrediting associations. The National Association of State Directors of Education and Certification (NASDTEC) have developed and adopted certain principles which individual states may use as guidelines as they work with such accrediting associations. Pertinent excerpts from these principles are as follows:

- State approval/accreditation standards take precedence over regional or national standards because the state is the single agency having authority, responsibility and accountability.
- Each state takes the initiative and asserts its authority in matters relating to program approval and accreditation.

- The state and voluntary regional and national accrediting associations collaborate/cooperate in establishing and implementing procedures and “standards.”
- Each approval/accrediting agency—state, regional, or national—examines how its activities, standards, and purposes relate to those of other agencies and determines how each might complement the other rather than compete with each other.
- Regional and *national* accrediting associations consider state approval/accreditation standards and processes and as appropriate, incorporate such standards in regional and national standards.
- If any given state elects to carry out its program approval activity in conjunction with a regional or national accrediting organizations, the state maintains its independence, authority, and responsibility in decisions concerning state approval/accreditation.
- The standards of any regional or national accrediting association, including NASDTEC, which is not an accrediting association, serve as guidelines or referents for individual states, not as mandates.<sup>7</sup>

## FOOTNOTES

<sup>1</sup>Adapted from NASDTEC Position Statement: Approval/Accreditation of Programs to Prepare Professional Education Personnel. Appendix 2, *Standards for State Approval of Teacher Education*, Revised 1979. National Association of State Directors of Teacher Education and Certification, 1976 Edition.

<sup>2</sup>Chapter 257.10(11), Code of Iowa, 1979.

<sup>3</sup>Chapter 260.6, Code of Iowa, 1979.

<sup>4</sup>Chapter 260.7, Code of Iowa, 1979.

<sup>5</sup>Rule 19.16, Iowa Administrative Code.

<sup>6</sup>*Standards for the Accreditation of Teacher Education*. National Council for Accreditation of Teacher Education, Washington, D.C. 1977 Edition, p. 6.

<sup>7</sup>Op. Cit. NASDTEC Position Statement, Appendix 2.

## APPENDIX 1 GUIDELINES FOR PROGRAM APPROVAL

*Approved by the Iowa State Board of Public Instruction, November 16,  
1978*

**MUSIC.** These guidelines pertain to the preparation of teachers of music. The program should provide all prospective teachers of music a common base of preparation and then opportunities for specialization in vocal or instrumental music.

Guideline 1. Develop understandings of such musical elements as melody, rhythm, harmony, form, timbre, texture, and style, and the interrelationships of these elements as they form cognitive-affective bases for effective listening and performing.

Guideline 2. Develop understandings of the influence of social, political, and cultural events throughout history which have affected the composition and structure of music.

Guideline 3. Develop understandings of the arts as a formalized, highly organized, human expression that has intellectual and affective value in an educational program.

Guideline 4. Develop understandings of the relationship among music, dance, art, drama, and literature.

Guideline 5. Develop understandings of the need to establish criteria leading to the development of value standards for the past and present artistic efforts of mankind.

Guideline 6. Develop skill in listening to music with discrimination, understanding, and sensitivity basic to the development of artistic taste and judgment.

Guideline 7. Develop skill in aural perception, dictation, and music sight reading.

Guideline 8. Develop skill in conducting—adequate to create accurate and musically expressive performances with various types of school performing groups.

Guideline 9. Develop skill in performance to a high degree of excellence in a major performance area (piano, voice, instrument).

Guideline 10. Develop skill in piano performance at a level sufficient to use the piano as a functional skill in teaching.

Guideline 11. Develop an understanding of the philosophical and social foundations underlying music in educational programs and the ability to express, in writing or verbally, a rationale for personal attitudes and beliefs.

**Guideline 12.** Develop an understanding of child growth and development, and the principles of learning as they relate to music learning.

**Guideline 13.** Develop an understanding of the curriculum development process and prepare appropriate curricula for the various types of music programs found in the schools.

**Guideline 14.** Develop music classroom management skills including organization, sequencing of instruction, and motivational activities.

**Guideline 15.** Develop understandings of evaluation techniques and the ability to apply such techniques in assessing both the musical progress of students and the objectives of the curriculum.

**Guideline 16.** Observe music classes and the work of music teachers in the public schools during registration in each professional music education course.

**A. In addition, the program should provide for prospective teachers of vocal music the opportunity:**

**Guideline 1.** To develop sufficient performance ability (accompanying) on keyboard, fretted, and melody instruments in order to employ these instruments as teaching tools.

**Guideline 2.** To develop sufficient skill in harmonizing and improvising simple song material on the piano and fretted instruments in order to employ these instruments as teaching tools.

**Guideline 3.** To develop sufficient ability to transpose and improvise accompaniments in order to employ these skills in teaching music.

**Guideline 4.** To develop appropriate teaching skills for general classroom music teaching and the various choral music activities included in the school music program.

**Guideline 5.** To develop knowledge of appropriate musical literature for the various levels of vocal music teaching, including materials for the changing male voice.

**Guideline 6.** To develop an advanced level of skill in voice production which is sufficient to effectively teach the selective groups and advanced music students found in the school music program.

**Guideline 7.** To develop knowledge and skill in appropriate organizational procedures for effective administration of choral music groups in the school.

**B. In addition, the program should provide for prospective teachers of instrumental music the opportunity:**

**Guideline 1. To develop knowledge of, and performance skill on wind and percussion instruments, or stringed instruments, at a level sufficient to teach beginning students effectively in heterogeneous groups, homogeneous groups, or individually.**

**Guideline 2. To develop knowledge of current methods and materials available for teaching instrumental music (band instruments, or stringed instruments).**

**Guideline 3. To develop knowledge of appropriate musical literature for various types and levels of instrumental music teaching (band or orchestra, ensemble, and solo literature).**

**Guideline 4. To develop knowledge and skill in appropriate organizational procedures for affective administration of instrumental music groups in the schools.**

**APPENDIX 2**  
**STANDARDS FOR STATE APPROVAL OF**  
**TEACHER EDUCATION PROGRAMS**  
**(NASDTEC)**

**3.5.21 MUSIC.** Standards I through VII pertain to programs for preparing K-12 teachers of both vocal/choral and instrumental music. Programs directed toward either vocal/choral or instrumental specialization (but not both) must meet Standards I through V and either Standard VI or VII as appropriate.

**STANDARD I** The program shall enable the student to acquire a functional knowledge of the language and grammar of music.

**STANDARD II** The program shall enable the student to understand the common elements of music—rhythm, melody, harmony, timbre, texture, dynamics, form—and their interaction, and to employ this understanding in both aural and visual analysis.

**STANDARD III** The program shall provide for the development of:

- A. basic conducting skills, score reading, and rehearsal techniques
- B. ability to compose, arrange, and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations
- C. ability to guide creative experiences and improvise in an extemporaneous performance
- D. proficiency on piano, guitar, or other appropriate keyboard or fretted instruments sufficiently advanced for demonstration and accompaniment
- E. advanced ability sufficient to assure accurate and musically expressive performance
- F. ability to perform in large ensembles and a variety of small ensembles

**STANDARD IV** The program shall provide knowledge and understanding of music history and literature with emphasis on the relationship of music to other arts and humanities in contemporary and past cultures, and the ability to place compositions in historical and stylistic perspectives.

**STANDARD V** The program shall develop a knowledge of a comprehensive program of music based upon sound philosophy and an understanding of what music to teach and how to teach it at any level. In

addition, the program shall include procedures in organizing a comprehensive music curriculum for a school or school system.

**STANDARD VI** The vocal/choral music program shall provide for:

- A. development of knowledge of and performance ability on keyboard and fretted instruments sufficient to employ these instruments as teaching tools
- B. development of ability to transpose and improvise accompaniments
- C. development of basic knowledge of vocal/choral problems and strategies and sufficient vocal skill to assure effective use of the voice in demonstrating vocal technique
- D. experience in solo and ensemble vocal performance
- E. experiences using wind, string, and percussion instruments, which develop the knowledge and skills necessary to conduct instrumental as well as choral ensembles
- F. laboratory experiences in teaching various vocal/choral types of classes such as choruses and general music

**STANDARD VII** The instrumental music program shall provide for:

- A. development of knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach students in heterogeneous and homogeneous groups
- B. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles
- C. experience in using the singing voice as a teaching tool and experiences which develop knowledge and skills necessary to conduct choral as well as instrumental ensembles
- D. laboratory experience in teaching instrumental students—individually, in small groups, and in larger classes

# COLLEGE/UNIVERSITY RESPONSIBILITIES IN THE CERTIFICATION OF MUSIC TEACHERS

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Many states are attempting to improve the quality of teaching in elementary and secondary schools through fundamental changes in certification procedures. Competency-based curricula are mandated in many states and the use of the National Teacher Examination or similar examinations developed by individual states is becoming more common as a requirement for teacher certification. The New York Board of Regents has proposed to the state legislature that teaching be officially recognized as a licensed profession and treated similarly to the thirty other professions licensed by the state. The main features of the proposal include completion of an undergraduate degree in a state-approved program, passing a state examination, a one-year internship (in addition to student teaching), completion of a master's degree within five years, continuing in-service education, and the establishment of a professional practices board.<sup>1</sup> Changes such as these indicate that the public has serious concerns about the quality of teaching and imply that previous policies which relied more heavily on universities to maintain standards have not been adequate.

*Admissions.* Responsibilities of the university in establishing high standards for music education begin with admission policies. As college enrollments decline sharply in the coming years in most parts of the country, pressure will increase to maintain enrollment levels by lowering admission standards. In most cases, it will be necessary to substantially reduce enrollment in music education (and other fields) to avoid lowering standards. Attempts to maintain the size of departments should pursue alternatives that will not lower admission standards in music education. For example, some schools will find this a good time to develop new majors or to increase and improve offerings for non-majors and non-degree adults, including senior citizens. In any event, standards for teaching are too important to be compromised when one considers the thousands of children who are affected by each teacher during the typical career span.

In addition to requiring a high level of musical accomplishment for admission, each student should be evaluated in terms of personal qualities that are necessary for teaching. This can be done by looking for signs of leadership potential and through the use of structured interview proce-

dures. The music education faculty should be involved in interviewing and evaluating applicants.

*Curriculum.* State mandates for competency-based education are an attempt to make the various fields of teaching become well-defined disciplines. The problems are different and more complex than those of defining the disciplines of such fields as chemistry or mathematics, each of which has a body of knowledge with fairly clear parameters. The body of knowledge for the music education discipline consists not only of several specialized areas of music, but also areas such as psychology and philosophy. The body of knowledge is a synthesis drawn from other disciplines, with an emphasis on the application of specialized procedures. Other applied disciplines such as engineering and medicine are similar in this regard, and yet have developed relatively well-defined disciplines.

Competency-based curricula should lead to a clearer definition of the essential characteristics of a music education discipline by 1) specifying objectives which are necessary for good musicianship and teaching, 2) providing a logical basis for evolving a curriculum that will include a body of knowledge and processes necessary for achieving the objectives, and 3) evaluating student progress in terms of clearly stated objectives. Students respond positively to seeing a well-defined discipline with high standards and usually show improved levels of accomplishment.

The MENC Commission on Teacher Education has urged that music education students have teaching experience in their early undergraduate years. Although this is of critical importance to the overall quality of music education, many schools make only a token effort or no attempt at all in this area. In the absence of an opportunity to apply knowledge and gain experience, music education classes degenerate into a hopelessly overwhelming mass of abstractions and unrelated theories. Application is necessary for learning in music education classes in the same sense that it is essential for learning an instrument. It would seem absurd to prepare a professional clarinetist by spending three years discussing theories of clarinet playing and literature for the clarinet, not actually trying to play until the senior year. To follow such a procedure in the education of teachers is equally absurd.

The most frequent argument against providing teaching experience in the first or second years for music education students is that they are not yet sufficiently prepared to teach. While it is surely true that they are not prepared to handle a full range of teaching responsibilities; they are, however, able to handle limited teaching responsibilities very successfully. At Eastman, music education students receive a half-semester course of

teaching methods on campus and then teach their major instrument or recorder to small groups of students—usually three or four—in nearby schools for one hour per week for the remainder of the semester. The opportunity to apply ideas greatly increases the effectiveness of music education classes, and as a result, student teaching typically begins at a much higher level. It also gives students a chance to evaluate their career plans based on some actual experience and either proceed with an increased sense of purpose or transfer to another field before investing three more college years.

*Conclusions.* The major changes in curriculum and certification requirements which are now evolving have good potential for improving the quality of teaching, especially if universities are conscientious in setting high standards for every phase of education leading to certification or a professional license. The impending enrollment decline, however, will be a severe test of commitment to high standards in music education as well as in other areas.

There is an inherent danger in establishing specific minimum requirements through state-wide tests. Although this may raise minimum standards, it can also give official sanction to standards that are too low and cause better students and universities to gravitate to a lower standard. This, however, is not inevitable. If an examination is required, universities and professional associations should encourage setting standards which are high enough to be worth enforcing.

The use of written examinations in the certification process will also be severely criticized because of the limited scope of competence that they can adequately evaluate. While it can be argued that ability to pass such an exam cannot—by itself—assure that a person will be a good teacher; failing the exam, however, would probably indicate with a high degree of reliability that a person would *not* be a competent teacher. That is, if a person does not have a good knowledge of his field and is not literate, it is not realistic to hope that some unknown quality will compensate for all of this. As with bar exams for attorneys, it is expected that teachers will be able to retake the exams until they pass.

Despite the limitations of written examinations, they are important in such fields as law and medicine, which also require many abilities which are not measurable by a written test. A carefully supervised internship, of course, is also an important component of medical education. Required internships are being considered for other professions, as well as teaching.

The Twelfth Annual Gallup Survey on Education indicates a sharp decline during recent years of the public's opinion of both schools and the teaching profession. As a result, those teachers who are good and competent are demoralized by the assumption of guilt-from-association with teachers who are not competent. It should be expected that under these conditions fewer good students will choose teaching as a career. The best cooperative efforts of universities, state education departments and professional organizations will be needed to reverse this downward spiral. This regrettable state of the teaching profession is not inevitable, however, and revitalization of the profession through enforcement of higher standards is a realistic goal that will pay immense educational and social dividends.

#### FOOTNOTE

<sup>1</sup>“Teaching as a Profession,” The University of the State of New York, State Education Department, Albany, New York, 1979.

# **TEACHER CERTIFICATION REQUIREMENTS IN TEXAS: THE UNENDING STRUGGLE FOR QUALITY**

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The issue of teacher certification requirements has become a focal point for those who believe that our educational system has failed to educate. Professional educators, public-spirited citizens, and elected officials have targeted this area as a major culprit in public education, and various constituencies have offered plans that would transform this primary reason for failure into a panacea for the entire educational structure. Unfortunately, some of these organizations have ignored the public school students and teachers in order to pursue their own interests.

In the State of Texas, the quality of education ranges from primitive to ultra-sophisticated. Furthermore, excellence is not confined to urban areas, or certain areas of the state, or to high tax base districts. An additional fact to be considered is that Texas, according to a 1979 issue of *Newsweek* ranks 42nd among all other states in per capita expenditures for public school students.

Among the educational studies in Texas during the past few years are those on behalf of the Commission on Standards for the Teaching Profession, the Governor's Advisory Committee on Education, and the State Board of Education. These statewide efforts do not reflect the plethora of local, regional, and institutional studies. With the exception of the Commission on Standards for the Teaching Profession, the various reports deal with a "Back to Basics" movement.

The first significant event in the "Back to Basics" thrust was House Bill 921. This bill legislated basic areas of instruction, and the Fine Arts were noticeably absent. After HB 921 sailed through the House, a courageous friend of music in one of the State agencies informed several presidents of state organizations of the bill's content and status. It is important to note that no consultation had occurred with any Fine Arts professionals in the drafting of HB 921. With the assistance of the Texas Music Educators Association and the Texas Association of Music Schools, the public outcry resulted in the Senate's refusal to even consider HB 921.

HB 921 was but a skirmish in the overall scheme. In an executive order dated June 7, 1979, Governor Clements created the Governor's Advisory Committee on Education. This Committee held hearings

throughout the state and submitted its final report in June, 1980. Contained in the 18 page report were many recommendations regarding educational programs, student/teacher conduct, teacher salaries, etc., but the most striking implication for teacher certification came in the two following recommendations:

- Repealing state laws requiring students to take certain subjects such as Texas History and giving the State Board of Education to establish and implement a basic curriculum for public schools.
- Requiring 80 percent of the instructional time in kindergarten through third grade and 70 percent of instruction time in grades four through six to be devoted to essential curriculum elements—English language arts (including reading and comprehension), mathematics, and health/physical education.

The Committee declared that “education must focus primarily on the intellectual development of students”.

Not to be outdone by the Governor, the 66th Legislature passed HCR 90, which charges the State Board of Education (in concert with appropriate interim committees) to undertake a statewide study of curriculum for Texas public schools. Open hearings were held throughout the state, but past experiences had taught the bureaucrats that “special interest” groups were unfriendly. This curriculum study timeline calls for a report to be submitted to the State Board of Education and the Texas Legislature by November, 1980. Included in this presentation will be the following:

- (1) A realistic and relevant statement of the desired elements to be included in a well-balanced curriculum;
- (2) A description of a “basic curriculum” which could offer students the opportunity to make the fullest possible progress toward the “Goals for Public Education;”
- (3) Proposed changes in statutes and State Board of Education policy, including accreditation standards, to ensure implementation of the “basic curriculum” elements throughout the state.

While the “Back to Basics” movement continued unabated, the Commission on Standards for the Teaching Profession was engaged in a study of classes of teacher certification, program standards, institutional standards, and other related items. Given life by legislative action, the Commission on Standards for the Teaching Profession announced three major objectives.

- (1) the adoption of a single set of standards for approval or disapproval of colleges and universities engaged in the preparation of teachers, with appropriate procedures for their implementation.
- (2) cooperation of teachers and administrators from the public schools; subject matter specialists and teacher education faculty from colleges and universities; and representatives from professional associations of educators and learned societies, in the revision of the requirements for teaching fields and areas of specialization for all teaching positions.
- (3) a study on classes of certificates and their duration in order to determine the desirability and/or feasibility of making a transition from the current practice of issuing permanent certificates to the practice of issuing certificates which require periodic renewal. Also, a study on the feasibility of requiring teacher minimum competence testing after graduation but prior to full certification of the teacher.

Though the hearings were perfunctory in nature and limited in time (five minutes per person), consultation has occurred. At this writing it appears that three classes of certificates and teacher testing will be recommended and subsequently approved.

An interesting observation is that some individuals occupy seats on more than one of the statewide panels. Phrases from one report appear verbatim in another. For instance, the Commission on Standards for the Teaching Profession frequently employed the phrase "single set of standards," and this exact wording is found in the report of the Governor's Advisory Committee on Education. Such appearances have deepened the unrest that already exists.

If these statewide studies are viewed as skirmishes or battles, the war is waged on the local campus. Many institutions have attacked the "high semester credit hour" major, and a concerted effort is being made to certify teachers with an academic specialization area of fewer than thirty semester credit hours. Supervision of student teaching has not escaped the war either, for some institutions insist that professional education personnel perform this function. Some of this attitude can be traced to two factors that threaten job security—declining enrollments and budgetary limitations. Without a doubt, the power and influence of the professional education lobby in Texas is monumental.

What confronts the music student seeking certification is the choice between a thorough grounding in the discipline or an "easy degree". The assumption that "how to teach" courses will solve the learning problem is fraught with naive belief. Furthermore, the idea that professional education personnel can best supervise student teachers—especially those in the arts—is mistaken as well. Our mass public education system encourages—even mandates—conformity. This, in turn, has strangled the intellectual curiosity of students. Writing in *Saturday Review*, Norman Cousins asserts that:

. . . education has failed to educate about education. It has failed to provide adequate understanding of the centrality of education in a creative society. Schools have somehow failed to get across the biggest truth of all about learning: that its purpose is to unlock the human mind and to develop it into an organ capable of thought, analytical thought, sequential thought. One of the biggest needs of the school is not to teach people to do things but to help them to understand what they are doing.<sup>1</sup>

Public school students and college/university students are the real winners or losers in this struggle. Current and accurate information is vital when confronting these issues, and such information is always difficult to obtain. The cumbersome bureaucracy and vast geographical area further complicate the information-gathering process in Texas. Fortunately, the professional associations in music are highly organized. Effective monitoring of education issues in Texas is dependent upon continual communication between liaison persons in government, professional association executives, and the many local campuses.

The Texas Music Educators Association enjoys a membership of over 5,000, with an Executive Secretary and staff housed in Austin. Comprised of 93 institutions of higher education, the Texas Association of Music Schools represents the great majority of colleges and universities in the state. These organizations maintained liaison people in the legislature, in the Texas Education Agency, at the Coordinating Board, and in other professional associations. Information gleaned from these sources is reviewed by TMEA and TAMS executives, then forwarded to the respective memberships when necessary.

Because of the efficient organization of TMEA and TAMS, the development of public coalitions for music and the arts has been easily accomplished. With the exclusion of "special interest" groups from statewide hearings on issues such as teacher certification and basic curricula, it is imperative that the collective will be heard and understood by individuals charged with finalizing these decisions.

A case study best illustrates the operation of arts coalitions in Texas. Upon learning that HB 921 omitted the Fine Arts as a basic educational component, a series of events led to the defeat of this legislation. The TMEA executive secretary notified the TMEA officers and board, the TAMS president, and several other officials. A computerized mailout to both memberships was completed within a few days. Parent Booster Clubs—Band and Choir—were informed as were local arts councils. These individuals, along with students themselves, called the Governor, members of the House and Senate, and wrote letters numbering in the thousands to these officials. Although the House had passed HB 921 in a perfunctory fashion, the public figures heard the resounding collective will and the Senate refused to consider the bill—thus dooming HB 921.

In Texas, local booster organizations and arts councils are numerous. The persons active in these groups represent cross-sections of each community. All faiths, races, and creeds melt into these groups, and they have gladly participated in open hearings. In most instances, TAMS and TMEA have simply provided dates, places, and times—these local organizations have formulated strategies determined by their given situations.

The quest for quality education in Texas continues. It is, as always, a matter of perception by varied constituencies. For music, the perception of quality in education is a teacher that has self-awareness as both teacher and musician. This personal esteem as teacher-musician enables one to blend academic integrity with artistic excellence.

#### FOOTNOTE

<sup>1</sup>Norman Cousins, *Saturday Review*, (September 16, 1978), p. 56.

# **NEW TEACHER CERTIFICATION REQUIREMENTS IN ALABAMA: PROMISE AND PARADOX**

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## **HISTORY OF ALABAMA CERTIFICATION**

Prior to 1953 an Alabama teaching certificate in music was granted to *any* major applying for teaching in applied music. Revisions were made in teacher certification in succeeding years until the adoption by the State Board of Education in 1973 of revised standards and procedures which permitted participation in the National Association of State Directors of Teacher Education and Certification.<sup>1</sup> For the first time, the State Board of Education required that teacher education programs in Alabama meet standards of quality and specific criteria approved by the Board. All teacher education programs had to be reviewed and approved by the summer of 1976 on the basis of the new standards and reviewed every five years. These standards were applied to over 1,250 teacher education programs in Alabama.

Public and political forces in Alabama continued to criticize the competence of teachers and their preparation, the decline of student test scores on standardized achievement tests, and the effectiveness of public education. Therefore, the State Superintendent of Education established the Teacher Education and Certification Bulletin Coordinating Committee in 1974 to coordinate a revision of the recently adopted standards. This committee was composed of members from the Alabama Association of Colleges for Teacher Education and the State Department of Education.

The process and procedures which led to the State Board of Education's adoption of the current standards on May 8, 1979, are significant to the understanding that in spite of the involvement of many academic disciplines, a common and constraining curriculum for the highly specialized teaching fields emerged.

Harry S. Broudy, in discussing some education paradoxes stated that "the more secular life becomes the more a priesthood of diverse specialists is needed to intercede for us with (to the layman) the mysterious workings of medicine, law, business, finance, and automobile mechanics. More and more it becomes obvious that all of us must belong to some occupational specialty and be at the mercy of every other specialty."<sup>2</sup>

According to the *Policies, Standards, and Procedures for Teacher Education and Certification*, Bulletin 1979, No. 29, State of Alabama Department of Education, the new standards were developed through the following process:

1. A team of specialists from each teaching field from teacher education, the State Department of Education, public schools and academic disciplines did the basic work on competency based standards for their discipline.
2. Recommendations from learned societies and professional organizations concerning teacher education requirements were studied.
3. The committee consulted from time to time with administrators and faculty members in higher education.
4. Teacher education programs and standards from most of the states were analyzed and a number of states were visited.
5. Current literature by authorities in teacher education was consulted.
6. The work of the committee appointed by the State Board of Education in 1975 to evaluate teacher preparation and education programs in Alabama was used in developing the new standards.
7. Copies of the proposed standards were published in the *Journal of the Alabama Education Association* and *The Alabama Educator*.
8. Invitations were issued for all educators in the state to attend a series of eight district meetings to consider publishing drafts of the proposed standards.
9. A subcommittee of the coordinating committee (writing committee) developed a frame of reference for teacher education and formulated standards from materials submitted by study groups which were "both internally consistent and consistent one with another."
10. A set of standards was presented to the State Board of Education consisting of members elected from each Congressional District in Alabama on October, 1978, and a public hearing was conducted by the Board on November 28, 1978.
11. The standards were approved, essentially as recommended, at the next Board meeting on December 19, 1978.

Major changes in the standards for teacher education and certification are:

1. Approximately fifty percent increase in the general studies component (60 semester or 90 quarter hours).
2. Higher level of academic achievement required to enter and remain in a teacher education program.
3. Passing of a written comprehensive examination on the professional content of a student's teaching field(s).

4. Twenty-two percent increase in education theory courses (humanistic and behavioral sciences component).
5. Academic content required in teaching fields is increased (music requirements were doubled from 30 to 60 quarter hours).
6. Requirement of extensive clinical and laboratory experiences at all levels of teacher education program culminating in a full-time teaching internship.
7. The initial teaching certificate is not renewable. Demonstrated success as a teacher and completion of the master's degree in the teaching field are necessary for continued certification.
8. Renewal of a certificate is dependent upon further professional study.
9. All graduate level programs must include higher admission, retention, and completion standards.

The above major changes reflect the back-to-basic movement through the reemphasis of general studies and humanistic and behavioral sciences as the foundations for professional study and teacher education. The new standards also reflect the move to competency-based standards and current legislative and education pressures as seen in requiring a course in economics, special education, and teaching reading in the content area (teaching field). The accountability movement is also seen in the requirement of comprehensive examinations to be established by the State Department of Education, limiting Class B certification to eight years (non-renewable without completion of the Masters Degree) and formal evaluation of a teacher's effectiveness and competency.

### **PROMISE**

The initial process leading to the establishment of the new standard in music education involved four years of input from music educators and music education associations in elementary, secondary, higher education, and State Department of Education sectors. The subcommittee (writing committee) of the coordinating committee to revise the standards spent three years in reviewing materials from study groups and drafting the new standards.

Music educators through the Association of Alabama College Music Administrators (AACMA), Alabama Music Educators Association, and Supervisors of Music from the State Department, were directly involved in yearly conference meetings with the chairman of the coordinating meeting and personnel from the State Department of Education. AACMA submitted a position paper on teacher competencies and minimum standards in music education and the need for a stronger certification require-

ment for general music and elementary music teachers. The music and music education competency-based standards for the proposed certification N-12 in instrumental, vocal/choral and general music were developed by music educators in accordance with NASM Standards and were adopted as recommended. The music supervisors from the State Department reviewed successive drafts of the proposed standards and were able to identify constraints and conflicts for the music education area which requires more time and coursework for specific music competency development.

### PARADOX

It became evident immediately that in the formative stages of development, the final written drafts of the proposed standards placed constrictive constraints on the specialized needs of music education. The low number of hours actually available for the teaching field are in contradiction to the strong standards in music and unduly limit the number of hours available to develop the stipulated competencies in music.

The following educational paradoxes and realities are the main issues and problem areas in changing certification requirements in the 1980's:

1. Pressures that originally mandated a change build to the point where someone else or a group finally designs and implements requirements that are disliked by everyone, including members of the writing committee and the State Board of Education.
2. The question is not what will be written, but who will ultimately plan or write the document and to what end.
3. The centralizing of decision-making and accountability, in effect, gave the writing committee (consisting of members from the Alabama Association of Colleges for Teacher Education and the State Department of Education) the power to establish policies and make decisions.
4. Professional Responsibility:<sup>3</sup> "The State Board of Education has extensive power over public education . . . The State Board of Education is the policy-making body for public education . . . The State Superintendent of Education is the executive officer and the State Department of Education is the policy implementing and regulatory arm of the Board." (p. 4)
5. "Professional associations of practitioners can be a strong force for improving professional practice." (p. 5)
6. Policy Development: "The legal base for control of teacher education is largely a product of political action and, as it has evolved, suffers from the same limitations. The professional base is the weakest of these three spheres of authority because it does not speak for the profession as a whole. Segments of the profession which exercise the initiative to develop

positions and to work for their adoption speak for themselves. The profession has never spoken with one voice on matters of policy development." (p. 6)

The realities of the above statements were clearly evident when music educators and associations in public and higher education and college deans unitedly voiced their opposition to certain areas of the new certification document. AACMA requested specific changes in the minimum curriculum requirement section of the document and wrote to the Certification Bulletin Coordinating Committee and subcommittee (writing), the State Board of Education and State Superintendent, the Deans of Colleges of Education in Alabama, and College Music Administrators. Music educators, administrators, AACMA, and College Deans addressed the members of the State Board of Education at a public hearing on the proposed standards. AACMA apprised NASM of the problems. Music Chairmen of the Junior Colleges and Private Colleges also submitted position papers and petitioned the State Superintendent to make changes in certification requirements.

It was argued that the current strong music education programs in the State are weakened by reducing hours currently available in the teaching field and that NASM institutions could lose their accreditation. The four year program cannot accommodate the upgrading of music competencies while drastically increasing requirements in other areas. We also requested a separate minimum curriculum hour requirement breakdown in order that the music competency standards and NASM standards could be met. No official responses were received from the petitions nor was the document for certification standards, which represents a *unified* approach to teacher education and certification, amended for any teacher field. The equal treatment of unequals is unequal!

## RECOMMENDATIONS

In order to have some control and meaningful input in the final decision-making process in establishing teacher certification standards, all areas of music education must join forces with other segments of the profession at the institutional, state and national levels in order to enlarge the political base influencing policy development at the institution and state level. Certain segments in Colleges of Education have a strong voice in influencing the State Department of Education; therefore, it is recommended that NASM work closely with NCATE.

It is also recommended that College Music Administrators and NASM re-examine the music education degree program format and

standards in the light of changing state certification standards and teaching needs through this decade.

Because the actual control of teacher education is shifting from institutions of higher education to State Boards of Education and regulatory agencies and legislators through mandating an increased number of requirements applicable to all teacher certification programs, national accrediting associations, like NASM, must expand their lobbying role in working directly with state agencies and in conjunction with music educators.

NASM must also increase its role as a clearing house for state certification issues and supply "how-to" tools for music administrators and educators to act more effectively in political action involving state legislators, State Boards of Education, State Departments of Education, and university officials and boards.

Music education has never been considered part of the basic core curriculum in grades K-12 and functions in the optional programs domain. Highly specialized hybrid fields, such as music education, will not fare well with the change in structure and mission of state departments of education toward regulatory services, uniformity and accountability.

The following table for the N-12 new teacher certification programs shows minimum curriculum and credit hour requirements at the undergraduate and graduate level.

#### FOOTNOTES

<sup>1</sup>*Standard and Procedures for State Approval of Teacher Education Programs*, Alabama State Department of Education, Bulletin 1975, No. 24. Revised July 30, 1975.

<sup>2</sup>Broudy, Harry S. *Paradox and Promise*, Prentice-Hall, Inc., 1961, p. 13.

<sup>3</sup>*Policies, Standards, and Procedures for Teacher Education and Certification*, State of Alabama Department of Education, Bulletin 1979, No. 29.

**TABLE**  
**Minimum Curriculum Requirements for Preparation of Nursery Through Grade 12 Teachers<sup>a</sup>**

	<u>General Studies</u>		<u>Professional Studies</u>		<u>Advanced Professional Studies</u>			
	(Years 1 & 2)		(Years 3 & 4)		(Year 5)			
	<u>Hours</u>		<u>Hours</u>		<u>Hours</u>			
	<u>Sem.</u>	<u>Qtr.</u>	<u>Sem.</u>	<u>Qtr.</u>	<u>Sem.</u>	<u>Qtr.</u>		
Humanities	15	20	Humanistic & Behavioral Studies <sup>c</sup>	12	20	For Each Teaching Field	12	20 <sup>f</sup>
Social Sciences <sup>b</sup>	12	20						
Natural & Physical Sciences (including mathematics)	12	20	For Each Teaching Field <sup>d</sup>	39	60	Curriculum & Teaching	6	8
Selected from at least 2 of above	9	10	Curriculum & Teaching, Media	9	15	Humanistic & Behavioral Studies <sup>e</sup>	6	8
			Teaching Reading in Content Areas	3	4	Evaluation of Tchng. & Lrng.	3	4
Health Education & Physical Education	3	4	Internship	9	15	Electives <sup>h</sup>	6	8
			Evaluation of Teaching & Learning	3	4			
Electives	9	16	Electives <sup>g</sup>	—	—			
Total	60	90	Total	Variable <sup>a</sup>		Total	33	48

<sup>a</sup> Completion of Class B program must be possible within four academic years.

<sup>b</sup> Must include 3 semester/4 quarter hours in economics.

<sup>c</sup> Must include 3 semester/4 quarter hours in exceptional child education.

<sup>d</sup> Of which at least one-third shall be in upper division work.

<sup>e</sup> The number of hours in electives depends on the number of hours in general studies also used to satisfy requirements of the teaching field.

<sup>f</sup> Unless otherwise noted in standards.

<sup>g</sup> For students who have not previously satisfied the special education requirements, a general survey course in special education (3 semester/4 quarter hours) is required beginning fall of 1979 as an additional part of humanistic and behavioral studies.

<sup>h</sup> Electives may be reduced to 3 semester/4 quarter hours for students completing the special education requirements.

<sup>i</sup> Must include 12 semester/20 quarter hours in each teaching field at the fifth-year level.

# PROCEDURES FOR CERTIFICATION IN NORTH CAROLINA

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The recent history of North Carolina's attempt to guarantee the competence of public school teachers may be viewed in three stages. Prior to 1962, the State Teacher Certification Office worked with a rather rigid "course and hour analysis process" by which it was presumed excellent teachers could be produced if they merely completed the prescribed courses in the college classroom with a minimum amount of actual observation and student teaching.

The second stage began in 1962 when the State Board of Education adopted the "Approved Program Approach." This approach allowed each institution to develop its own teacher education program on the basis of broad standards and guidelines. An institution's successful meeting of the approved program test of the State Board of Education would allow that institution to recommend automatic certification for its graduates. The program

(1) demands a total institutional involvement in teacher education; (2) emphasizes high admission standards for the teacher education program; (3) calls for an enriched overall curriculum for the preparation of teachers; (4) requires cooperation between the colleges and school organizations with the objective of providing more meaningful student teaching experiences; (5) requires adequate faculties, facilities, equipment and supplies for the programs offered; and (6) fosters flexibility in program planning."<sup>1</sup>

The third stage, which began in 1972, maintained the approved program approach but included several significant innovations which provided more emphasis on individual needs. The State Board of Education at this time adopted State Standards and guidelines for a:

. . . *competency-based* teacher education approach, the new program (1) continues and expands the approved program approach concept; (2) focuses on competencies needed by teachers rather than on a single course and hour program for everyone; (3) provides for an individualized and personalized preparation approach; (4) makes possible opportunities for experimental and innovative programs; (5) contains a field centered emphasis; (6) broadens the base of the responsibility for teacher education by providing for a more extensive relationship between and among colleges and universities, public schools, State De-

partment of Public Instruction, State Board of Education and professional associations.<sup>2</sup>

Since 1972, units in departments of colleges and universities in North Carolina responsible for preparing teachers for certification have been studying and revising their curricula to be sure that they meet the revised standards. The State Department of Public Instruction prepared a manual for use by faculties in their attempts to convert programs to competency-based instruction. The manual, *Standards & Guidelines for Approval of Institutions & Programs for Teacher Education*, provides information ranging from how to become a certifying institution to making application to a catalog of competencies that beginning teachers should demonstrate. Each teacher-training unit in North Carolina progressed in the course of some 2 or 3 years through the following steps set up by the State Department:

1. Preliminary Application
2. Self-Study and Application for State Approval
3. Committee Visitation
4. State Evaluation Committee on Teacher Education
5. Approval of Programs
6. Advisement on Improvement
7. Certificate Issuance
8. Continuous Review of Programs
9. Re-study and Re-evaluation
10. Annual Reports
11. Revision of Programs
12. Program Development and Revision Assistance
13. Special Study of Phases<sup>3</sup>

The Advisement on Approval procedure (Item 6 above) applies for an institution whose program is not approved. Such an institution may appeal the decision to the State Board of Education or reapply for approval when it has made the necessary improvements. The approval of programs is for five years or shorter periods of one to three years. A re-approval committee visit should occur during the last year of the current approval period. Revision of programs must have the approval of the State Board of Education (Item 11). Program Development and Revision Assistance (Item 12) is available from the staff resources of the State Department of Public Instruction. Special Study of Phases (Item 13) applies to programs selected for special study by the State Advisory Council on Teacher Education and Staff Development.

The section of the *Standards & Guidelines* which is of prime interest to us is entitled "Competencies and Guidelines for Teacher Education Programs." It includes a General Studies Component, a Teacher Spe-

cialty Component and a Professional Studies Component. Several important points are made in the introductory paragraphs; the objectives of each major component of the program are determined in relation to both the professional roles for which the preparation programs are designed and the behavioral outcomes sought. Not only study but also experiences should be provided to assure reasonable competence. The individual's needs and talents should have a relationship with the provision and arrangement of unit curricula and instructional resources.<sup>4</sup>

Perhaps it is relevant for me to discuss some of my own university's activities regarding its recent Self-Study and Visitation. During the mid-seventies, East Carolina University's units offering teacher education programs were in different stages in their conversion to competency-based programs. A Self-Study was initiated by the Teacher Education Committee and the Vice-Chancellor of Academic Affairs and the units were directed to submit their programs to the Teacher Education Committee for approval. Subsequently, in 1977-78, it was determined that all units were operating competency-based programs. These programs were documented in January of 1979 in a two-volume Self-Study publication, *Volume I: Undergraduate and Graduate Teacher Education Programs* and *Volume II: Professional Faculty for Teacher Education*.<sup>5</sup>

The completion of the Self-Study Report marked the readiness for a Visitation Committee and the visit was made April 2 through 4 of 1979. During the visit, the published Self-Study provided the point of departure for evaluation by members of the Committee and more detailed information in the various unit offices provided an in-depth documentation when this was needed. Recommendations were received from the State Department of Public Instruction about May 1, 1979. Ratings were given numerically for the following six standards: Overall Policies; Student Personnel Programs and Services; Faculty; Curricula; Professional Laboratory Experiences; and Facilities, Equipment and Materials. Three of the standards were treated generally in the recommendations for the University as a whole; however, the School of Music was rated in the areas of faculty, curriculum and facilities. Comments were brief but to the point, reflecting a thorough evaluation by the Visitation Committee. I am happy to report that most units in the University received high ratings, (the School of Music being among the mostly highly rated). Only one department in the University received a report requiring substantial changes to make its program comply with the State Department's standards for teacher education.

In the Teaching Specialty Component of East Carolina University's Self-Study publication, it will be of interest to this group to observe briefly

the Music section of the Component. First, the Program Objectives are presented as developed by the Music Education Faculty. The remaining portion follows this sequence: 1) the statement of the guideline is stated directly from the *Standards & Guidelines*, 2) the competencies developed by the Music Education Faculty necessary to meet the guideline are spelled out, and 3) the course offerings and/or activities available to the student to insure competency development are listed.

There are seven guidelines for the preparation of music teachers in the music section of the Teaching Specialty Component. The Music Education Faculty of the School of Music determined that the first three guidelines have significance for both entrance into the Music Education Program and exit from the Music Education program. For example, listed below is Guideline 2 followed by the competencies and courses for entrance into and exit from the Music Education Program.

*Guideline 2: The program should provide adequate preparation in conducting, analyzing, arranging and composing.*

#### Entrance Competencies

The candidate will demonstrate traditional conducting patterns.

The candidate will demonstrate, through conducting, the ability to communicate basic score elements such as: preparatory beat, tempo, meter, dynamics, attacks, releases.

The candidate will identify pitch and rhythm errors made by ensembles.

Course offerings to develop these competencies:

Music 1156, 1166 Basic Musicianship	(4,4)
Music 1176, 1186 Basic Musicianship Laboratory	(1,1)
Music 2156, 2166 Basic Musicianship	(3,3)
Music 2176, 2186 Basic Musicianship Laboratory	(1,1)

#### Exit Competencies

The candidate will demonstrate technical conducting ability to communicate any meter from any literature of any period.

The candidate will demonstrate conducting ability to communicate any expressive and stylistic variation of the meters indicated above.

The candidate will demonstrate ability to analyze a score for the purpose of prescribing rehearsal procedures.

Course offerings to develop these competencies:

Music 3156, 3166	Conducting	(2,2)
Music 3227	Rehearsal Techniques in Secondary Instrumental Music Education	(2)
Music 3247	Rehearsal Techniques in Secondary Vocal, Choral Music Education	(2)
Secondary Education 4324	Observation and Supervised Teaching in the High School	(8) <sup>6</sup>

An excellent chance for us to observe correlation between the Teaching Specialty Component and the Professional Studies Component occurs in Guideline 5: *The program should provide opportunities for the development of professional awareness and communication skills pertaining to the music teaching process at all levels of learning.* Several competencies and supporting courses are presented which will be omitted here; however, the final two competencies are:

*The candidate will demonstrate knowledge of child growth and development.*

*The candidate will demonstrate knowledge of principles of learning as they relate to music.*

Course offerings to develop these competencies:

Music 3217	Beginning Instruction in Instrumental Music	(2)
Music 3237	Beginning Instruction in Vocal-General Music Education	(2)
Psychology 3240	Psychology of Adolescence	(3)
Psychology 4305	Educational Psychology	(3) <sup>7</sup>

It is pointed out by those involved with such studies of teacher education programs as described above that acceptance of such a self-study by a State Department of Public Instruction is only the beginning. There should be continual searching for and trying out of various methods of testing for the competencies. For example, data gathered from junior and senior students should be compared with final student teaching evaluations. Perhaps one of the prime values of such a study may be found in the

developing of the competencies and in the attempt to insure that no competency will be neglected.

In preparing these comments regarding certification in North Carolina very helpful conversations were held with Dr. George Knight, Chairman of Music Education, and Dr. James Batten, Chairman of Secondary Education. Both of these individuals stressed the importance of constant self evaluation with frequent curriculum adjustment to satisfy deficiencies as they reveal themselves. This is the only way that the system can be successful in producing the best possible teachers.

### FOOTNOTES

<sup>1</sup>*Standards & Guidelines for Approval of Institutions & Programs for Teacher Education, Competency-Based Program* (Raleigh, N.C.: Division of Teacher Education/North Carolina Department of Public Instruction), page vii.

<sup>2</sup>*Ibid.*

<sup>3</sup>*Ibid.*, p. 142.

<sup>4</sup>*Ibid.*, p. 13.

<sup>5</sup>Self-Study submitted to the State Department of Public Instruction, *Volume I: Undergraduate and Graduate Teacher Education Programs* (Greenville, N.C.: January, 1979, East Carolina University).

<sup>6</sup>*Ibid.*, p. 145, 148.

<sup>7</sup>*Ibid.*, p. 151.

# CERTIFICATION REQUIREMENTS: OREGON

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Oregon has a long history of being concerned with teacher certification beginning with the first session of the Oregon legislature in 1849. This body made legal provision for examination and certification of teachers for the schools. During the next fifty years various groups of individuals (county boards, county superintendents, city superintendents) were given the responsibility for certifying teachers.

An important step was taken in 1872 when the legislature passed a law which required that applicants, for a life or state diploma certificate, pass an examination in seventeen specific subjects. This requirement to pass a state examination continued in force until the early 1900's. Since knowledge of or skills in very specific areas were required, it is reasonable to assume that this form of regulation influenced the curricula in the teacher education programs. It is also interesting to note the examinations dealt with subject matter only; there was no provision for evaluating teaching skills.

A more important piece of legislation came about in 1911 with the passage of the Hawley act which made the state, through the Superintendent of Public Instruction, the sole agent for the issuance of teacher's certificates. This act became the foundation upon which teacher education and certification developed.<sup>1</sup>

The act authorized the Superintendent of Public Instruction to issue teachers' certificates, without examination, to graduates of standard normal schools and to graduates of standard colleges and universities. This required the Superintendent to define, for the first time, what constituted a "standard normal school" or a "standard college or university." The first criteria adopted to identify standard schools were those proposed at a convention of Superintendents of Public Instruction in Salt Lake City in November, 1910.<sup>2</sup>

Between 1913 and 1951, the criteria for identifying standard teacher training institutions were established through recognizing a variety of accrediting agencies. In 1938, the state recognized those institutions approved by the American Council for Education. By 1943 the regional accrediting agencies such as the Northwest Association of Secondary and Higher Schools along with the American Association of Teachers Colleges were recognized as appropriate agencies to certify the teacher train-

ing institutions. In 1951 the American Association of Colleges for Teacher Education was recognized. Presently, the National Council for Accreditation for Teacher Education (NCATE) is the recognized authority for certification of teacher education programs.

Elementary and secondary teacher training programs were regarded as two separate and distinct entities until the 1950's.<sup>3</sup> Since that time there has been wide acceptance of the fact that the basic program of teacher training is the same for all levels. The differences are in the content of the methods courses.

As of January 1, 1980, thirteen Oregon schools, both public and private, are approved for teacher education programs. The three state colleges, three state universities, and one private college have both NCATE accreditation and the state Teacher Standards and Practices Commission approval to offer basic and standard certification programs at both the elementary and secondary levels. The remaining six private schools have only the state TSPC approval: two offer basic and standard programs at both levels, three offer only the basic certification at the secondary level and one offers the basic elementary and both basic and standard secondary programs.

The earliest reference to music certification is in the Certification Circular of 1913. This document included music as one of the subjects listed for "special certificates"

A special music certificate could be issued by the Superintendent of Public Instruction, without examination, upon the application of any school board of directors. The certification was for general Music and did not include band and/or orchestra directors. An instrumental director could be hired at the discretion of the local superintendent or school board if they felt the candidate had the "necessary background". The "necessary background" was not specified.

There was little change from the 1913 regulations until 1929 when sixty hours of music and education plus a degree from a college or university was required. This was also the first time that a specific area, choral music, was required.

In 1938 it was required that the music teacher had to have a degree from a standard teacher training institution as recognized by American Council on Education. This brought the music teacher under the same umbrella of general certification requirements as other teachers.

The 1941 regulations included certification for instrumental directors even though there were no specific instrumental requirements. Seventeen

hours of education were required in addition to the sixty hours of music in 1951.

By 1969 one could earn both a Basic and Standard certification. The former sixty hours of music were reduced to forty-two for the Basic certificate. An additional eighteen hours, for a total of sixty, were required for the Standard certification.

Prior to 1972, one could not be certified to be an elementary music specialist without also being certified as an elementary classroom teacher. That year the State Department of Education accepted the recommendations of a group of music educators, college music administrators, and others to establish two music credentials with one designed to emphasize the needs of the elementary specialist. Oregon now has a K-9 and a K-12 certificate. Either of these will allow one to teach elementary music but the K-9 program contains more course work, especially in Education, which is directly applicable to the elementary level.

The K-12 program requires that students have some background in both instrumental and vocal music as well as preparation for both elementary and secondary teaching. The Teachers Standards and Practices Commission argues that a broad background is necessary since there are a significant number of small school systems in Oregon who cannot afford to hire three or four music specialists.

The minimum requirements for a basic music certificate today are a BA or BS degree and a minimum of sixty quarter hours of music consisting of a series of courses which will satisfy the music competencies required by the Teachers Standards and Practices Commission. Approximately thirty-seven additional hours are required in Education to meet the specified competencies in this area. The general Liberal Arts requirements in most schools account for an average of another seventy hours. This leaves about twenty-five, out of a one hundred ninety-two hour program, to provide extra emphasis for the major and some free electives.

The state requirements for a standard certificate are an additional forty-five hours. These include a minimum of fifteen hours of education to fill specific competencies in education and a minimum of twelve hours of upper division or graduate courses in music. The remaining eighteen hours may be negotiated by the student with an advisor. A master's degree will also qualify the teacher for a standard certificate providing the above minimums are met.

It is obvious from this brief history that the trend toward accepting federal, regional, and state groups as accrediting agencies has led to more

and more outside control of the teacher education curriculum. Oregon has moved from a point where there were no specific requirements for musicians to a point where any sixty hours were required and now to a point where the specific competencies required in the liberal arts, education, and music approach one hundred seventy hours. This is a dramatic change and tangible evidence of outside control over our curricula.

The most often quoted reasons for certification requirements are well known to everyone; to protect students, to protect teachers, and to encourage teachers to advance professionally. However, the certification process may have other influences. Dr. Joy Gubser, who is well known in Oregon for her many years of service as a teacher and in the State Department of Education, has this to say:

Certification can also determine the programs of the teacher education institutions; it can restrict school districts in the employment and assignment of teachers; it can weaken or strengthen the control of the teacher education institution over the quality of its graduates by requiring or not requiring institutional recommendation; it can influence curriculum and organization for teaching, particularly in small school districts.<sup>4</sup>

The potential for controlling the programs of the teacher training institution because of the demands of several different accrediting agencies is a problem for all of us.

Three regional or national agencies and one state commission exercise control over the music education curricula in Oregon: The Northwest Association of Secondary and Higher Schools, the National Association of Schools of Music, the National Council for Accreditation of Teacher Education, and the Oregon Teachers Standards and Practices Commission. Two other groups, the Educational Coordinating Council and the State Board of Higher Education, have control over the number and types of programs offered by the various institutions.

The Northwest Association is primarily concerned with the liberal arts curricula in the school. Their concern is that there should be a broad general studies or liberal arts requirement for all students. This requirement may account for up to 40% of the program if a college wishes to exceed the basic recommendations.

NCATE is primarily concerned with the professional education portions of the program: psychology, philosophy, methods, materials, and practice teaching experience.

NASM requirements try to strike a viable balance between the liberal arts, education, and music requirements. They emphasize, quite rightly, the music portion of the program but also recognize the needs in the other areas.

The Oregon Teachers Standards and Practices Commission (TSPC) was organized originally to be an advisory group to the State Department of Education. In 1973 the state legislature made this group solely responsible for licensing teachers in Oregon. At that time the members were appointed by the State Department of Education. The 1978 legislature reviewed this commission's activities, as required by the state's sunset law, and decided that the agency should continue as a special legislative commission with the members appointed by the Governor. This, in effect, increased the decision-making powers of the commission and made them answerable only to the legislature. This group seems to rely heavily on the requirements outlined by NCATE.

One of our significant problems is trying to cope with our state commission's interpretations of other accrediting agency requirements. It is especially frustrating when the school has little or no recourse if it objects to a given decision. Dr. Ernest Boyer, president of the Carnegie Foundation for the Advancement of Teaching, commented on this very problem as he saw it in the Federal government during his tenure with the department of Health, Education, and Welfare:

I believe, however, that, in the name of "regulation", something powerful has developed in Washington, almost an invisible government, that is a hazardous, even ominous development. The regulatory arm of government, whether it be an independent agency or the regulatory division within an agency such as HEW, has few ground rules that govern "regulation". It tends to be an authority without precise restraint and with little appeal mechanism available.

When a regulatory agency moves against a university or any other institution, the first move is taken by persons who are interpreting the regulations. Often these people are located in regional offices quite removed from the central office, with the result that interpretations and regulations may vary among regions and persons. Moreover, once the regulations have been established, the institution has no legitimate appeal except perhaps through litigation, which becomes extremely cumbersome and costly.

. . . . The administrator and the bureaucrats are fairly responsive to the laws, though they sometimes become overly zealous. I do think, however, the regulatory agencies aided by the courts are a matter of special concern. Over time, they could lead to a remarkable intrusion into the higher education community.<sup>5</sup>

These comments refer specifically to Federal agencies but I suggest that they could also apply to state or regional groups who either interpret or re-interpret the interpretation and regulations of others and, in turn, establish regulations of their own.

There is not time in this short presentation to address all or even a portion of the problems we face. However, there is one which seems to be fairly widespread and that is that the education component of the curriculum is being increased constantly. When this happens, it is unfortunate that it is the music requirements which are, most often, reduced. It is also unfortunate that some college administrators and other accrediting agencies do not think that a reduction in the subject matter area is a cause for concern. We are always engaged in a philosophical disagreement over whether it is more important to learn *how* to teach or *what* to teach.

Dr. Delbert Aebisher, music supervisor for the Oregon State Department of Education, suggests that close contact and cooperation between NASM and NCATE would be helpful. He believes that if these two groups could agree on a viable compromise, both state agencies and institutional administrators would be more receptive to the needs of the music educators.

Finally, I think everyone agrees on the value of accrediting agencies. Disagreements occur because each of us want our own special interests to be given priority. The reality is that we have to work for viable compromises.

I recommend that we work closely with the NASM undergraduate and graduate commissions. They are our most powerful allies and, through the NASM organization, can do the most to help us maintain strong music programs.

#### FOOTNOTES

<sup>1</sup>Joy Hills Gubser, *A Partial Analysis of Factors Involved in Requirements of a Five-year Elementary Teacher Education Program in Oregon*. (University of Oregon, 1963), p. 78.

<sup>2</sup>Ibid, p. 78.

<sup>3</sup>Gubser, p. 90.

<sup>4</sup>Gubser, p. 19.

<sup>5</sup>Dr. Ernest Boyer, "Interview", *Educational Record*, Volume 61 Number 1 (Winter, 1980), p. 6.

# DEGREES FOR THE '80's: LIBERAL ARTS IN MUSIC

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"The best educated man is the most generally educated man."<sup>1</sup> With the expansion of knowledge such a purpose has been difficult to achieve during the later part of this century. The importance of a general education has not always been recognized. The return of large and prestigious universities and colleges to mandated studies in liberal arts for undergraduate students makes appropriate an examination of the liberal arts degree in music.

The concept of the liberal arts has been with us since the very beginning of western thought. Plato was one of the first to mention a curriculum for general education. His curriculum consisted of gymnastics, music, and letters. A comprehensive concept of liberal arts was first articulated by Aristotle in "Book Eight" of his *Politics*. Aristotle believed that a life well spent would be one devoted to excellence in intellectual and moral activities. He set forth four principles of the liberal arts, principles that are still valid today.

1. The liberal arts are not mechanical; they are not concerned with something one does.
2. The liberal arts are not utilitarian; they are beyond the everyday mundane affairs of life.
3. One is not trained in a narrow specialty.
4. The liberal arts must be pursued for their intrinsic value.<sup>2</sup>

While the liberal arts were regarded as too secular for the early Christian era, by the Fourth Century they were restored to a prominent position. Augustine referred to them as liberating and enabling experiences in his education.<sup>3</sup>

A curriculum of seven liberal arts was set forth with the founding of the university in the middle ages. They were divided into two groups, the trivium and the quadrivium. Music was a part of the quadrivium along with arithmetic, astronomy, and geometry. One received the master of arts degree by completing the quadrivium. A student received the bachelor's degree by completing the trivium which consisted of grammar, rhetoric, and logic. While music as a part of the quadrivium was not quite the same as the music we know, it was not without similarities. What is

important, is to realize that music occupied an integral part in the liberal arts curriculum.

Early American higher education was first patterned after the English universities, Cambridge and Oxford. Preparation was for social prominence, character development, and leadership training. There was also a concern for transmission of the cultural heritage. It was not until the middle of the Nineteenth Century that the emphasis shifted to vocational, professional, and technical education. There was a corresponding emphasis on classical scholarship, patterned after German universities. This mixing of the liberal arts with career education created confusion about the purposes of higher education.

Subject specialization became more important during the early part of this century. Growing technologies required preparation in the techniques of carrying on particular vocations and professions. Depth of knowledge was therefore quite important. The organizational structures of higher education put faculties in departments and schools to accomplish this task. Graduate schools became controlling factors, specifying courses that undergraduates should take to prepare them for entrance into a particular graduate school.<sup>4</sup> The decline of the liberal arts led some schools to loosen or abandon required studies in these general studies. As late as 1977, the Carnegie Report "For the Advancement of Teaching" described the area of general education as a "disaster area."<sup>5</sup>

This Carnegie Report has been an impetus for a reconsideration of the liberal arts. Recently there has been a renewed interest in placing the liberal arts prominently in the curriculum. During the two months previous to this meeting the Association of American Colleges has held two conferences on restoring the liberal arts to the undergraduate curriculum. Specialists in all fields are discovering that a specialty does not exist in a cultural vacuum. There is a cultural matrix out of which all subjects arise. Gerald Kneiter in his "The Nature of Aesthetic Education" has reminded musicians of that fact.<sup>6</sup> There are those universals of human culture deemed necessary for the context of our various disciplines.

As a return is made to an emphasis on the liberal arts it is important to revive our understanding of what they are. The original purpose of the liberal arts was to liberate human beings to a free and creative life. Those who studied the liberal arts would be freed from fear, ignorance, and a narrow world view. Mark Van Doren best summed up the purpose of the liberal arts when he described them as the "maturing rituals of the civilized tribe, freeing the mind from the animal within."<sup>7</sup>

Whether one agrees with Van Doren's concept of the nature of man, we can all agree how important culture and the transmission of that culture have been to the advancement of civilization and the maintaining of a civil society.

A more recent definition of the liberal arts was provided in 1964 when Philip Henry Phenix assigned six specific qualities to the liberal arts.

1. Symbolics: the aspect of formal symbols.
2. Empirics: those aspects of the physical sciences.
3. Aesthetics.
4. Synnoctics: aspects of the human behavioral sciences.
5. Ethics.
6. Synoptics: qualities of synthesis<sup>8</sup>

In 1965, Paul Hirst stated that the liberal arts in a modern curriculum are mathematics, physical sciences, human sciences, history, literature, fine arts, morals, and philosophy.<sup>9</sup> The NASM *Handbook* lists almost all of Hirst's subjects when stating those general courses that should be studied in the liberal arts degree.

With a return to the liberal arts, their purpose and nature defined, the liberal arts degree in music is an appropriate degree for higher education to consider. Music integrates well with science, particularly physics; history, especially helpful in stylist matters; social values, music affects our entire society; philosophy, music often reflects the particular form of thought from a particular time in history; and ethics, the concepts of value and choice are shared with music.

The fundamental and basic advantage to a pursuit of the liberal arts degree in music is the giving of an enlightened world view. With such a view this degree would be important for those students who show promising leadership qualities. Leadership preparation is going to receive increasing attention in the future. An examination of the basis of human culture would be a superb place to start for promising young leaders.

The liberal arts degree in music also offers proponents/advocates of music, well prepared to speak to the community on the importance of music in our society. In a review of statements by those who wish to reform the undergraduate curriculum, it was often proposed that the fine arts should have a larger role in undergraduate education. It would be important that there be persons who can articulate the uniqueness and advantages of music in the general undergraduate curriculum. This task

assumes that a fair degree of integration takes place between the various liberal arts subjects. Many institutions are developing integrative courses that are required of all undergraduate students. These courses often serve as the first step towards showing the interrelatedness of subject areas. Since these courses are often team taught, a liberal arts music graduate might be a person who could well serve as one of the teachers in such a course.

A third advantage of the liberal arts degree in music is that it allows for career flexibility. Students will face the increasing likelihood of changing careers several times in their career lives. By taking a liberal arts degree students can better qualify themselves for the new career opportunities that will be developed in the future.

The undergraduate liberal arts degree in music also lends itself for entrance into graduate school for the study of subject areas other than music. Many graduate fields accept the Bachelor of Arts degree for entrance without a stipulated undergraduate major. The social sciences seem to be the areas most open in this regard. Depending on the particular school, several areas are open to holders of the liberal arts degree in music. At one university it was found that Anthropology, Asian studies, Computer sciences, Geography, and Sociology were open to holders of the liberal arts degree with no specified undergraduate major. In computer science there were two or three courses recommended for the undergraduate curriculum. Of even greater interest is the policy of the American Law Schools Association. For entrance into law school the A.L.S.A. does not recommend particular undergraduate courses. In general terms they recommend those students who possess skills in comprehension and expression in words, creative power in thinking, and critical understanding of human values. Another field open to the liberal arts graduate is business. In most schools surveyed there was no set undergraduate major required to enter graduate study in business.

It would seem that a proper recommendation for the liberal arts student in music would be a strong minor in the field one will pursue in graduate study. Graduate study in English and Foreign Languages would be quite possible under this arrangement. To pursue graduate study in languages, three years undergraduate study in a language is required at most schools. Some graduate schools in English require certain courses in literature but no set major. A liberal arts degree in music can open students to many possibilities for advanced study.

Of particular interest in the undergraduate liberal arts degree program itself is the promising combinations of music with other subject areas. At

one school the liberal arts degree in music may be pursued in combination with business, dance, journalism, broadcasting, theater, pedagogy, and American folk music. Such combinations only strengthen the integrative nature of the experience, offer advantage for graduate study, and face the issue of flexibility in career choice.

The one major issue that seems to be prominent when considering the liberal arts degree is the seeming lack of depth in the specialty. While a liberal arts student is receiving a thorough background in the universals of human culture, are they receiving an adequate musical preparation? There are many skills one must master in the music curriculum. The liberal arts music major is not required to take as many music courses as in other undergraduate music degrees. In most schools the liberal arts student and professional student do take the same core musicianship classes together. One can hope that the quality of these basic core classes is such that the liberal arts student receives the very best quality instruction so that the loss of depth may be only in quantity.

It would seem appropriate to recommend that in the area of the 60-65 percent liberal arts content called for in the *NASM Handbook* that there be an allowance for a strong minor, maybe even a double major. In recent experiences many students do take double majors. Some even go five years for this double major.

Options also should be developed in the combinations of music with other subjects. Many institutions are already doing this. There is a good deal of information concerning the nature of music and the nature of the liberal arts. Our students are creative in their career plans. Let us be creative in the options that we allow.

The liberal arts are enduring entities of western culture. Music has been a part of the liberal arts since their formulation. The liberal arts have been emphasized in varying degrees throughout history. There is currently a renewed emphasis on the liberal arts and general education in higher education. University music educators should take advantage of this renewed interest. The liberal arts offer musicians an expanded world view, career flexibility, and new graduate study possibilities. Curriculum reform in higher education suggests the need for more fine arts in the curriculum. A liberal arts degree in music can prepare a student to be an effective advocate for the arts. By taking the liberal arts degree in music, a student can effectively prepare to face the decade of the '80s.

## FOOTNOTES

<sup>1</sup>Ralph A. Smith, ed., *Aesthetics and Problems of Education* (Urbana: University of Illinois Press, 1971), p. 379.

<sup>2</sup>Paul Hirst, "Liberal Education," *Encyclopedia of Education*, 1971, p. 506.

<sup>3</sup>Mark Van Doren, *Liberal Education* (New York: Henry Holt and Company, 1943), pp. 76-85.

<sup>4</sup>Leon Botstein, "A Proper Education," *Harpers*, September 1979, p. 35.

<sup>5</sup>Arthur Levine, *Handbook on the Undergraduate Curriculum* (San Francisco: Jossey-Bass Publishers, 1978), p. 3.

<sup>6</sup>Gerald Kneiter, "The Nature of Aesthetic Education," In *Towards an Aesthetic Education* (Washington, D.C.: MENC, 1970), pp. 5 and 6.

<sup>7</sup>Van Doren, pp. 74 and 76.

<sup>8</sup>Philip Henry Phenix, *Realms of Meaning: a Philosophy of Curriculum for General Education* (New York: McGraw Hill, 1964).

<sup>9</sup>Paul Hirst, "Liberal Education and the Nature of Knowledge," In *Philosophical Analysis and Education*, ed. Reginald Donat Archambault (New York: Humanities Press, 1965), pp. 113-140.

## DEGREES FOR THE '80's: LIBERAL ARTS IN MUSIC

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"With so many factors working against liberal education, why does the university feel guilty about neglecting it?"<sup>1</sup> This quote of Harry Broudy of the University of Illinois, author of *The Idea of A University—Revisited*, echoes my thought and my concern about some vital issues regarding the undergraduate liberal arts degree in music. Why do we feel guilty about our curricular patterns, our required course work, and our paucity of non-curricular involvement which limit individual growth in our students?

I shall respond to this question by centering my remarks around three pivotal statements: (1) In student course work, we need to liberate the liberal arts; (2) our career-shifting society demands innovative curriculum patterns; and (3) higher education must continue to develop the whole person.

First, *liberating the liberal arts*. In this attempt to meet the challenges which involve curriculum development, we are confronted with the "always-have-beens" of requirements set down by an unchanging faculty. For example, in a curriculum which specifies six hours of social sciences and six hours of natural sciences, a music student who aspires to a career in music business needs to take extra hours in social sciences. Therefore, this student's program might read nine hours in social sciences and three hours in natural sciences. Either we allow for this type of flexibility in order to accommodate students or we, literally, die. Many educators in liberal arts colleges rarely question the innate value of a liberal education, but they are seemingly unmoved by the obvious necessity to be creative and flexible in its design. Such attitudes act as a battle-front in any attempt to meet the students' needs. The subjects of a liberal arts curriculum are not "cast in bronze." The curriculum is always changing, as it has been since the time of Aristotle. For example, Greek language and literature became part of the university curriculum in the Renaissance. Modern language and literature were introduced in the nineteenth century. Computerized music and electronic sounds have exploded in the twentieth century. There are no programs which have not experienced some change in the evaluation for relevancy. Are we stifling the music student with a superfluity of liberal arts courses not designed to meet his future needs? Let me clarify my position. What we need is not

deletion, but rather redistribution of liberal arts courses so that individual aspirations for future careers can be achieved.

Francis Horn, in his *Challenge and Perspective in Higher Education*,<sup>2</sup> goes so far as to suggest that no subject is of itself liberal. Rather it depends on the student's study habits and the communication of knowledge by the teacher. In this perspective, any subject can be part of the liberal arts component since an effective teacher provokes and motivates the search for learning. If a teacher provokes and motivates the search for learning through macrame or basket weaving, then the student is receiving a liberal education because he or she is activated toward the search for learning. However, there would necessarily be some priority of choice here since some subjects are more value-oriented than others.

*Innovative curricular patterns* necessitated by a career-shifting society is the second issue I would like to consider. The liberal arts curriculum introduces students to a wide range of experiences and develops qualitative attitudes of skills so necessary in an age of shifting careers. No longer does a graduate leave school prepared for a one-time career. National statistics indicate that the average college graduate can expect to have several careers during his or her lifetime either by situations in society or by choice. In a recent national survey reported by the Marquis Academic Media, forty million Americans are in career transition.<sup>3</sup> A survey given to American freshmen in the Fall of 1978 includes the following statistics: 13.9% of students in a four-year college, and 16.1% of all university students estimate that they will change their major field of concentration.<sup>4</sup> How can we innovate our curricular patterns to meet these demands? Does a music major have such inbred designs of change? Is she or he part of the twenty-first century? We all answer yes, but being aware of this does not necessarily provide the answer to our problem.

Precisely 13.3% of all four-year college students and 15.9% of all university students estimate they will change their career.<sup>5</sup> There is no need to insist upon the fact that what a student studies and what a student pursues as a career have a startling effect on his life. In the erratic, strenuous, mind-boggling pace of today's life, how can we educators help calm and pacify these vacillating fledglings? A liberal education would seem to be the best insurance against the need to shift careers and the best preparation for a shift in career if it becomes a necessity or a choice. Yet liberal educators, in general, have not presented liberal arts concepts to include a variety of approaches. Students should be able to select a curriculum designed to meet the employment potential of their degree program. Even though we are committed to a liberal arts program, often the evaluation of our department is based on the number of graduates who

have jobs. We need to rediscover the meaning of work and its relationship to a person's everyday experience, for our whole attitude toward work has changed drastically. Previously, work was something we had to do to exist; now, work is often seen as a right and a privilege, extremely important in shaping our values and determining our quality of life. To a great extent work influences our self-concept.<sup>6</sup> Norman Harris, co-author of *Career Education in Colleges*, states it well:

The liberal arts are indeed the arts of the free man and woman. But there is no freedom without economic freedom. One is not free who depends on the charity of others or on government for a living. One cannot enhance the quality of life without first enhancing the quality of one's livelihood.<sup>7</sup>

We think of liberal education as intellectual curiosity and as freeing the mind. But it is also freeing the person from poverty and idleness through education for occupational competence.

Education must meet the challenge of the age. A Chinese adage reminds us that "If we do not change our direction, we are quite certain to end up where we are heading." Unfortunately, time does not wait until we are totally convinced of the direction. But there are guideposts to assist us in the venture of moving forward. We can't go back, and we can't remain the same. Technology has become so overpowering that it will take a liberally-educated person, one who has a broad perspective and vision for the future, who can bring it to its "founding" point, i.e. a means to an end and not the means in itself.<sup>8</sup> We need liberally-educated persons to control the ongoing, volcanic proportions of technology. It is not so important that liberal arts open doors to career education as it is that career education incorporate liberal arts. This is no longer merely a good idea but rather a necessity. If we are to influence the development of self-concept in our students and to incorporate liberal arts into career education, must we not innovate our curriculum, and should we not insist on liberal arts in career education? The answer to this is an unqualified and vehement *YES*.

The third and most important point which I would like to offer for your consideration is that of *developing the whole person*. David Halliburton, Director of the Center for Teaching and Learning and the Lilly Program for Faculty Renewal at Stanford University observes:

All training in skills is training in values. The practical advantage of the liberal arts curriculum is, minimally, that it creates the opportunity for more than one type of training.<sup>9</sup>

Does that January interim abroad, that class-free day for conducting an elementary band or a high school orchestra, that one-day-a-week intern-

ship with a mentally-retarded child develop the student for an enriched life and greater potential? Music itself has been one of the basic areas of liberal education since the beginning of man. It borrows the support of other areas to complete its knowledge so that an integrated person can be formed—a person who has values, a person who develops self-discipline, a person who can think for himself, a person who can make critical judgments, and a person who respects the value and judgments of others.

By its very nature, music impinges upon other areas, upon other courses, upon other curricula. For example, music needs foreign languages to interpret a score, to sing an aria. And as Halliburton says, the more skills we learn the more values we generate in one whole person. George Bizet is said to have remarked to one of his pupils: "People think you don't have to be well-read to be a musician. You must, on the contrary, have a broad knowledge of things."<sup>10</sup>

So, to me, our music curriculum in a liberal arts college is basic to an enlightened involvement in all other facets of today's living. Those skills learned by conducting or teaching in elementary or secondary schools, by healing clients by application of music therapy in institutions, by learning the principles of accounting in music industries—all these applications are bringing students in touch with the real world today and render him capable, flexible, self-reliant—in short, integrated.

In summary, as we think of liberating the liberal arts courses, innovating the curriculum, and developing the whole person, I suggest that we now examine the diagram. Let us see how a sample curriculum can resolve the issues, and at the same time demonstrate areas where a Bachelor of Arts in Music can lead to a variety of fields for a graduate degree, as well as many allied fields in which a student can eventually obtain a position. The diagram will show that if we take the best of liberal education and combine it with the best of the career education, we will have a basis for graduate studies and professional careers in music as well as in other related and disparate fields.

#### FOOTNOTES

<sup>1</sup>Harry S. Broudy, "The Brightest and the Best," *Phi Delta Kappan*, (May 1979): 641.

<sup>2</sup>Francis Horn, *Challenge and Perspective in Higher Education*, (Chicago: Southern Illinois University Press, 1971), p. 24.

<sup>3</sup>*Standard Education Almanac, 1979-80*. (Chicago: Marquis Who's Who, Inc., 1979): p. 411.

<sup>4</sup>*Ibid.*, p. 331.

<sup>5</sup>*Ibid.*



# INTERDISCIPLINARY STUDIES IN MUSIC AND THEATRE OPERA IN ACADEMIA: A NEW CHALLENGE

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It seems to be the perception of many practitioners and educators in the arts that something should be done about opera in academia. *The National Opera Institute*, *The Central Opera Service*, and *Opera America* have recently conducted sessions on this subject. In particular, they express a dissatisfaction with the way singers are prepared for opera careers, and they ask for a re-examination of our goals. To the academic mind this translates into curricula, interdisciplinary studies, credits, and course counts. The subject here, however, will be viewed from a general perspective, leaving specifics for another time. Perhaps the task of enumerating the specifics will prove simpler if we understand the rationale for the action we take.

In his book, *Verdi: The Man In His Letters*, Franz Werfel states the following:

The opera is a dangerous goddess. It is intoxication and release. Like ancient tragedy, it is truly descended from Dionysius. Often indeed it strikes its priests dead with the fatal thyrsus, the ivy-twined staff.<sup>1</sup>

This is the ominous description of an art form that has brought nations to the brink of bankruptcy and has driven its practitioners to melancholia.

In Hamlet's famous speech "Advice To The Players," Shakespeare provides a succinct and universal instruction for actors that applies equally well for singers. However, the advice is given to an old actor, not to a student. For art, he seems to say, is a continuous learning process and not the culmination of a trade apprenticeship.

On April 20, 1980, the *New York Times* printed a provocative article by Peter Davis, entitled "Where Are The Great Opera Singers Of Tomorrow?" He criticizes the practices of professional companies and the rigidity of educational institutions for the "dearth of great new singers." Nor does he feel much confidence in the proliferation of professional-sponsored apprentice programs, but he finds a glimmer of hope in the Metropolitan Opera Company's select apprentice program.<sup>2</sup>

While one should support programs that develop young performers, these programs will prove short-lived. The competitive nature of the international opera world and the priorities of professional companies mitigate against these programs.

If the professional companies could do something about the "star system" and "jet-age" syndrome and nominal rehearsal periods, there could be hope. These are, of course, centuries-old complaints, but they constitute the model in which the young aspirant operates.

The professional companies cannot solve their problems by perceiving the fault to lie in the quality of opera training in academia and by proceeding to develop their own adjunct educational entities funded, naturally, by the National Endowment for the Arts and/or private foundations. It would be wiser for these companies to seek the cooperation of opera training institutions. Here lies the "rub" and the challenge: who will direct these programs? The organizations best qualified and best motivated for this challenge are the universities and the conservatories.

The opera workshop movement which developed after World War II was, for many years, the only opera outside the major metropolitan centers. Most American singers performing in the United States and Europe are products of that movement. If opera is popular today, it is due, largely, to the efforts of those colleges and universities that fostered the development of the opera workshop.

I think it would be unfortunate if the National Endowment for the Arts and/or private foundations set out to develop a program of opera training at the expense of the university opera training programs. In a period of tight resources, the gifts of money reward the recipients but injure those who are denied.

The universities who wish, and who have the resources, should be encouraged to develop graduate and post-graduate selective, professional entry-programs. These programs would be professionally rather than academically oriented. Performing faculty would be augmented by guest conductors, directors, and designers.

Now to return to our internal condition. The National Opera Association, an organization which is mainly formed by faculty colleagues who direct our opera workshops and opera theatre programs, has prepared a set of standards and guidelines which address issues of programmatic structure for opera training programs. These guidelines can be helpful as long as diversity of approach is recognized. The National Association of Schools of Music, however, should make clear that opera performing programs require the commitment of resources in facility, faculty, and time. Departments must be honest with their students and not encourage the enrollment of opera performers unless that department understands and meets the commitment.

The successful completion of degree requirements, graduate or undergraduate, is no guarantee of a professional performing career. The stages are populated with dropouts from our programs, and there is dismay that when we educate artists, we concentrate on so few. Those few, however, are the tip of the pyramid or, to torture another analogy, the underpinning of the whole edifice.

Perhaps BM requirements should be modified to permit language and humanities electives, but one would be loath to be on the academic committee that must decide which music courses would be eliminated. In writing about the education of singers, Guisepppe Verdi hoped that musical studies would be combined with a broad literary education. In some ways the BA degree provides greater flexibility for singers, although institutions that offer the BA degree often do not have the performing resources.

The distinction between opera and "musical theatre" is one of degree. In the highly specialized area of performance, the former is considered "music" emphasis, the latter more "theatrical." Curricula that demonstrate that distinction will be developed. However, in educating the singer, it is wiser to concentrate on the greater skill and talent. The application, whether in opera or in musical comedy, will take care of itself.

Opera educators would be advised not to prejudge drama teachers. There is much singers can learn about the art of acting, even if it is to learn to avoid directors who ask them to skip about the stage while singing a fermata or coloratura passage. Imagine the superiority one feels when he meets a theatre director who is puzzled by "all that music between the recitatives." On the other hand, good acting lessons will teach the singer to be "real" and not to retreat into the clumsy, plastic poses that pass for opera acting.

The National Association of Schools of Music should develop a dialogue with representatives of opera companies, not for restrictive purposes nor for developing narrow grant possibilities, but for exploring how more, and better, opera can be produced.

#### FOOTNOTES

<sup>1</sup>Franz Werfel and Paul Stefan, ed., *Verdi: The Man In His Letters*, trans. Edward Downes (New York: Vienna House 1942), p. 37.

<sup>2</sup>Peter G. Davis, "Where Are The Great Opera Singers of Tomorrow?" *New York Times*, 20 April 1980, II, pp. 1 and 21.

# INTERDISCIPLINARY STUDIES IN MUSIC AND THEATRE

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The charge from the national office concerning this session read as follows: "This session should cover the relationship between the curricular objective and curricular patterns in interdisciplinary work. The issue of degree titles should be assessed. For example, what generic curricular pattern should be collected under the rubrics Bachelor of Arts, Bachelor of Fine Arts, Bachelor of Music? The widest possible overview of national practice and development in this area is most urgently needed. There might also be a discussion of the distinctions and commonalities between music theatre and opera."

Obviously, this is somewhat of a difficult and elusive challenge since we seem to be in somewhat of an embryonic stage of development in this area in colleges and universities. As we know, most institutions have been in the business of presenting operas and/or musical comedies and/or operettas for longer than any of us can remember. However, it would appear that limited formal training and instruction was attached to it. Normally, the pattern has been to cast and produce the Fall Homecoming Musical then cease operations until time to cast and produce the Spring Opera. Granted, many schools have been offering something entitled "opera workshop" for credit for a number of years, but apparently this has included everything from "soup to nuts."

In recent years more attention has begun to focus on possible degree programs in this area and upon responsibilities that colleges and universities should or should not assume regarding the training of the "professional" performer. Individuals in charge of professional opera and musical comedy companies have for years lamented that students were not being properly trained by the educational institutions for the challenges they face at the professional level. Colleges and universities have periodically maintained that their primary purpose was to provide useful experiences for the future practitioners in this area but not solely to design programs exclusively for the 1% who might make it professionally. Numerous questions and controversies have arisen regarding what such a degree should be designed to accomplish and to what extent, if any, interdisciplinary requirements seem appropriate. Further questions have arisen concerning titles for such degrees and great confusion has developed over terminology. The terms musical theatre, opera, musical com-

edy, operetta, lyric theatre and many more have seemingly been used interchangeably with everyone having a different interpretation of each term.

Therefore, in light of all of this, it does seem appropriate that NASM along with other related associations in this field, should begin focusing more specifically upon this area and working with member institutions to formulate suggestions and outlines regarding curriculum possibilities and options.

I assume that I was invited to be a "presenter" for this session primarily because Arizona State University has, for a number of years, been offering both undergraduate and graduate degree programs in this area. We offer a Bachelor of Music degree in Music Theatre and Master of Music degrees in Music Theatre Performance and Music Theatre Direction. My own experience includes staging and conducting numerous operas and musical comedies but in recent years, as you might expect, this activity has been quite limited.

In researching this topic I consulted books (of which there were very few that were relevant), a few journals, summary reports of conferences that have confronted these topics, my own faculty who are in charge of the ASU Lyric Opera Theatre, Dr. Kenneth Seipp and Sylvia Debenport, and university catalogs of institutions currently listed in the NASM Directory as having approved degrees in some area of music theatre. I was fortunate to come in contact with Dr. Mozelle Sherman, wife of the Chairman of Performing Arts at Grand Canyon College in Phoenix, and formerly of Howard Payne University in Texas, who wrote a dissertation at the University of Wisconsin entitled "The Singing Actor: An analysis of Professional Concepts and Practices." In this study, Dr. Sherman interviewed some 56 professional opera singers, musical comedy stars and stage directors, and by means of additional questionnaires, contacted some twenty other professionals in the performance field. Most of these individuals were the top stars from the Metropolitan Opera and the New York City Opera. Their observations concerning the training of the singing actor and the role of the university as a training ground were interesting and helpful. Since I no longer move in these circles on a regular basis, I have not enjoyed the opportunity to attend professional conferences such as the June, 1980 National Opera Institute Colloquium held in St. Louis or the annual conference of the National Opera Association held in Birmingham last month. However, I did receive a complete report of the findings and recommendations from the Colloquium. With that background and general statement of the problem let us now address some of the specific issues listed in the charge.

## I. IS AN INTERDISCIPLINARY APPROACH FEASIBLE OR POSSIBLE?

I am vaguely aware that some universities are either planning or are currently offering music theatre degrees that are heavily oriented toward interdisciplinary study. Some are even moving into programs that include film, TV, and other semi-related areas. Also, several institutions may have degree programs dealing with scenic or stage design. I have no knowledge of or experience with these areas and therefore will limit my comments to the training and development of the singing actor in the university setting.

At ASU, we believe that a curriculum should be designed specifically to train and develop singer/actors. Note, I did not say singer nor did I say actor. It is our thesis that we are talking about a third person and this advocates a form of music theatre training that is an integrated discipline within itself. "Beginning with the opposites underlying the form-music and theatre, singing and acting, one must deal with a constant process of integration and unification. The form is neither musical nor theatrical, it is both: the operatic performer is neither a singer nor an actor."<sup>1</sup> Today's students need a curriculum designed for them in today's world, a curriculum designed and taught by people who are in the vanguard of current music theatre. The demand for greater believability in music theatre today requires a new kind of teaching. Peter Paul Fuchs, in his book, *The Music of Walter Felsenstein*, states that "The heart of music theatre is to turn music making and singing on the stage into a communication that is convincing, truthful, and utterly essential. Music theatre exists when a musical action with singing human beings becomes a theatrical reality that is unreservedly believable."<sup>2</sup> He further states, "All technical elements of dramatic singing, such as breathing, intonation, and rhythmic flow, are not simply outside the shaping of the role (and interfering with the spontaneity of expression) but are an integral part of the emotionally conditioned physical action. No performer will be able to conquer the duality of singing and acting who does not understand that rule and apply it consistently."<sup>3</sup> In his book, *Bringing Opera to Life*, Boris Goldovsky states "Some singers attempt to supplement their theatrical training by attending regular drama schools, but these have proven of only limited value in opera. The influence of music on operatic stage behavior is so fundamental that it cannot be omitted in the learning process."<sup>4</sup> Therefore, we no longer think in terms of an interdisciplinary curriculum, but rather about our own discipline . . . the singer/actor. I am advocating, as you may have surmised by now, a curriculum that is not really interdisciplinary in the sense of heavily utilizing theatre courses, but rather courses in music theatre that may in many ways be similar to theatre courses with

the exception that the students virtually always sing. Energizing is a skill and must always be present. Improvisation is another key and it is not only a skill but also an art form. Since the greatest challenge to the singer/actor is the coordination of singing memorized material while "acting," the "straight" drama courses don't do the job. We do all the training by combining singing with their acting training. We also pay close attention to body alignment and a supported, free-of-tension vocal production. Drama courses can serve us with courses in spoken dialogue and with stage speech and diction but little more. Wesley Balk, in his book *The Complete Singing Actor* states "Although it may seem redundant to keep stressing the necessity for integration of the worlds of music and theatre in achieving music-theatre, the distinctiveness of each form is so seldom given its due, and it is so basic to the problem of music-theatre training, that repeating is unavoidable. The aesthetic standards of the three forms are different, and these differing standards must be taken into account when training for performance in each of the three forms. For example, it is no denigration of acting courses to say that they are very often of little benefit to the singing actor, for they deal with the rules of theatre, not the rules of music-theatre, and singers may emerge from them even more confused about the problems of singing-acting."<sup>5</sup>

Dance departments serve best with modern dance courses. These tend to keep the students in shape and help non-dancers to use and appreciate their bodies. We believe ballet to be anti-singer in that the lift position used in ballet is impossible to use and sing at the same time. It is a position almost the opposite of that employed by singers.

In relation to interdisciplinary training of singer/actors, I have lifted a few quotes from Dr. Sherman's dissertation. In the interest of time, I will not identify the source of each statement, but be assured that they come from some of the most noted individuals in the field:

"Opera and straight drama are totally different. The added element of music must never be forgotten. The overzealous theatrical approach often tends to forget about the music."

"Acting and singing should be combined into one lesson."

"There is a special difference between the singing actor and the dramatic actor. The dramatic actor can time the words to suit himself; he can build emphasis and stress as he feels the role requires. The lyric actor must do these things within the framework of the composer and librettist."

"Acting and singing together is a different art form than either singing or acting alone; the art of the singing actor should be studied as a

form in its own right. Each field, including drama, music and music theatre, is unique with its own criteria. There is a specific need for a separate training ground in music theatre."

Dr. Sherman concludes: "Dance, music, drama. As long as the field of music theatre is not recognized as a major incorporating these three areas they will remain scattered over the entire university and subsequently subject to separate fee schedules and philosophies. In the system now prevalent in most institutions, if a singer desires to study acting, he must do so without using his vocal skill. Although many agree that straight acting may be useful, it should never be taken out of the perspective that the person is, after all, a singer."<sup>6</sup>

## **II. WHAT SHOULD BE INCLUDED IN THE CURRICULUM FOR THE SINGING ACTOR IN THE UNIVERSITY SETTING?**

Proposals from the Colloquium were as follows:

### *Lower Division*

1. Basic Musicianship
2. Basic movement skills
3. Acting, including dramatic improvisation
4. Languages
5. Vocal study, as appropriate
6. Courses in humanistic studies
7. Introduction to media performance skills

### *Upper Division*

1. Performance of appropriate repertoire, and suitable performance space, and with attention to the integration of the previously taught skills: movement, acting, language, music, and media techniques
2. Increased concentration on all forms of vocal literature
3. Continued study of Lower Division Curriculum
4. Specialized studies in music history
5. Audition techniques

### *Graduate Level*

1. Performance experience to test and refine the skills required in the undergraduate curriculum

2. Score analysis and role preparation
3. Advanced techniques in movement and style
4. Continued study of audition technique
5. Continuation and advancement of classroom study initiated in the undergraduate program
6. Remedial work, as necessary

These items are followed by the statement "Adjustments to both sequence and content of training would be in order for certain students whose goal is a professional career and other forms of musical theatre."<sup>7</sup>

The goal then, it would seem, is to produce "A performer who has good vocal technique *and* who sings with musical sensitivity *and* good diction and dramatic understanding *and* who acts well, projects emotion well, moves well and gestures well *and* is physically and emotionally sensitive *and* who is imaginative and flexible *and*, most of all, he can combine all these skills in a single coordinated act of total music-theatre. This requires a curriculum which combines the need for the unbelievable with the need for the stylized, and which deals with the fundamental realities in music-theatre; the fluctuating flow of time, the blend of linear development and the lyric expansion, and the unique interplay of aria and ensemble. In short, we want to deal with music-theatre on its own terms and not those of its less complicated parents, music and theatre."<sup>8</sup>

At ASU, we have developed a sequential spiral in the music-theatre area. Students continually enroll in courses entitled Movement, Interpretation, Expression, Role Prep, and Styles. These are very carefully sequenced during the first four semesters and then the spiraling effect takes over with advanced techniques in each of these areas being employed at the upper division and graduate levels.

Specifically, the following are common to all classes:

1. Identifying the primary skills of music theatre so that they can be separately exercised and strengthened.
2. Practicing the integration of skills in the nonjudgmental, process-orientated (as opposed to product-orientated, or performance) situation.
3. Strong emphasis on personal physicality, in order to balance the mental/verbal/academic orientation that most persons bring to college-level work.

4. Strong emphasis on improvisation (in English), in gibberish, sung, spoken and physical movement (as a means of releasing imagination and learning commitment to the task at hand).
5. Strong emphasis on relating: to music, to words, to other persons.
6. Strong emphasis on exploration and experimentation, on learning to ask profitable questions rather than on needing quick answers.

First Semester Content includes:

- A. Music theatre skills stressing Energizing, Concentrating, and Structuring.
- B. Material used is about 90% improvised (music, words, and movement), 10% memorized (on the level of "My Country, 'tis of Thee").
- C. Energy concepts, including physical energy, vocal energy, mental energy, psychological or emotional energy. Exercises are designed to find or create these energies, and to discover ways of releasing them in unimpeded flow.
- D. Concentrating includes techniques of what we usually think of as (mental) "concentration" but includes as well concept of eye focus, centers of energy in the body, and methods of focusing psychological imagination.
- E. Structuring includes methods of sensing (as well as understanding intellectually) elementary principals of form in music, poetry and movement. The primary technique used is still improvisation.
- F. Emphasis on singing and moving at the same time and on physical coordination exercises (sometimes combined with either improvised or simple, memorized material).
- G. Emphasis on isolating the vocal mechanism and the breathing mechanism from everything else—from movement, from imagination, from emotion.
- H. Emphasis on physical response to instrumental music (free movement and movement reflecting "emotional" content and movement reflecting rhythmic patterns).

**Second Semester Content includes:**

- A. Music theatre skills stressing Imagining, Stylizing, Coordinating.**
- B. Material used is approximately 80% improvised, 20% memorized, (still very simple).**
- C. Imagining exercises are designed to tap “creative” energies; creating imaginary environments, story telling, fantasy scenarios.**
- D. Style and concepts do *not* emphasize classical definitions of style in music, words or movement. They do try to establish concepts of consistency and completeness (treating *everything* the performer does, thinks or sings).**
- E. Coordinating: Methods of getting parts or all of the above things to work at the same time.**

**Third Semester Content includes:**

- A. Skills of energizing, concentrating, and structuring but with memorized materials dominating. 20% improvised, 80% memorized (very limited amount of music).**
- B. The emphasis is on role preparation, in terms of these concepts.**
- C. Attention is given to proper study methods, including historical research, learning to see everything that is on the musical page, general musicianship, character analysis, and the like. Thus, the intellectual and musical demands of music theatre begin to have greater weight in the class work, although the students are working in methods they learned to understand through improvisation.**

**Fourth Semester Content includes:**

- A. Skills of Imagining, Stylizing and Coordinating but with memorized materials dominating. 20% improvised, 80% memorized (limited amount of music).**
- B. The emphasis is on Styles in terms of the above concepts. It *does* deal with styles of music, poetry and movement in classical terms. Obviously, the idea is not to teach specific styles so they can be executed in a performance sense, but to use all of the concepts learned in the first three semesters while doing something in a particular manner.**

**Beginning in the fifth semester, students enroll in courses entitled Opera Scenes, and Musical Comedy Scenes, both of which incorporate all**

of the concepts utilized in the first four semesters but with more practical application. In addition they do, of course, enroll in Opera Chorus and/or Principal Roles.

In addition to the essentials of voice study, music theory, history and literature, students who are pursuing the Master of Music Degree in Music Theatre Performance are required to perform major roles in productions and those pursuing the Master of Music Degree in Music Theatre Direction are required to direct two productions.

I was reluctant to get into so much detail with an audience that is normally not involved at this level but felt that, since we are discussing curriculum, it might stimulate discussion in our groups following this session, and since this presentation will be handed to you in its entirety, it might be useful to share with your own music theatre faculty back on your own campus. I am not advocating that this philosophy and approach is exclusively *the only one* but felt I should share ideas and concepts that might be useful as we move ahead in this area.

### III. DEGREE TITLES AND TERMINOLOGY

It would appear that the logical degree titles for the type of program I have been describing would be Bachelor of Music or the Master of Music. These programs are obviously "performance" oriented and these titles seem appropriate. Clearly, degrees that are highly interdisciplinary might more appropriately be entitled Bachelor of Fine Arts or Bachelor of Arts, depending upon the nature of the interdisciplinary activity. I'm aware that the degree of Bachelor of Science has been utilized for some programs but am unsure of the precise content.

Concerning terminology, I believe that the term "music theatre" may eventually be accepted as the generic term under which we will find opera, music comedy, operetta, music drama, theatre pieces, etc. At this point of course, the term music theatre always needs defining but I think as the confusion of music theatre with the term music comedy becomes more clearly defined, the term music theatre will become more palatable. Walter Felsenstein, noted German stage director, "uses the term to designate a theatrical work (or performance) in which the dramatic and musical elements are used so as to melt into one another, and to create the impression of a seamless unity".<sup>9</sup> "If one calls the form music theatre, instead of opera, one has made the first step in understanding the polarity (inherent in the form)."<sup>10</sup>

In summary, I predict that there will be further expansion of opera/music theatre programs in the college/university. Not only will more pro-

grams be initiated, but many of the existing ones will broaden their size and scope of offerings. It appears that the university setting is a logical and practical place for thrusts into new dimensions of music theatre, and this is where many new ideas and seeds will be planted and explored. Within the university programs, I would anticipate a number of developments; more use of English; more sprinkling of music comedy and operetta; performances of smaller works with reduced orchestras; a wider variety in programming; more touring; more avant-garde design in staging; programming of strong theatre-pieces; more experimental pieces; emphasis upon the work of the composer for promotion.

I foresee a wider range of cooperative projects between professional companies and schools. The Colloquium mentioned earlier specifically urged increased communication between the numerous factions in music theatre; students, educators, and production professionals and performers. Opportunities for increased communication may take the form of workshops, seminars, onsite observations of student performance and training programs by members of professional companies, and interviews between undergraduate students and graduate schools. Great advantage can be realized via artist residency programs in which students can come in contact with working professionals. As the liaison between students and professional companies, administrators should strive to insure that the learnings gained from such a program reinforce the basic concept of music theatre and its primary focal point, the singer/actor.

The future of music theatre in higher education is bright and I look forward to joining with many of you in cooperative efforts to see that this potential is realized.

#### FOOTNOTES

<sup>1</sup>Balk, H. Wesley. *The Complete Singer Actor*. Minneapolis: University of Minneapolis, 1977, p. 13.

<sup>2</sup>Fuchs, Peter Paul, ed. *The Music Theatre of Walter Felsenstein*. New York: W. W. Norton and Co., 1975, p. 15.

<sup>3</sup>Ibid, p. 19.

<sup>4</sup>Goldovsky, Boris. *Bringing Opera to Life: Operatic Acting and Stage Direction*. New York; Appleton-Century-Crofts, 1968, p. 19.

<sup>5</sup>Balk, H. Wesley. *The Complete Singing Actor*. Minneapolis: University of Minneapolis, 1977, p. 24.

<sup>6</sup>Sherman, Mildred Mozelle. "The Singing Actor: An Analysis of Professional Concepts and Practices." (Ph.D. 1971, University of Wisconsin), Unpublished Dissertation.

<sup>7</sup>\_\_\_\_. "Colloquium: Training the Professional Singer-Actor". St. Louis, Missouri, July 2, 1980. National Opera Institute.

<sup>8</sup>Balk, Wesley H. *The Complete Singer Actor*. Minneapolis: University of Minneapolis, 1977, p. 23.

<sup>9</sup>Fuchs, Peter Paul, ed. *The Music Theatre of Walter Felsenstein*, New York: W.W. Norton and Co., 1975, p. xiii (foreward).

<sup>10</sup>Balk, H. Wesley. *The Complete Singer Actor*, Minneapolis: University of Minnesota, 1977, p. 5.

# **REPORT OF THE RECORDER**

DONALD E. MCGLOTHLIN  
*University of Missouri-Columbia*

## **SESSION I**

### **State Policies and the Undergraduate Degree in Music Education**

Georgia Ryder, Chairman, opened the first general session with introductory remarks concerning the session topic: State Policies and the Undergraduate Degree in Music Education. Two papers, "Teacher Preparation and Certification" by Orrin Nearhoof, State of Iowa, Department of Public Instruction (representing the National Association of State Directors of Teacher Education and Certification); and "College/University Responsibilities in the Certification of Music Teachers" by Roy E. Ernst, Eastman School of Music (representing the Music Educators National Conference) were presented.

In his paper, Mr. Nearhoof addressed four important issues related to state policies and the certification of teachers. They were: (1) the locus of authority and responsibility in the development of state standards for teacher preparation and certification; (2) the role of professional organizations/associations in the development of standards for teacher preparation and certification; (3) the role of regional/national accreditation (or accrediting bodies) vis-a-vis the state; and (4) state-specific standards and their impact on the undergraduate music curricula.

Seminar participants agreed with Nearhoof's statements concerning each state's legal power and responsibility for the preparation and certification of education personnel within the state and the ways in which this locus of authority is vested in or shared by state agencies. They also understood state prerogatives in this area when regional or national accreditation is being considered. While most reaction to discussion of this presentation concerned emerging state-specific standards for teacher preparation and certification and their impact on undergraduate music curricula, seminar participants alluded to the issues related to the role of NASM and other professional organizations in the development of these standards.

Some participants stated that teacher preparation and certification requirements in their states are ridiculously low and that they are working to upgrade them. However, the majority of conferees expressed grave concern about the recent additions to professional and general education degree requirements for teacher certification in their states which reflect

tion agreements will further discourage others. With fewer good students entering the teaching profession, the public's opinion of, and concern about, the decline in quality of the American education system will intensify.

The following suggestions, rendered toward addressing problems related to the topic of this session, represent a consensus of seminar participants:

1. Agencies and institutions with common concerns (colleges, public school systems, state departments of education, professional associations, accreditation agencies) should strive to maintain active communication.
2. NASM should maintain a firm stand in relation to the proportion of hours recommended for music, professional education and general education in teacher education programs.
3. Music schools should seek to obtain credit for courses in music which address content areas involving special education, general psychology, human growth and development, and field-based experiences. When music courses provide such content, there is little need for it to be replicated in education courses per se.
4. College music programs should seek to articulate competencies necessary to the music teacher's development and present strong advocacy statements from a positive position in the institution's curriculum development process.
5. College music programs should take the initiative in evaluating their own courses with the notion of discarding outdated content and avoiding needless replication.
6. A constant effort is needed to put theory into practice in the music education curriculum. More field-based experiences are desirable.

## SESSION II

### Changing State Certification Requirements

Four case studies dealing with changing state certification requirements were presented by Robert Wermuth, University of South Alabama; Charles Stevens, East Carolina University; Ronald Wynn, Oregon College of Education; and Robert Blocker, Stephen F. Austin State University. The papers focused on the history of state-wide developments, the current status of the issue, specific problem areas, and recommendations

response to intra- and/or extra-institutional concerns and, as was suggested in some cases, to dwindling enrollment patterns in colleges of education.

Many examples of emerging state-specific requirements affecting the undergraduate music curricula were given including: (1) special education courses, particularly those dealing with exceptional children; (2) extended student teaching assignments and internships; (3) reading and math methods courses; (4) world civilization courses; (5) human values (humanity-based) courses; and (6) courses dealing with histories of states. As a result, it is not uncommon for music education degree programs, historically encumbered with above average credit hour requirements, to consist of more than 140 semester credit hours with a five-year commitment implicit.

There was concern that music departments offering music education degrees are caught in an impossible squeeze between burgeoning requirements mandated by state certification bodies, the proliferation of non-music curricula imposed by empire-building departments within the institution, the institution's general degree requirements, and the requirements of professional organizations and accrediting agencies. Resentment was expressed not only about the resultant credit hour pinch, but also the loss of authority over degree programs, the erosion of studies in the content area, and the lowering of musicianship standards. Conferees agreed that every effort must be made to deal with the "myth" of methodology and stated that the crisis in the classroom is one of substance, not methodology.

Roy Ernst's thought-provoking address concerning the responsibility of the college/university in the certification of teachers produced a spirited exchange of opinions concerning a broad spectrum of topics ranging from competency-based curricula and the establishment of state-wide tests related to certification, to the importance of, and problems associated with, providing music education students with teaching experience early in their undergraduate years. Concerns were expressed about the effects of the impending enrollment decline on the maintenance of standards in music programs as competition for students intensifies.

Many seminar participants reported that talented prospective students are already becoming skeptical about career-entry into a profession with a mediocre salary base, declining employment opportunities, and a tarnished public image. The ever increasing cost of a college education, the emerging five-year teacher education programs resulting in part from the new certification requirements, and the erosion of reciprocal certifica-

concerning ways in which NASM can assist music units in dealing with the issue effectively.

Virtually all the reaction to discussion of these presentations confirmed that the problems associated with changing state certification requirements are widespread and represent what many seminar participants consider to be the major issue facing music in higher education today. The problems related to the music educators' (elementary, secondary, and post secondary) role and dilemma in influencing the establishment of new certification requirements were considered and solutions proposed.

Although there was a brief interchange of opinions in some seminar groups concerning the value of substantive arts programs along broad philosophical lines, and ways in which the new certification standards could be met through creative curricular adjustments in existing courses, most seminar discussions progressed quickly to pragmatic ways in which NASM could influence state departments of education and colleges of education in the development of new teacher certification requirements.

Some conferees suggested that NASM assume a stronger and more active role in working with state departments of education which control teacher certification requirements as a means of helping individual institutions lobby more effectively with those departments. This suggestion sparked heated debate as many participants stated their belief that NASM, as a national organization, could more appropriately lobby at the national level. Indeed, some participants reported that their states already suspect all accrediting agencies of being self-serving for the professions involved.

After extended discussion, conferees generally agreed that NASM could provide valuable assistance in addressing problems in this area by serving as a resource in advising the profession about federal issues and as a clearinghouse for information regarding changing certification requirements across the country. At the state level, it was suggested that existing and newly formed advocacy groups be used to express the "collective will" of the music profession and citizens interested in the arts as they lobby informally as well as formally with political and educational power bases, before the fact and not after new certification requirements have been established.

In addressing the effects of new certification requirements on NASM requirements, one seminar group noted that clarification is needed in the NASM Handbook in conjunction with the requirement that 50% of courses in music education degree programs be in music. It was suggested

that there be some statement to the effect that institutions having degrees with credit hours in excess of 132 semester hours due to general education/professional education requirements still be able to compute the percentage from the 120–132 semester hour figure. This group also suggested that NASM confine and focus statements dealing with minimum standards to the discipline of music. The position was advanced that NASM standards should continue to provide institutions with maximum flexibility in meeting basic competencies in order to insure that the individuality of programs is maintained and to encourage creative approaches to curricular design.

It was apparent from the case studies presented in Session II and the seminar discussion, and the dialogue which resulted from issues raised in Session I, that problems related to the restructuring of curricular requirements for the preparation and certification of music teachers is of deep concern to all conferees. In an attempt to define specifically NASM's role in addressing problems in this area, a resolution was proposed by the Ontario Seminar Group. It was approved at the Topic II General Session (11:00, Monday, 24 November 1980) and was commended to the NASM Executive Committee. The text of the resolution follows:

#### **RESOLUTION**

**WHEREAS:** Federal and state regulations, state certification boards and other agencies are increasingly limiting the autonomy traditionally granted teacher education institutions;

and

**WHEREAS:** this loss of institutional autonomy has resulted in the addition of numbers of course requirements beyond those usually associated with teacher preparation and certification curricula;

and

**WHEREAS:** this proliferation of special courses unrelated or minimally related to the primary content area of music has correspondingly limited or forced the curtailment of courses important to the development of subject matter skills, most particularly music;

and

**WHEREAS:** this curtailment of music and music-related courses in favor of special courses in so-called professional education or methods threatens to undermine the ability of Music Education programs to graduate students competent in their basic content area of music;

and

**WHEREAS:** this loss of autonomy in establishing and supervising music teacher education programs is one of the most important issues facing NASM member institutions in the immediate future;

**BE IT RESOLVED THAT:**

NASM will appoint a special task force immediately and will give top priority to the work of this task force;

and

this task force will be charged with examining state teacher certification requirements as these affect music education curricula;

and

this task force will plan strategies and seek support from other professional arts organizations to protect the integrity of music education and other content curricula in state teacher certification requirements;

and

this task force will identify other problems areas relating to institutional and professional autonomy and will seek ways to address the threat of encroachment by agencies outside the profession.

**SESSION III**

**The Curricular Structure of the Undergraduate Liberal Arts Degree in Music**

Two papers concerning the curricular structure of the undergraduate Liberal Arts degree in Music were delivered by Richard V. Evans of Whitworth College and Sister Maureen Stephen, Immaculata College. Both papers were entitled "Degree for the '80's: Liberal Arts in Music".

Following their presentations, the seminar groups met and discussions concerning the relationship between the B.A. and B.M. degrees in terms of music study, innovative curricular patterns necessitated by a career-shifting society, options for non-music graduate study following the B.A. in music, and the possibility of expanding these options ensued.

Discussion of the topic represented a hodge-podge of questions, observations and comments. There was general agreement that more students are electing the liberal arts music degree programs than in the past because: (1) although many students are altruistic in their decisions concerning career goals, they know they do not want to teach; (2) some students prefer the educational flexibility and career options which are possible within the framework of the liberal arts degree.

The options which exist for graduate study and career development following the B.A. in music were discussed at length. Participants reported that an increasing number of students with a liberal arts degree are studying music at the graduate level and many are successful performers.

Some conferees stated their belief that we are seeing the liberal arts degree move from what has been a dilettante tradition to a pre-vocational or vocational preparation category. Richard Evans' comments concerning ways in which students can effectively prepare to meet the decade of the '80's produced spirited discussion. In answer to the question, "The B.A. degree as a preparation for what?", seminar participants offered many examples of options for non-music graduate study and career development following the B.A. in music. Specific examples included:

1. Organizations needing arts management trainees prefer liberal arts preparation at the undergraduate level to professional preparation in one of the arts areas.
2. Many graduates with B.A. degrees in music are finding excellent positions in industry (specific examples: I.B.M., Proctor and Gamble).
3. One medical school has as many students with B.A. degrees in music in its medical class as with degrees in any other discipline.
4. The computer science industry prefers students with B.A. degrees in English, philosophy, or music to math majors because of their ability to think logically.

Certain seminar groups also addressed ways in which music departments can improve instruction in music courses designed for non-majors. There was some dialogue concerning the meaning of certain terms in the area of interdisciplinary instruction (e.g.: interdisciplinary, multidisciplinary); however, most seminars simply surveyed their membership to record the level of activity in this area and to share information concerning specific courses which are being taught successfully. Examples of such courses are: (1) a history of the arts course team-taught by faculty from different arts areas; (2) a concert course based on live performances with pre-concert lectures by the performing artists; (3) a basic music theory course incorporating an elementary performance skills component with hands-on experience; (4) Women and the Arts; (5) German literature and music in the Romantic Era; (6) Opera and Literature; (7) Sound and Sense (Javanese gamelan, electronic music studio, the laser and music); (8) Introduction to Listening through Folk and Classical Music; (9) Introduction to Listening through Jazz, Pop, and Rock; (10) Stravinsky, a 50-Year Study; (11) Music and Art in Specific Cities; (12) Class Voice for Non-Majors; (13) American Musical Theatre; (14) Music and Film; (15) The Art of Being Human.

## SESSION IV

### Interdisciplinary Studies in Music and Theatre

From the beginning of this session it was obvious that there is great interest in emerging curricular patterns which combine studies in music and theatre. Many conferees expressed frustration at not being able to devote more time to the discussion of this subject and recommended that NASM provide another opportunity for thorough consideration of concerns in this area before standards are developed for opera and music theatre programs.

The provocative papers presented by Francis L. Monachino, "Opera in Academia: A New Challenge", and George Umberson, "Interdisciplinary Studies in Music and Theatre", stimulated an excellent exchange of ideas. Sensing that the "last session" syndrome was about to set in, Chairman Ryder elected to have all discussion/reaction take place in the general session rather than in the six seminar groups. Therefore, there were no reports from the Associate Recorders.

In addition to addressing the definition and interpretation of the term "music theatre", the assembly also considered the curricula for the singing actor; the B.M. degree, attributes and possible modification; the feasibility of interdisciplinary approaches; and the diversity of curricular approaches including extensive involvement of the professional artist in the institutional/performance program.

A number of salient points, which resulted from responses of the principal speakers and related discussion by conferees to questions addressed to the speakers from the floor, are worthy of inclusion in the record:

1. *Question:* How many voice students should a music program have in order to support both a choral and a musical theatre (opera) program?

*Response:* You should not have an either/or situation or both programs will suffer. The programs have to coexist for one must recognize that most singers are primarily interested in the solo vocal experience. Cooperation can be affected through careful planning especially in the area of scheduling. Many schools have an ensemble committee which meets to plan the total performance schedule keeping the students needs and interests in mind.

2. *Question:* Isn't it possible to injure young singers' voices by putting them through rigorous performance schedules in both choral and opera programs?

*Response:* This problem can be solved by careful scheduling and selection of repertoire appropriate to the singers, the orchestra, the performance hall and the total production budget. Most conferees indicated that major operatic roles in full scale productions are entrusted to graduate students and that opera experiences for undergraduate singers could best be provided through opera workshop activities. Others stated that the scheduling problems can be solved by moving the opera productions to the summer session.

3. *Question:* What is the maximum length of rehearsals and what is the total rehearsal period required for the preparation of an opera production?

*Response:* The presenters recommended that no singer should rehearse more than three hours per day. Assuming that all elements of the production have been carefully planned and that the singers have been thoroughly coached in the musical aspects of their roles, no more than three weeks should be required to prepare a production.

4. *Question:* Should the studio teacher be involved in the selection of students for operatic roles?

*Response:* This can be a delicate problem. It is important for the musical theatre (opera) director to realize that he/she must have the support of the voice faculty if the program is to be a success. Often the music executive serves as producer of the opera and settles unresolved disputes between faculty which place the students in the middle.

### Summary

At the end of the three days, the over two hundred participants in the sessions dealing with Issues in Undergraduate Music Curricula stated that there had been a valuable exchange of ideas in all subject areas. They were especially pleased with the progress made in defining courses of action to be taken relative to the serious issues associated with changing state certification requirements in music education. Conferees recommended that NASM continue the momentum established at this meeting in its effort to develop standards for opera and music theatre programs in American higher education.

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# **THE PLENARY SESSIONS**

**Minutes of the Plenary Sessions  
Report of the President  
Report of the Executive Director  
Reports of the Regional Chairmen  
Report of the Committee on Ethics  
Report of the Independent Schools Committee  
Reports of the Commissions  
Composite List of Institutions Approved  
Officers, Commissioners, and Staff**

# MINUTES OF THE PLENARY SESSIONS

FIRST GENERAL SESSION

NOVEMBER 23, 1980

The meeting was called to order by President Robert Bays. The session began with the singing of the National Anthem and the Hymn of Thanksgiving.

President Bays then recognized representatives from other professional associations present at the meeting:

Harold Arberg, U.S. Department of Education  
John Bos, National Public Radio  
Heidi Castleman, Chamber Music America  
Donald Dillon, Music Educators National Conference  
Mary Hoffman, Music Educators National Conference  
Edwin London, American Society of University Composers  
Joe Prince, National Endowment for the Arts  
Gene Wenner, American Music Conference

The president then introduced the major presenters for the meeting.

He then recognized the three Past Presidents of the Association attending the Annual Meeting—C. B. Hunt, Robert Hargreaves and Warner Imig.

The Regional Chairmen were then presented to the membership.

The President also introduced NASM staff members Willa Shaffer, Timothy Rowe, Michael Yaffe, and Samuel Hope.

Chairman of the Nominating Committee Dale Jorgensen was introduced, as well as commission chairmen and officers of the Association.

President Bays then introduced Ezra Laderman, National Endowment for the Arts, who addressed the Association.

The President then introduced the music executives who are retiring at the end of this year, and the music executives who are new to NASM this year.

Bruce Benward, on behalf of the chairmen of the various commissions, presented the reports of the commissioners, including accreditation actions recommended. (These reports may be found elsewhere in the *Proceedings*)

**MOTION—Benward/Drucker: To adopt the report, *PASSED*.**

President Bays then introduced the new members of the Association. (List may be found elsewhere in the *Proceedings*)

The President then named the recipients of Honorary Memberships: Robert Hargreaves, W. L. Housewright, Warner Imig, J. Dayton Smith, Everett Timm, and Himie Voxman.

Robert Glidden presented the Treasurer's report which had been placed on the meeting tables. He noted that NASM's financial situation was secure and credited the good office management as well as the dues increase of 1978 as major factors.

**MOTION—Glidden/Ganz: To adopt the Treasurer's Report, *PASSED*.**

President Bays introduced Executive Director Samuel Hope who made several announcements. He expressed special appreciation to Columbia Pictures, Baldwin Piano, Kimball-Bösendorfer and Mason-Hamlin for their generosity and hospitality.

Mr. Hope then presented the proposed NASM Handbook amendments which had been reviewed by the various committees, commissions and the Board of Directors.

**MOTION—Lee/Egan: To approve changes in the By-Laws as presented in panels 1, 2 and 3 of the Official Notice, *PASSED*.**

**MOTION—Williams/Rubin: To approve changes in the Rules of Practice and Procedure as presented in panels 4, 5, 6, 7, 8 and 9 of the Official Notice and with changes as read from the podium, *PASSED*.**

**MOTION—Noel/Merrill: To approve changes in the Standards for Baccalaureate and Graduate Degree Granting Institutions as in panels 10, 11 and 12 of the Official Notice, *PASSED*.**

**MOTION—Lloyd/Stanek: To approve changes in General Standard for Graduate Degrees in Music as presented in panels 13 through 25, as presented in the Official Notice and with changes as read from the podium, *PASSED*.**

President Bays expressed thanks to Walter Erley and George Makas for their efforts on the Committee for Publicity and Public Relations.

Nominating Committee Chairman Dale Jorgensen presented the committee's report to the membership.

The session was adjourned at 2:15 P.M.

SECOND GENERAL SESSION  
11:30 AM - NOVEMBER 24, 1980

President Bays introduced several individuals who were present at the meeting:

Pat Stenberg, National President, Sigma Alpha Iota  
Wilbur Rowand, Secretary-Treasurer, Pi Kappa Lambda  
Maurice Laney, Vice President, Phi Mu Alpha Sinfonia

President Bays then presented his report outlining the recent accomplishments of NASM and the challenges which lie ahead. (The Report of the President may be found elsewhere in the *Proceedings*.)

Stephen Jay of the St. Louis Conservatory of Music presented the report of the Independent Schools Committee. (The Report of the Independent Schools Committee may be found elsewhere in the *Proceedings*.)

Maureen Carr of the Pennsylvania State University presented the Report of the Committee on Ethics. (The Report of the Committee on Ethics may be found elsewhere in the *Proceedings*.)

Executive Director Samuel Hope then referred to his written report which had been placed on the desks, and made several announcements. (The Report of the Executive Director may be found elsewhere in the *Proceedings*.)

Nominating Committee Chairman Dale Jorgensen then conducted the election of officers.

The session was adjourned at 12:00 noon.

THIRD GENERAL SESSION  
11:30 AM - NOVEMBER 25, 1980

President Bays recognized each of the Regional Chairmen, who presented their reports. (These reports may be found elsewhere in the *Proceedings*.)

The President announced the results of the election of officers:

Treasurer: Robert Glidden  
Commission on Undergraduate Studies: James Miller and  
Charles Schwartz  
Commission on Graduate Studies: William Moody and  
Jerrold Ross  
Commission on Community/Junior Colleges: Arno Drucker

**Chairman, Commission on Non-Degree Granting**

**Institutions: Milton Salkind**

**Committee on Ethics: Joe Buttram**

**Nominating Committee: Robert House, Chairman; Kenneth Bloomquist, Malcolm Breda, Thomas Carpenter, and Georgia Ryder, members**

**Regional Chairmen: Region 7, Jess Casey; Region 8, Jerry L. Warren; Region 9, Robert Blocker**

**The meeting was adjourned at 12:00 noon.**

# **REPORT OF THE PRESIDENT**

**ROBERT BAYS**

In this annual report to the membership, it will be my goal to bring you up-to-date on the activities and accomplishments of the Association in the past year, and to discuss the issues facing us in the years immediately ahead. In addition to a busy year going about our primary business, accreditation, we have initiated two major studies which will provide us with a large body of useful data, and possibly lead to new curricular standards. We have worked to strengthen the concept and reality of voluntary peer evaluation and accreditation in the arts. We have even more challenging goals for the years ahead.

It is more than ever important that we focus on the common interests of all of us—whether we represent independent, private or state institutions—rather than on the differences among us. Only through a unified, inclusive organization will we be able to meet the challenges of the years ahead. Whatever our problems and challenges, we will have a voice in determining our own destiny only if we speak with one voice. Fragmented, we can have little impact.

We must resist moves by state and federal agencies to assume responsibility for evaluation and accreditation. In several of our states this move is already under way. Some of our states have largely removed from the university the determination of how best to educate our teachers, placing in the hands of state agencies the responsibility for content and balance in curricula in teacher training programs, and specifying criteria for the selection of faculty members. We must realize that these agencies and their advisory committees frequently include, if indeed they are not dominated by, representatives of organizations whose primary concerns may not be the quality of education of children in the state. Federal agencies, in not too subtle ways, have assumed the role of arbiter of quality in academic programs in our colleges and universities.

We must work together to strengthen the role of the arts on our campuses, and in the cultural life of our society. The fact that in some ways we are enjoying the greatest cultural outpouring in our nation's history should not lull us to complacency. If our prophets of demographic gloom are correct, many of us will see reduced enrollments in our institutions in the next ten years. Whether the arts can remain and grow as a vital force on the campus is yet to be seen.

How we respond to the changes that are forecast will determine the shape and quality of the arts in higher education and ultimately in our society. If enrollments drop nationally in our colleges and universities, then we must face certain inevitable consequences. Some marginal degree programs in music will not survive. This past year two institutions have resigned from NASM because their enrollments in music degree programs have declined to the point that they can no longer offer music degrees. As much as we all regret this action, the music faculties in these institutions face a challenge and an opportunity—how can music in the liberal arts college become a vital force in the general education of all students? Real progress could be made if music faculties in our liberal arts colleges turned their energy, imagination and intelligence to this challenge. It is not necessary or even desirable that all colleges and universities offer professional training programs. Those schools offering first-rate liberal arts music programs are serving the art of music in ways at least as important as those offering professional training programs.

Our greatest danger in the next decade is that we attempt to sustain our present enrollments at all costs. The cost will be too high if we lower standards to admit students who are not equipped by talent or training to succeed as composers, performers, scholars or teachers. We do them no favor by encouraging them, and by admitting them we reduce our ability to offer talented students the quality of education they must have to make a contribution to our society.

The cost is also too high if we entice students to our programs by high pressure public relations tactics, students whose motivation and training would not otherwise have directed them to a career in music. The cost will be too high if we corrupt our curricula to respond to any passing fad primarily to attract bodies to our campuses. The integrity of our music programs in higher education will be seriously tested in the years immediately ahead.

The outlook for the arts in our society is not at all dark. The involvement of federal and state governments in the arts has had many positive results. Communities are beginning to invest their own resources in arts activities. Career opportunities for young people are increasing. There is a general ferment which promises a greater role for the arts in our society.

Accreditation is the primary function of NASM. Accreditation is the process by which an academic institution or program is evaluated and certified to be of an acceptable quality—to have integrity—to be what it has announced itself to be. Accreditation in the United States has been based on the principle of voluntary, peer review and evaluation. It is

essential that the membership of NASM understand this distinction and its importance to the future of quality programs in music in higher education. The alternative to this principle is state and federal evaluation and accreditation, or the determination of quality by opinion-polls of dubious integrity.

The evaluation of *quality* in programs must be independent of all other issues—political, economic, or of personalities.

NASM *is* independent. We have no funding from or responsibility to state or federal agencies, manufacturing or publishing firms or trade associations. We are not an association dominated by personalities. Our decisions are made by a carefully defined process that places authority and responsibility for accreditation in the hands of commissions elected by the membership for that purpose.

It may be helpful to review briefly this process. Many of you are attending your first NASM meeting, and are in your first year as administrators. The details of the process are not so important for our present purpose, but the principles they embody are at the heart of the concept of voluntary peer review.

The evaluation of music programs by NASM is based on a self-study by the institution to be reviewed, which requires that the music faculty examine its goals, its resources and its effectiveness. This self study is reported in detail in a document which becomes a part of the data reviewed by at least two individuals, chosen from a slate nominated by the Association, who spend a minimum of two full days on the campus. These individuals are chosen by a process designed to eliminate political pressures, cronyism or vested interests from their selection.

Important in the NASM approach to evaluation of quality is an evaluation of student achievement. We feel that this is the ultimate test of quality. We are fortunate in music that such judgments can be made more effectively than in most other academic areas.

The report of the evaluators, the report of the self-survey and all other data such as catalogs, are reviewed by the appropriate commissions. The recommendation of the commissions, which must be unanimous in a recommendation to accredit if more than one commission is involved, is presented to the membership for action at an annual meeting.

At no point in this process is the President, the Executive Director or the Executive Committee involved in decisions which could lead to the awarding or denial of accreditation. This is the sole responsibility of the commissions, working with data provided by the institution and on-the-

scene evaluators. While this is undoubtedly not a perfect system, it works better than any other of which we are aware. It seems to be effective in isolating the process of accreditation from politics and personality.

The fact that accreditation by NASM is voluntary and by peer review means that no one gains financially from the process. Through peer review, we are protected from outside pressures. The autonomy of NASM is worth protecting at all costs. The process of quality review *must* be kept independent of all other issues.

There is, of course, a price to pay for this independence, and we must face the inevitability that the price will rise with inflation. Our last dues increase was a compromise between projected needs and a realistic assessment of ability to pay. NASM is not isolated from the consequences of inflation. We must be prepared to face the possibility of a dues increase in the next year or two.

Accreditation is under attack from several sources. We have already commented on the threat by state and federal bureaucracies, which could eventuate in politically appointed bureaucrats evaluating academic programs "by the numbers," lacking the experience necessary to make valid quality judgements.

University presidents and governing boards are understandably concerned with the problems caused by fragmentation in accreditation and the attendant costs; and by the shortsighted pressures from some specialized agencies that require large expenditures to meet what seem to be arbitrary and self-serving standards.

NASM has been successful in resisting fragmentation in music accreditation. We have done this by positive, constructive moves which have led to our current practice of developing standards for the accreditation of various programs in music in cooperation with other interested agencies. Examples of this are our working relationships with the music therapy associations, engineering and business organizations.

We look upon accreditation as a process. Accreditation approaches quality as something that develops over the long term. It is not a gold star awarded to a few select schools. It is a process the goal of which is the improvement of standards on a broad base over a period of time.

One of great strengths of NASM is its determination not to impede experimentation or the implementation of new ideas. We do not decide what should be taught or how it should be taught. By a broadly based process we try to determine if a program has integrity, if a school has the

resources in faculty, equipment, and library to achieve the goals it has set for itself.

The function of published standards is not meant to be restrictive. Standards provide guidelines for the development of programs, and for their evaluation. The establishment and revision of standards is an ongoing process in NASM. In the past eight years, all published standards have been revised. The initial effort in developing or revising standards is assigned to a drafting committee. This committee represents the broad interests of the member institutions, and will normally include representatives of a variety of types of institutions as appropriate, and a reasonable geographic representation. It is increasingly common that such committees include individuals other than NASM official representatives, drawn from our faculties because of unique expertise, or from other professional societies and organizations. The intent is to develop standards that truly represent the best thinking in the field, and to recognize the need for a closer working relationship between the academic and professional worlds.

Draft standards are subjected to a thorough review process which involves the entire membership. Copies are mailed to all members, requesting reactions and suggestions. We assume that NASM official representatives, upon receiving these materials on their campuses, involve appropriate faculty members in the review process. A second draft is prepared, based on the suggestions received from our members. This revised statement is then reviewed and discussed in sessions at a national meeting. Only after this process has been completed is a final draft prepared which is submitted to the membership for a vote. It is this vote which approves the standards as the official and published position of the Association. Most of you will remember having participated in this process during our just completed two-year review of graduate standards.

May I take this opportunity to correct a persistent misunderstanding about Association standards. The fact that NASM has no published standards in a given area, such as piano pedagogy or accompanying, does not indicate that such a program cannot or would not be approved. Programs for which standards have not yet been developed are evaluated as outlined above: is the curriculum well thought out; is there a need for it; does the institution have the resources necessary to offer the program in terms of faculty, library and equipment; does the program have integrity? Standards grow out of programs, as music theory grows out of music literature. Inevitably, there will be a certain amount of activity in new curricular areas on our campuses before the Association undertakes the development of standards.

As you know, the visual arts are accredited by the National Association of Schools of Art. All procedural and service aspects of the work of NASA are handled by the staff of NASM on a contract basis. In recent years, several attempts have been made to establish national accrediting agencies for academic programs in dance and theatre.

The fact that these efforts were fragmented kept them from being successful, and added to the general apprehension concerning the potential number of organizations striving for recognition as accrediting agencies.

Several years ago NASM and NASA, at the request of the U.S. Office of Education, members of the National Council on the Arts, and a group of prominent non-degree granting professional training schools, created the Joint Commission on Dance and Theatre Accreditation to provide a means for the accreditation of non-degree granting schools in dance and theatre, schools which had previously been denied the benefits of such federal programs as work study and loan funds. NASM and NASA agreed to do this on an interim basis, until independent, recognized accrediting agencies could be established in each of these areas.

Working from the base of the Joint Commission, in the past year NASM has lent its expertise and knowledge of the accreditation process, and its organizational know-how, to efforts in these disciplines to coordinate and unify their activities concerned with accreditation. We feel this is important to all of us in reducing the fragmentation in approaches to accreditation in the arts. We see yet greater gains for the total arts community. Theatre has already completed the initial steps toward unifying and strengthening its processes of accreditation. As with NASA, the National Association of Schools of Theatre is now contracting for services from NASM. Initial steps are now underway in dance. While it probably will be several years before these organizations find their stride, we feel that we are well on the way to the development of coordinated arts accreditation processes and procedures. Essential in this goal is the autonomy and independence of each accrediting agency, NASM, NASA, NAST, and perhaps soon, the National Association of Schools of Dance. The policy-making functions in each of these associations will remain totally independent; only the procedural functions will be coordinated in the NASM office.

In working with organizations and individuals in theatre and dance to help them achieve unified, effective and recognized accrediting agencies, NASM has had the following goals:

- 1) to develop similar formats (not content) for standards and operating procedures,
- 2) to make possible coordinated evaluations and visitations, reducing the effort and expense to schools, and
- 3) to strengthen the voice of the arts in national policy making arenas and to provide a means for coordinated effort in working with such agencies as NEA, NEH, the Department of Education, and organizations and agencies in the professional world.

We look forward ultimately to a confederation of accrediting agencies in the arts, a voluntary alliance of autonomous organizations, working together for the common goal of the welfare of the arts in higher education. We are specifically *not* moving toward the accreditation of "the arts" as an amorphous body, but rather toward the accreditation of each art, by peer review from within each field, maintaining the autonomy of accreditation in each discipline.

In my introduction, I mentioned two major projects initiated this year. You will have received by now, and I hope have answered, a rather lengthy questionnaire concerning the status of chamber music on your campus. This project is under the direction of a committee appointed by NASM, involving individuals from both the academic and professional worlds. We feel that this involvement of practitioners from the ranks of professional performing artists is essential to our efforts to develop standards for curricula which reflect the realities of the professions we are training our students to enter, and of the art they are to serve.

From this project, we hope to learn:

- 1) to what degree chamber music is an integral part of our training programs;
- 2) to what degree we are avowedly training individuals for professional careers in the performance of chamber music;
- 3) in what ways professional chamber ensembles are integrated into the academic community; and
- 4) to what degree educational institutions act as a sponsor of professional chamber music concerts.

One possible result of the work of this committee may be the development of standards for curricula in chamber music. If we move into this phase, again, a large number of individuals, representing various aspects

of the academic and professionals worlds, will be involved, as ultimately will be the entire membership of NASM.

The second major project is a study of opera on the campus. The committee to guide this study has just been appointed, and will have its first meeting in January. This committee also includes individuals from within the NASM membership, other members of our faculties chosen for their unique qualifications, and representatives of the professional world. Perhaps in no other area has there been so much acrimonious debate between the academics and the professionals as in the training of singers for professional careers. There are encouraging signs that both sides in this debate are increasingly aware of the need to listen to each other and to work together to solve the problems of the young singer. Using the NASM membership as a test group and working closely with national opera organizations, we intend to survey all aspects of opera/music theatre activity on our campuses, and to develop national policy recommendations based upon the data collected by the survey. Again, this study may lead to the development of standards by which academic curricula in opera and music theatre may be evaluated.

One other project has just come to fruition—the publication of a brochure describing briefly the mission, organization and processes of our Association. A copy of this, I believe, was included in your registration materials.

This brochure is designed for several purposes, one of the most important being distribution to faculty members of music units preparing for evaluation. In most of our institutions, our faculty members know all too little about the Association. What they do know is often based more on myth than reality. It may also be useful to get copies of this brochure to key members of our administrations. This brochure will not be reprinted for several years, but we welcome at any time your comments and suggestions for its improvement.

Other projects will command our attention in the next several years. It may be time to turn our attention to the development of standards in such areas as accompanying and piano pedagogy. It may be helpful to initiate a major study of the role of the composer in the academic world, a question of greater importance to all of us than we may realize.

I am personally concerned with the gap in knowledge and awareness of the mission and activities of NASM between those of us who serve as the official representatives of our schools and the members of our faculties. I am convinced that this is one of the most important challenges

**facing us. We hope to find effective ways to bridge this gap in the years immediately ahead.**

**The association, with your participation, will be able to respond to these and other challenges of the future.**

# REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

NASM has enjoyed a busy and productive year. Since the 1979 Annual Meeting in Philadelphia, we have worked in a number of important policy arenas, as well as continued with our fundamental ongoing business of accreditation. Outlined below is a capsule description of NASM activity in several of the major areas.

## NASM ACCREDITATION: STANDARDS, POLICIES, AND PROCEDURES

The Handbook changes approved by the membership in November 1979 have been incorporated in the work of the Association. These, along with changes approved at this meeting, will be printed in the 1981 *Handbook*, due in February.

During the year we have completed an eighteen month project to revise the Association's Standards for libraries in baccalaureate and graduate degree-granting institutions and graduate programs in music. These revisions could not have been made without the outstanding efforts of two drafting committees.

The Library Standards Committee members were:

Himie Voxman, University of Iowa, *Chairman*  
Donald Leavitt, Library of Congress  
Barbara Noel, Texas Woman's University  
William Thomson, University of Southern California  
Samuel Hope, Executive Director, NASM, *ex officio*  
Michael Yaffe, Staff Associate, NASM, *ex officio*

The Graduate Standards Committee members were:

Bruce Benward, University of Wisconsin-Madison, *Chairman*  
Charles Ball, University of Tennessee at Knoxville  
Robert Bays, University of Illinois  
Warner Imig, University of Colorado  
William Kurzban, Cleveland Institute of Music  
Charles Sprenkle, West Chester State College  
Samuel Hope, Executive Director, NASM, *ex officio*

Their excellent efforts produced the several drafts which were reviewed by the NASM membership and other interested parties.

The Commissions are considering possible future areas of concern in accreditation such as continuing education and evaluation of the effectiveness of the NASM Standards statements. Concerns about the relationships of performance demonstrations during on-site evaluations to the accreditation process are matters of long-term interest.

Changes to the NASM Self-Survey Report and the Outline for Reports of Visiting Evaluators made in the fall of 1979 are working well. Long-term future concepts include the possibility of greater correlation of the NASM Annual Report process and the accreditation review process through techniques of data processing.

### **NATIONAL ACCREDITATION ISSUES**

NASM remains involved working with colleague accrediting agencies to effect national accreditation policy.

The Treasurer of the Association is Chairman-elect of the Council on Postsecondary Accreditation, the national recognition agency for accreditation. The Executive Director continues to serve as Chairman of the COPA Assembly of Specialized Accrediting Bodies.

The Executive Director also served on a COPA/Higher Education Task Force which made recommendations on federal legislation policy during the just completed reauthorization of the Higher Education Act. This Task Force struggled to synthesize the wide variety of views concerning the proper operation of the connection between the accreditation of institutions and their eligibility for certain generic student funds. The Task Force feels that a good settlement has been reached and included in the law which will serve the legitimate needs of institutions, the federal government, and accrediting agencies.

NASM's interim project with the National Association of Schools of Art to assist non-degree-granting, professional training institutions in dance and theater continues to be successful. Applications continue to be received from prominent institutions throughout the nation.

NASM is working with other accrediting agencies to consider general questions of accreditation technique which would provide improved service with greater efficiency to member institutions.

### **ETHICS**

After consultation with the Committee on Ethics in November of 1979, the Executive Committee and the National Office staff have reviewed the procedures of the Association for processing complaints. Re-

search was undertaken with the help of the Ethics Resource Center. Proposals for action on the matter are before the membership at this meeting.

### **GOVERNMENT RELATIONS: ARTS AND ARTS EDUCATION**

The Association continues to work with other arts and arts education groups to effect federal policy on behalf of our membership. Major legislative agenda items this year have been the reauthorization of the Higher Education Act, the creation of the Department of Education, the reauthorization of the National Endowment for the Arts, the eligibility of musical instruments for Title IV Elementary/Secondary Education Act funds, and the tax law concerning non-profit organizations.

NASM has worked hard for a positive outcome on all these legislative matters. Members of the Association are to be commended for their positive responses to these issues. The outpouring of concern on the Title IV musical instruments problem was responsible for its favorable resolution.

Both President Bays and the Executive Director have been active in providing consultation when requested by federal agencies. The President provided testimony to the House Sub-Committee on Postsecondary Education concerning the reauthorization of the Arts and Humanities Act.

NASM has joined over 225 foundations, corporations, and associations in becoming a member of "Independent Sector," a non-profit national policy organization dedicated to preserving and enhancing volunteerism and non-governmental public service. A major legislative focus of the group is working for tax policies which enhance the fundraising capabilities of non-profit agencies.

The National Office monitors a wide range of legislative activity by maintaining contact with many organizations and coalitions such as the Assembly of National Arts Education Organizations and the National Music Council.

### **PERFORMING RIGHTS LICENSES**

After a protracted period of negotiation, agreements have been reached with ASCAP, BMI, and SESAC concerning performing rights licenses. These non-binding, sample agreements were negotiated on behalf of the higher education community under the co-chairmanship of the American Council on Education and the National Association of College and University Business Officers. The NASM Executive Director served as a member of the negotiating team.

## NATIONAL OFFICE

The National Office continues to be busy—approximately 15,500 pieces of mail and nearly 8,000 phone calls were handled during 1979-80. From September 1, 1979 to August 31, 1980, we received 162 inquiries concerning initial accreditation; 125 were from four-year institutions, 24 were from two-year institutions, and 13 were from non-degree-granting institutions.

The office also processed applications for Commission action in various categories for some 285 institutions.

The membership of the Association continues to exemplify the best traditions of volunteer effort through service related to the many activities carried forward by the Association. This positive and supportive attitude makes the work of the National Office possible. Board, commission, and committee members, visiting evaluators, and presenters at the annual meeting deserve special thanks for their work.

The staff—Michael Yaffe, Willa Shaffer, and Tim Rowe—juggle an amazing number of projects at one time and bring outstanding dedication, expertise, and understanding to the work of the Association. In addition to our accreditation and national policy work, liaisons with such groups as National Public Radio, and the development of projects with arts and arts education organizations would not be possible without their continuous efforts.

We welcome visitors to the National Office. Reston is near Dulles International Airport, about 25 miles from Washington, D.C. We only ask that you write or telephone before coming.

Finally, the 1980-81 year will bring new challenges and opportunities for NASM. We look forward to being of service to the membership and ask you to advise us whenever we may be of assistance.

# REPORTS OF REGIONAL CHAIRMEN

## REGION 1

The first half of the meeting was devoted to a discussion of possible topics for the 1981 Regional Meeting in Dallas.

The second half of our time focused upon some institutional problems. We learned that, although some schools are experiencing enrollment declines and others have increasing enrollments, the majority of schools are maintaining a steady state of music registrations.

Faculty-student ratios were discussed at some length. It was felt that the ratios in our region are somewhat higher than in the eastern regions, and that perhaps a national survey or an NASM recommendation on faculty-student ratios might be helpful to some schools in our region. At this point, our allotted time having expired, the meeting was adjourned.

Wayne R. Bohrnstedt  
*Chairman*

## REGION 2

Region two addressed itself largely to programming for the Dallas meetings in 1981 and decided to use one topic for its regional meeting rather than the multiple topics used in the recent past. Several topics are under consideration and the chairman will seek to develop these and present them to the members by letter for their decision.

The member institutions of Region Two feel that there is a need for more time for regional business, particularly in those years when the Colorado Springs and Chicago format is used for the general meetings and are considering coming to the general meetings a day in advance or possibly scheduling a regional meeting at another time and place. A meeting at the time of the Northwest Music Educators National Conference, this year in Portland in February is under consideration.

Region Two expressed unlimited enthusiasm for the selection of Seattle as the site for the 1982 meetings and promises all who attend a spectacular visit.

Morrette Rider  
*Chairman*

### **REGION 3**

The meeting of Region 3 was called to order by Vice Chairman, Gary Thomas.

The first order of business was the election of Paul Swanson of Nebraska Wesleyan University as secretary.

Thirty-seven representatives were present and identified themselves.

It was announced that the 1981 Annual Meeting will use the traditional format which provides for Regional Meetings in two 75 minute sets. Topics suggested previously for Regional consideration include the following:

1. Course work in general education
2. Post baccalaureate study in performance
3. A review of Music/Business curricula
4. National Arts policies

A motion was passed to ask the National Office for a report concerning two proposals made at the 1979 Regional Meeting, which are as follows:

1. Region 3 moves that the President of NASM make contact with other accrediting agencies, exhibiting specific concern over the proliferation of education courses under the guise of teacher certification, with the resulting erosion of music content courses. Further, Region 3 suggests that the President of NASM contact the Department of Education with this concern.
2. Region 3 also requests that the President of NASM direct the Undergraduate Committee to highlight this erosion of music content courses which could, then, result in a loss of accreditation by NASM.

A motion was also passed to recommend that NCATE officers be invited to the 1981 meeting of NASM for a dialogue concerning accreditation.

Finally, discussion was held concerning the impact of additional general education requirements for students at member institutions. It was recommended that the National Office address itself to this issue.

**Paul Swanson**  
*Secretary*

#### REGION 4

Region 4 is pleased to announce the election of Toba Kramer of the Wisconsin Conservatory of Music, Milwaukee, as the new Vice-Chairman of the Region, replacing Julius Ehrlenbach who changed position during the year and is not an institutional representative to NASM.

The Region decided that, if it can be scheduled with the MENC, there will be a Spring Regional Meeting during the MENC meetings in Minneapolis. The topic to be considered will be *Changing State Certification Requirements and Their Programmatic Implications on Music Curricula*. NASM members at the convention are cordially invited to attend this session.

Region 4 also decided to discuss the *Use of Micro-Computer in Music Programs and Their Curricular and Operational Implications*, at the 1981 NASM meetings in Dallas.

Lloyd Ultan  
Chairman

#### REGION 5

Region 5 convened to discuss topics of interest for the 1981 annual meeting. A study of the present state of the relationship between educational institutions and state arts councils elicited considerable support and is the projected subject for the regional meeting in Dallas.

Strong sentiment was also voiced for a program designed to explore the various legal problems faced by the music executive in this litigious age. The issue of liability was singled out as a special concern.

Other topics suggested for attention by the association included the following:

- a) the micro-computer and the instructional program;
- b) a study of ways to improve advanced placement tests in music;
- c) the training of foreign students in music;
- d) an evaluation of the new contracts with ASCAP, BMI, and SESAC

Stuart Sharp  
Chairman

#### REGION 6

The Region 6 Business Meeting was called to order by the Chairman at 2:20 p.m. After the introduction of Vice-Chairman, Helen Laird and

Secretary, Joel Stegall, the 51 institutional representatives stood and identified themselves and their schools.

Secretary Stegall read the minutes of the 1980 Spring Meeting which was held at Syracuse University in order to acquaint new chairpersons with the customary format of this meeting which featured a keynote address by Robert Rittenhouse—“Music Education in the Future”; Innovative Curricula presentations on Opera/Musical Theatre by Donald Matran of Hartt College of Music and “Third Stream Studies” by Ron Blake of New England Conservatory; a paper on “The Encroachment of General and Professional Education Courses on the Music Component of the Music Education Curriculum” by Eugene Simpson of Glassboro State College; and a response to this paper by Fred Price, Director of the Bureau of Teacher Education and Academic Credentials for the New Jersey State Department of Education. The minutes were approved on a motion by Joel Stegall and a second by C.B. Wilson.

The Chairman then presented the recommendation of the Executive Committee that the 1981 Spring Meeting be held at Temple University, in Philadelphia, on Saturday, March 14. After some discussion, Robert Egan of Duquesne moved acceptance and Thomas Mastroianni of Catholic University seconded. Motion was carried unanimously.

The final order of business was the development of content areas for the 1981 Spring and Fall Meetings. The following areas were suggested:

1. Public Policy and the Arts
2. Mid-Career development (Career Renewal)
3. Coping with declining enrollment
4. The Politics of Music administration

Additional areas will be identified and priorities will be established through a questionnaire mailed to the region's school. The area which stimulates the greatest interest will become the focus of the November 1981 Regional Meeting.

The Business Meeting was adjourned at 2:50 p.m.

Eugene T. Simpson  
*Chairman*

## REGION 7

Region 7 met on Sunday afternoon at 2:15 with over 50 members in attendance. New administrators were welcomed.

There was no planned program since the major portion of the meeting was devoted to the election of officers. A nominating committee composed of Chairman Robert Coe of West Georgia College and Wayne Pressley of Mars Hill College presented the slate of nominations as follows:

Chairman: Jess Casey, Winthrop College  
William Moody, University of South Carolina  
Vice-Chairman/Secretary: Perry Carroll, Anderson College  
Steven Winick, Georgia State University

New Officers elected were:

Jess Casey - Chairman  
Steven Winick - Vice-Chairman & Secretary

Ideas for the 1981 meeting in Dallas included:

1. A survey to be taken to determine the number and nature of joint appointments between departments of music and symphony orchestras.
2. Ways and means of distributing radio programs—as a follow-up of the workshop on Sunday morning devoted to radio distribution of concert programs. There appears to be a need to know more about Public Radio Stations in Region 7.
3. The necessity of adjustments in music teachers preparation programs for dealing with handicapped children.
4. Review of existing tenure policies with recommendations for change.

Fourteen (14) members expressed positive interest in a post-convention tour of Canada in 1982.

Jack W. Broucek,  
*Chairman*

## REGION 8

Region 8 met at 2:00 p.m. on Sunday, November 23, 1980.

The meeting was attended by thirty-nine individuals representing thirty-seven institutions.

The major order of business for the Region 8 meeting was the election of officers.

The following individuals were elected to serve terms through 1983:

Chairman: Jerry Warren, Belmont College

Vice Chairman: Roger Reichmuth, Murray State University

Secretary: Wayne Hobbs, Western Kentucky University

Joe B. Buttram

*Chairman*

### **REGION 9**

This year Region 9 held a short business meeting for the purpose of electing officers.

The following officers were duly elected:

Chairman: Dr. Robert L. Blocker,  
Stephen F. Austin State University  
Nacogdoches, Texas

Vice-Chairman: Dr. William Hipp, Southern  
Methodist University, Dallas, Texas

Secretary: Dr. Paul Mansur, Southeastern  
Oklahoma State University, Durant, Oklahoma

The meeting was concluded with a discussion of topics for next year's regional meeting.

Richard A. Worthington

*Chairman*

## **REPORT OF THE COMMITTEE ON ETHICS**

MAUREEN CARR, CHAIRMAN

No violations of the NASM Code of Ethics have been reported to the Committee on Ethics since the 1979 Annual Meeting. One complaint regarding faculty recruitment was withdrawn.

In other action, the membership voted yesterday, November 23rd, at the first session to approve amendments to the Code of Ethics as proposed on October 31, 1980.

The Ethics Committee recommends to the Executive Committee that a special session be scheduled with the membership at the 1981 Annual Meeting, for the purpose of dialogue, following the format established at the 1979 Annual Meeting.

## **REPORT OF THE INDEPENDENT SCHOOLS COMMITTEE**

STEPHEN JAY, *Chairman Pro Tempore*

Representatives of schools which are categorized as NASM's "Independent Schools" met on Sunday morning, November 23, 1980. As a result we wish to recommend that our status be changed from that of "Committee" to that of a "special constituent" group.

While there may have been good reason for the original designation as a "Committee"; the group feels that such a designation no longer serves a useful purpose, for unlike the other committees—Ethics, Nominations and Publicity—the Independent Schools Committee has no duties assigned to it and carries no responsibilities. However, the fifteen independent schools do represent a unique constituency of NASM and have a strong need and desire to meet annually to discuss items of mutual interest. We feel that we can better accomplish this purpose as a special interest group. Therefore, we request an appropriate change in category. We further request that next year's meeting be scheduled after, rather than prior to, the first general session.

The assembled representatives elected Stephen Jay as Chairman.

## **REPORT OF THE COMMISSION ON NON-DEGREE-GRANTING INSTITUTIONS**

**ROBERT FREEMAN**

*Chairman Pro Tempore (1980 Annual Meeting)*

After affirmative action by the Commission on Non-Degree-Granting Institutions, the following instructions were granted non-degree-granting institutional membership:

Community School of Performing Arts  
Musicians' Institute

Action was deferred on applications for non-degree-granting membership from three institutions.

A progress report was accepted from one institution.

Plan Approval and Approval for Listing were granted for one institution.

## **REPORT OF THE COMMUNITY/JUNIOR COLLEGE COMMISSION**

**JACK HENDRIX**

*Chairman*

After affirmative action by the Community/Junior College Commission, initial community/junior college membership was granted to the following institution:

Thornton Community College

Action was deferred on an application for membership from one institution.

# **REPORT OF THE COMMISSION ON UNDERGRADUATE STUDIES**

LAWRENCE HART

*Chairman*

After affirmative action by the commissions on Undergraduate and Graduate Studies, the following institutions with undergraduate programs were approved for ASSOCIATE MEMBERSHIP:

Angelo State University  
Auburn University  
Black Hills State College  
College of Saint Catherine  
Indiana University/Purdue University  
at Fort Wayne  
Montana State University  
Northern Illinois University  
St. Mary's College of Maryland  
State University College, Oswego  
University of Colorado-Denver  
University of Michigan-Flint  
University of Southern Maine  
University of Texas at San Antonio  
Western Washington University

Action was deferred on applications for Associate Membership from eleven (11) institutions.

Approved for FULL MEMBERSHIP were the following:

Alma College  
Central State University  
Immaculata College  
Nazareth College of Rochester  
Roberts Wesleyan College  
South Dakota State University  
Southeast Missouri State University  
Southwest Texas State University  
Towson State University  
Western State College of Colorado  
Winona State University

Action was deferred on applications for promotion to full membership from five (5) institutions.

The following institutions with undergraduate programs were CONTINUED IN GOOD STANDING after approval by the Undergraduate and Graduate Commissions:

Butler University  
California State University at Sacramento  
Capital University  
De Paul University  
Denison University  
Emporia State University  
Friends University  
Hardin-Simmons University  
Hendrix College  
Judson College  
Lewis and Clark College  
Lincoln University  
Marymount College of Kansas  
Meredith College  
North Texas State University  
Northeast Louisiana University  
Ohio Wesleyan University  
Oklahoma State University  
Oregon College of Education  
Rollins College  
Saint Cloud State University  
Simpson College  
Southeast Louisiana University  
State University College, Fredonia  
Syracuse University  
Temple University  
Tennessee Technological University  
University of Alabama  
University of Arkansas at Fayetteville  
University of Kansas  
University of Mississippi  
University of Montana  
University of Northern Iowa  
Viterbo College  
Wartburg College  
Westminster College  
Wichita State University  
Willamette University

Re-accreditation action was deferred in the case of twenty-four (24) institutions.

Progress reports were accepted from thirty-eight (38) institutions.

Plan Approval for new undergraduate curricula was granted in 15 instances and deferred in 4 others.

Approval for listing of new undergraduate degree programs in the NASM Directory was granted for 13 institutions and deferred for others.

One institution was placed on probation and 3 remain on probation.

Membership was revoked in the case of 1 institution.

# **REPORT OF THE COMMISSION ON GRADUATE STUDIES**

**BRUCE BENWARD**

*Chairman*

After affirmative action by the Commissions on Undergraduate and Graduate Studies, the following institutions with graduate programs were approved for associate membership;

Angelo State University  
Auburn University  
Northern Illinois University  
University of Texas at San Antonio  
Western Washington University

Action was deferred on applications for Associate Membership from two (2) institutions.

Approved for **FULL MEMBERSHIP** were the following:

Southeast Missouri State University  
Southwest Texas State University  
Western State College of Colorado  
Winona State University

Action was deferred on an application from 1 institution for Promotion to Full Membership.

The following institutions with graduate programs were **CONTINUED IN GOOD STANDING** after approval by the Undergraduate and Graduate Commissions.

Butler University  
California State University at Sacramento  
De Paul University  
Emporia State University  
Hardin-Simmons University  
Lewis and Clark College  
North Texas State University  
Northeast Louisiana University  
Oregon College of Education  
Saint Cloud State University  
Southeast Louisiana University  
State University College, Fredonia  
Syracuse University

Temple University  
University of Alabama  
University of Arkansas at Fayetteville  
University of Kansas  
University of Mississippi  
University of Montana  
University of Northern Iowa  
Wichita State University

Re-accreditation action was deferred in the case of 18 institutions.

Progress Reports were accepted from 12 institutions and rejected for 1 institution.

Plan Approval for new graduate curricula was granted in 10 instances and deferred in 6 others.

Approval for listing of new graduate degree programs in the *NASM Directory* was granted for 11 institutions and deferred for 5 others.

One institution was placed on probation.

## COMPOSITE LIST OF INSTITUTIONS APPROVED IN NOVEMBER, 1980

### **Non-Degree Granting Institutional Membership:**

Community School of Performing Arts  
Musicians' Institute

### **Community/Junior College Membership:**

Thornton Community College

### **Associate Membership:**

Angelo State University  
Auburn University  
Black Hills State College  
College of Saint Catherine  
Indiana University/Purdue University  
at Fort Wayne  
Montana State University  
Northern Illinois University  
St. Mary's College of Maryland  
State University College, Oswego  
University of Colorado-Denver  
University of Michigan-Flint  
University of Southern Maine  
University of Texas at San Antonio  
Western Washington University

### **Full Membership:**

Alma College  
Central State University  
Immaculata College  
Nazareth College of Rochester  
Roberts Wesleyan College  
South Dakota State University  
Southeast Missouri State University  
Southwest Texas State University  
Towson State University  
Western State College of Colorado  
Winona State University

### **Renewal of Full Membership:**

Butler University  
California State University at Sacramento  
Capital University

De Paul University  
Denison University  
Emporia State University  
Friends University  
Hardin-Simmons University  
Hendrix College  
Judson College  
Lewis and Clark College  
Lincoln University  
Marymount College of Kansas  
Meredith College  
North Texas State University  
Northeast Louisiana University  
Ohio Wesleyan University  
Oklahoma State University  
Oregon College of Education  
Rollins College  
Saint Cloud State University  
Simpson College  
Southeast Louisiana University  
State University College, Fredonia  
Syracuse University  
Temple University  
Tennessee Technological University  
University of Alabama  
University of Arkansas at Lafayette  
University of Kansas  
University of Mississippi  
University of Montana  
University of Northern Iowa  
Viterbo College  
Wartburg College  
Westminster College  
Wichita State University  
Williamette University

## **Officers Of The Association For 1980-1981**

*President:* \* Robert Bays, University of Illinois, (1982)  
*Vice President:* \*Thomas Miller, Northwestern University, (1982)  
*Treasurer:* \*Robert Glidden, Florida State University, (1983)  
*Secretary:* \*Donald Mattran, Hartt School of Music, (1981)  
*Executive Director:* \*Samuel Hope (*ex-officio*)  
*Immediate Past President:* \*Warner Imig, University of Colorado, (1982)

### **Commission on Non-Degree-Granting Institutions**

\*Milton Salkind, *Chairman*, San Francisco Conservatory of Music, (1983)

Robert Freeman, Eastman School of Music, (1981)

Helen T. Jackson, Hochstein Music School, (1982)

### **Community/Junior College Commission**

\*Jack Hendrix, *Chairman*, Odessa College (1981)

Arno Drucker, Essex Community College (1983)

Verne Collins, Shenandoah College and Conservatory of Music (1982)

### **Commission on Undergraduate Studies**

\*Lawrence Hart, *Chairman*, University of North Carolina, Greensboro (1982)

Harold Best, Wheaton College (1982)

Paul Langston, Stetson University (1982)

Barbara H. Noel, Texas Woman's University (1981)

James Miller, University of Northern Colorado (1983)

Charles Schwartz, California State University, Long Beach (1983)

Fisher Tull, Sam Houston State University (1981)

### **Commission on Graduate Studies**

\*Bruce Benward, *Chairman*, University of Wisconsin-Madison (1981)

Thomas Mastroianni, Catholic University (1981)

William Moody, University of South Carolina (1983)

Marceau Myers, North Texas State University (1981)

Jerrold Ross, New York University (1983)

Robert Thayer, State University College, Potsdam (1982)

Robert Werner, University of Arizona (1982)

### **Public Consultants to the Commissions**

Charles M. Kearns, Jr., Tucson, Arizona

Sharon Litwin, New Orleans, Louisiana

### **Regional Chairmen**

*Region 1* \*Wayne Bohrnstedt, University of Redlands (1982)

- Region 2* \*Morrette Rider, University of Oregon (1982)  
*Region 3* \*David Tomatz, University of Wyoming (1982)  
*Region 4* \*Lloyd Ultan, University of Minnesota, Minneapolis (1981)  
*Region 5* \*Stuart Sharp, Hope College (1981)  
*Region 6* \*Eugene Simpson, Glassboro State College (1981)  
*Region 7* \*Jess Casey, Winthrop College (1983)  
*Region 8* \*Jerry L. Warren, Belmont College (1983)  
*Region 9* \*Robert Blocker, Stephen F. Austin State University (1983)

**National Office**

- \*Samuel Hope, *Executive Director*  
Timothy Rowe, *Staff Associate*  
Willa Shaffer, *Staff Associate*  
Michael Yaffe, *Staff Associate*

- \*Members, Board of Directors