PROCEEDINGS
THE FIFTY-EIGHTH ANNUAL MEETING

National Association of Schools of Music

NUMBER 71 APRIL 1983

NATIONAL ASSOCIATION
OF
SCHOOLS OF MUSIC

58th PROCEEDINGS OF THE ANNUAL MEETING

Seattle, Washington
1982

ISSN 0190-6615

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
11250 ROGER BACON DRIVE, NO. 5, RESTON, VA. 22090

FOREWORD

In 1982, the NASM Annual Meeting was divided into three topic areas: *Music in Higher Education and Music in Society, Technology and the Music Unit,* and *Self-Study and Management: Beyond Accreditation.* Within each topic area, participants met together to hear major presentations, all 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 here as 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.

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MUSIC IN HIGHER EDUCATION AND MUSIC IN SOCIETY

PERSONNEL

Chairman: William Thomson, University of Southern California

Associate Chairmen: Harold Best, Wheaton College; James Hause, Eastern Michigan University; James Sorenson, University of Puget Sound; Ralph Verrastro, University of Georgia; Walter Watson, Kent State University

Recorder: Maureen Carr, Pennsylvania State University

Associate Recorders: George Cuppernull, State University College, Oswego; Reynold Kreuger, University of North Dakota; Robert Kvam, Whitman College; Mark Lammers, Gustavus Adolphus College; Arthur Tollefson, University of Arkansas

Bibliographer: Budd A. Udell, University of Florida

Presenters: George Lewis, University of the Pacific; Nancy Wellman, Young Concert Artists, Inc.; Jerrold Ross, New York University; David Blinder, Yale University; Andrew Broekema, Ohio State University; David Meeker, Ohio State University

INTRODUCTION

Music in higher education has been a significant part of America's cultural enterprise during the twentieth century. Whether in the contexts of training future musicians, acting as cultural resources for their communities, or teaching music to general college students, music training institutions have made major contributions to the development of musical literacy in the United States.

RATIONALE

NASM has long been concerned about the interrelationships of music in higher education and music in society. The educational component of the American musical enterprise has generally been the least promoted of musical activities, and it is often the least understood by the general public. Therefore, it seems appropriate at this time to consider the formation of culture as it relates to the work of institutions training professional musicians.

OBJECTIVES

The primary objective of this topic area is to propose future directions for the member institutions of NASM, and the Association itself, so that we may participate more fully in the development of our national culture.

MEETING ORGANIZATION

Music in Higher Education and Music in Society was divided into three working sessions. Session I had two components: "Cultural Promotion" and "Cultural Education," attended by all participants in the topic area. Sessions II and III had one presentation each, followed by small seminar discussions for the purpose of discussing the topic just presented. Following seminar discussions, the entire group reconvened for summary reports and discussion.

UNCERTAIN TRUTHS: THE PROMOTION OF POPULAR CULTURE

GEORGE H. LEWIS
University of the Pacific

"Talent may be compared to commercial products—the cigarette you smoke, the T.V. set you watch or the car you drive. You select that brand of product that you have been convinced is the one you should buy. Similarly, talent must be given an identity, an image, and then it must be properly packaged. This can only be done by carefully researching the talents of an artist and publicizing and promoting the image that best relates to these talents."

Gerald W. Purcell
President, GWP Records[1]

"Our industry is a classic example of crap shooting. When you win, you win big. You can afford to take a 70% stiff ratio. On the three that make it you more than make up your cost and profit on the entire ten. If you're not willing to gamble, then you shouldn't be in the business."

Director of Business Affairs
CBS Records[2]

The above quotations, both drawn from the popular music business, reflect the two most significant things about popular culture today: 1) it is created within *cultural industry systems* that seek to rationally maximize predictability of sales; and 2) these industry systems are far more likely to be characterized by *uncertainty* than predictability, with respect to what cultural product they should create and promote in order to attain maximum sales. This constant tension between, on the one hand, the bureaucratic need for rationality and control and, on the other, the need for novelty and innovation in product, is perhaps the most potent driving force in the process of popular culture production today.[3] Let me share some examples with you:

Michael Cimino produces the critically acclaimed and Oscar-winning film "The Deerhunter." Convinced he is a winner, Cimino's studio allows him millions of dollars to produce his own product—this time a western called "Heaven's Gate." The film flops and is immediately withdrawn from circulation. Even a re-editing job cannot keep it from becoming one of the biggest box office disasters in history.

CBS Records spends hundreds of thousands of dollars to sign and promote Johnny Winter, an albino blues player from Texas, after much debate and on the advice of one of their more successful producers. Although, at the time, electric blues was a highly popular style, Winter never moves beyond limited cult status, despite a sustained and aggressive promotional campaign.

"Easy Rider," a film independently financed and produced on a shoestring budget ($360,000) by Peter Fonda, is rejected by several major

studios before Columbia Pictures takes a chance and distributes it. Not only does the film become highly successful in a financial sense, earning over $50 million at the box office, it also breaks new ground in both film-making techniques and in the linking of popular music to film as soundtrack.

Bob Dylan records his first tape for Columbia Records. Executives fear the folk market is too small to warrant its release and decide not to produce a record, instead burying the tape in their vaults. The decision is overturned only by concerted lobbying by both John Hammond, a respected producer with a strong track record at Columbia, and Johnny Cash, at the time one of Columbia's hottest recording stars.

I could go on for hours with examples of this sort from any of the popular culture industries: books, sports, films, fashions, television, music. But I doubt that it is necessary. The point is that, in truth, while these industries are organized along traditionally bureaucratic lines that should maximize rational planning and decision-making, that should allow culture to be mass-produced as best selling product, it most often does not work that way. The key word here is *uncertainty*. To a surprising extent, those in the culture industries have very little idea of what ideas to buy and turn into product—or what product, when created by them, will sell in the marketplace.[4]

This inherent conflict between the need for rational bureaucratic control and the need for innovative product creates special tensions in popular culture industries. Particularly in large market systems (but also in certain dealer-critic industries, like the art world[5]), there is a substantial demand for new materials and new styles. At the same time, there are no clear formulae for novelty. As a result, managers, creators, directors, musicians and artists each develop their own criteria—and all in an atmosphere of minimal direct feedback. With respect to the film industry, for instance, Ian Jarvie has put it this way:

"The artists were controlled by what the producers *thought*, the producers were controlled by what the distributors *thought* (or what the producers expected the distributors would think), the distributors were controlled by what they *thought* the cinema owners *thought* and the cinema owners were controlled by what they *thought* the audience wanted."[6]

Against this need for novelty and uncertainty as to what, of all novel concepts, would be successful, lies the desire for control. At what is known as the input boundaries of the cultural industries, there stand selectors and screeners who try to make manageable an endless stream of manuscripts, demonstration tapes, portfolios, screenplays and rough cuts that compete constantly for their attention. And at the industries' output boundaries, those in charge of distribution seek to rationally sift through

the created product, deciding how and to what extent it should be promoted in order to achieve maximum sales.

Thus, both input and output boundaries are critical in popular culture industries. And both are characterized by a high degree of uncertainty. In areas of high uncertainty and ambiguity—especially when there is a strong need for control and predictability—a great deal of power accrues in the hands of those who can most successfully manipulate images and who can get others to agree with their definitions of the situation. It is because of this that *promotion* of popular culture is especially critical at both boundaries.

At the *input* boundary, it is essential that those in the cultural industry be convinced that one's ideas and creations are those that will eventually yield the highest probability of success of all those clamoring for attention. Therefore, someone wishing to embark on a career in popular culture must be able to successfully promote him or herself to the gatekeepers of the industry, in order just to get a decent shot at producing successful cultural product.

At the *output* boundary, the emphasis is placed on the selling of this product. The created culture must be promoted in such a way as to maximize the chances that it will "catch on" and sell to the targeted mass audience. Thus the emphasis on the output boundary is in the area of persuasion of critics and the mass audience, by the cultural industry, that this product is, indeed, valid and worth their attention.

Artist and mass audience, then, are linked by an ordered sequence of events. Before it can elicit any audience response, the cultural product of an artist must succeed in: 1) competition against others for selection and promotion by a cultural industry system and then in; 2) receiving mass media coverage in such forms as book reviews, radio station airplay or film criticism. The "product" must be ordered by retail outlets for display or exhibition to consumers and, ideally, the artist or creator will, as well, appear on television and in the press.[7]

THE INPUT BOUNDARY: PROMOTION AND THE ARTIST

Not only is the prospective artist just entering the pop cultural arena looking for support, but the cultural industries are also constantly attempting to locate and market novel cultural items—new manuscripts must be read, new singers recorded, new films produced. Therefore, most cultural industries have a rather large number of individuals whose task it is to serve as contact persons with prospective new artists and creators. These persons have such titles as talent scout, promoter, press coordinator, and vice-president in charge of public relations.

Such contact persons link the cultural organization to the artistic community and competitively bid for creative raw material and then supervise its production. While they are promoting their specific organization to the artist, the artist is attempting to convey an image in return—that of an individual worthy of a financial commitment and a contract.

As James Silberman of Random House remarked: "You have to get out to lunch to find out what's going on out there—and what's going on out there is where an editor's books come from."[8] These sorts of lunches, or mutual promotional sessions, generally are of three sorts. First there is the "pre-contract lunch," where the editor woos the author with good food and book ideas, and the author attempts to discover what sort of product the editor is looking for, and to assure the editor that it is exactly that sort of product he or she can and will produce. Second is the "post-contract lunch," where the author is given assistance on the manuscript and suggestions as to how to mold the product more closely in line with the editor's ideas. Finally there is a "post-publication lunch," where the editor explains to the author why the publishing house took so few advertisements for the book, or, if the book was successful, where the author attempts to renegotiate his options upward for the next manuscript. A similar set of contacts is evident in nearly every popular culture industry system.

Not only is there uncertainty as to what, of the large amount of potential cultural product available, might become popular and make a profit, but for most cultural industries the initial creation of product is a relatively inexpensive matter. Much of the cost of a record or a book, for example, is not in its recording or printing, but in its promotion as product once it has been created.[9] As a result of this, representatives along the input boundaries of cultural industry systems tend to admit for initial production far more product than the organization ever intends to adequately promote. Then, if their initial ideas as to what will "hit" turn out to be incorrect, they will still have novel cultural product to fall back on. As Carole King, a pop songwriter, recalls: "Every day we squeezed into our respective cubby holes with just enough room for a piano, a bench and maybe a chair for the lyricist if you were lucky. You'd sit there and write and you could hear someone in the next cubby hole composing a song exactly like yours. The pressure was terrific. . . We'd all write a song and the next day we'd each audition for X's producer. . ."[10]

Clearly, the artist (or the artist's manager or agent) must make every promotional effort possible to insure that it is his or her product that makes it through this competitive grid to the output boundary of the industry system, including accepting very poor initial contracts (which keep the

industry's investment at a minimum) in order to get a foothold in the system. For example, the Beatles' first contract with EMI called for them to record four titles in the first year with a royalty to be split among them all, and their manager, of one English penny per double-sided record.[11]

Promotion across the input boundary, then, involves a successful definition of self by the creator (or manager or agent) that both fits the image the industry is seeking and is financially competitive. Those too eager for a contract and unaware of their legal rights, all too often get taken serious advantage of at this initial stage of negotiation and promotion, and are locked into legal agreements that give no recourse when the culture industry decides, perhaps, not to promote their product adequately—nor possibly even to release it at all.[12]

Thus, entry-level decisions on the part of the creator are crucial in the total equation. Unfortunately, many artists are not informed as to the business of popular culture—nor do they have the knowledge necessary to make intelligent decisions as to choosing managers and agents to help them. There are, today, some few resources to help in this area[13]—but it is a critical and, to a great extent, overlooked facet of an artist's program of preparation and self-promotion. As Walter Herbert, manager of the popular band *Journey*, has said: "There is really an extreme limitation on places to go to learn anything relative to the practical matter of this business. Very few people understand radio, retail, the record company, the artist, and the role they all play and how it fits together."[14]

PROMOTION OF SELF AND THE STAR SYNDROME

Once successfully across the input boundary, there is usually a shift in focus in promotional efforts. On the one hand, the product being created must be promoted in order to give it the best chance of having industry commitment and money behind it as it nears the output boundary. On the other hand, in order to move into career status within the industry, the artists must begin working on the development of a personal image that will provide continuity and symbolically link the cultural output of many years.

This sort of promotion and image manipulation, taken to its extreme, is known as the creation of the star, and is described by C. Wright Mills in this fashion:

> By the Star, I refer to a person whose productions are so much in demand that, to some extent at least, he is able to use distributors as his adjuncts. This role has its own conditions and perils: the Star tends to be culturally trapped by his own success. He has painted this sort of thing and gets $5,000 a throw and there is demand for 'his style.' As a leader of fashions he is himself subject to fashion. Moreover, his success as a

> star depends upon his 'playing the market.' By virtue of his success, the Star too becomes a marketeer."[15]

Many assume that stars have that "certain something"—that personal charisma—that holds people spellbound and increases their desire for ownership of product created by these stars. This charisma is somehow linked to "natural talent" and the combination accounts for true star status, no matter what cultural industry the star is a part of.

In point of fact, very few stars have charisma. Although it is necessary to have a strong ego, most starts have an *aura* of charisma built around them—through marketing and promotional techniques, rather than exhibiting the real thing.[16] Given the fact that, in many cases, charisma is a created characteristic that allows the audience to view the star as larger-than-life, the conditions are set for the necessity of an amount of social distance being set up between artist and audience. Clearly, audiences are attracted by pop stars and wish to find out "all about their lives." Yet the mountains of fan magazines and biographical books and films they consume contain nothing but manipulated images. And, interestingly, most fans know this, when pressed on the point.[17]

Without a certain amount of aloofness, then, the mystique of the manufactured charisma would break down, to the disappointment of *both* the star and the audience—both of whom are working hard to create and to maintain it. As Bette Midler's manager remarked:

> "You lose the mystique when you get to know someone too well. It's important that Bette maintain it so I keep her a little removed—aloof. If you see someone on the Johnny Carson show spouting all their lifelong secrets, you lose interest."[18]

Star images are carefully manipulated by the cultural industry, however many of them are initially defined through interaction between the artist and the audience. The artist responds to audience cues—determining what "works" and what does not, dropping those things that do not get a positive response and polishing those things that do work. The time this process takes is generally known as "paying one's dues." If the dialectic is working, the artist becomes known by a larger and larger audience that comes to expect a certain type of product or performance from him or her. As Walter Herbert said of the successful band *Journey*, "they trained for platinum (an award signifying one million sales) like Olympic athletes trained for gold medals."[19]

This emerging image may be modified by the cultural industry—many times with the idea of making the image more appealing to a larger audience. Thus Simon and Garfunkel were changed from an acoustic duo to a folk rock group by producers at Columbia Records, and the Beatles

were convinced to exchange their tight black leather outfits for neat suits and ties by their manager Brian Epstein. If such processing "works," the artist is on the path to stardom, presenting an image negotiated by various facets of the audience and the cultural industry along the way—an image that is fast becoming his or her identity. As Janis Joplin said to an interviewer late in her tragically short life: "Well, I have to go now and change into Janis Joplin. She's upstairs in a box."[20]

Such promotion of self can easily lead to a crisis in creativity. Images, once defined, are difficult to change and audiences come to performances and purchase product with expectations that leave very little room for creativity and innovation. This dilemma has been documented in the areas of jazz[21] and rock music[22] and is reflected in George Harrison's explanation of why the Beatles chose to stop playing to live audiences. "It was a different audience every day, but we were doing the same things. There was no satisfaction in it .... We got worse as musicians, playing the same old junk every day."[23]

The cultural industry, also, is leery of any innovation, and puts pressure on its artists to repeat successful formulae with very little change, preferring to take any real innovative risks with new talent for whom they have not yet expended much financially.[24] So, if an artist is not careful, the very sort of promotion of self that is necessary to develop a career may, in fact, lock him or her into an image that is too potent and inflexible to survive in an industry that thrives on the tension between constant product and stability on the one hand, and constant innovation and change on the other.

THE OUTPUT BOUNDARY: PROMOTION AND THE CULTURAL PRODUCT

At their output boundaries, cultural industries also confront high levels of uncertainty concerning the commercial prospects of products shipped out to national networks of distributors and, eventually, to the mass audience. Under these conditions, the option taken by most industries is to overproduce product and attempt to flood the market, hoping that a small percentage of their material catches on and becomes popular—thus financing all the "failures" and turning a profit as well. For example, fewer than half of the films released in America recoup their expenses.[25] And, of the 40,000 new books published annually, the probability of any one appearing in a given bookstore is only 10%.[26] In the music industry, with 200 to 300 singles released *per week,* only 3 or 4 stand a chance of making it onto radio playlists.

This situation is dealt with in two ways by most culture industries. First, a great deal of money is invested in promotion and sales personnel,

whose job it is to make connections for their product with the distributors, critics and opinion makers who stand between the industry and the mass audience.[27] Second, product is differentially promoted, with only a small percentage of what the industry releases getting heavy financial backing and large scale promotion.

In the recording industry, the strategy of massive promotion is employed to influence coverage of product by the media over which the companies exert little or no formal control. The companies must rely on trade papers to bring new records to the attention of radio programmers and on airplay and journalists to reach the mass audience. The extent of any record's promotion, then, informs these media persons of the industry's expectations for, and evaluation of, their product. In this way, the cultural industry actually ranks its own products. The record, then, is "expected" to become a hit by everyone.[28] Hopefully, this self-fulfilling prophecy will work—although many times it does not. And, if not, the record company has other, as yet minimally promoted but new, product to fall back on.

An important implication of this system lies in the need for cultural industries to influence the ideas of the independent opinion leaders of the media, referred to in the trade many times as "gatekeepers." It is, after all, their positive judgment that allows the small percentage of all produced cultural material to flow through to the potential consumer—and with a positive valuation attached. This need, and the pressure put on industry contact persons at the output boundary, has led to periodic payola scandals and other illegitimate attempts by industry promotion personnel to influence opinion leaders.[29]

Opinion leaders, in turn, attempt to influence the perceptions and evaluations of the mass audience by *labeling* the products of the cultural industry as they pass information about them on to their potential consumers. Such labeling is not only done with respect to the aesthetic "worth" of the product, but also is important in suggesting *who* in the mass audience (defined in terms of position in the social class structure, age, ethnicity, special interests, etc.) should be interested in consuming this product, as well as *how* they should react to it.[30] As the editor of the music trade paper *Melody Maker* put it:

> "The scene we report, reflect and interpret is now accepted as a great deal more serious and creative than previously catered for a 'bubblegum philosophy' of popular music. It's a subject that requires careful, sympathetic analysis. And *Melody Maker* is the thinking fan's paper."[31]

A second means of product promotion being used increasingly frequently in this era of vertical integration and corporate merger is that of "piggyback" or "tie-in" campaigns that span two or more media with

related pop cultural products. This strategy, when it works, exposes the mass audience to the overall cultural product via several channels and sets up a "feedback" effect of higher sales in each channel, with the channels many times being linked at the top via corporate merger or control.

This piggyback approach was highly successful, for example, in marketing *Saturday Night Fever,* which hit the public both as a film and as a sound track recording. Those hearing a song, perhaps by the Bee Gees, climbing into the Top Ten might well purchase the album and discover it is part of the sound track to a film—which they then may decide to view. Or, conversely, those viewing the film may decide to purchase a recording—something they normally might not do.[32] It has been estimated, for example, that the merchandising tie-ins to *Saturday Night Fever* were worth nearly 200 million dollars, which funnelled back, via various cultural routes, to the umbrella corporation controlling the project.

Tie-ins are not limited to the music industry, though they have been used extremely effectively there. *Superman,* a film derived from a comic book character, generated an eight title package of mass market and trade books. *Jaws,* a novel made into a film, spun off t-shirts, a paperback about making the film, beach towels, bike bags, blankets, costume jewelry, shark costumes, hosiery, hobby kits, inflatable sharks, iron-on transfers, games, sleepwear, sweaters, swimwear, neckties, a waterpistol and, of course, a sound track album.[33] As of this writing, the film *E.T.* is not far behind *Jaws* in the product tie-in and piggybacking sweepstakes.

CONCLUSION

Popular culture industries are characterized by a continuing tension between the need for predictability and control, and the need for innovative product. Because they are generally unable to predict which cultural products will become popular, these industries exhibit a great deal of uncertainty on both their input and output boundaries.

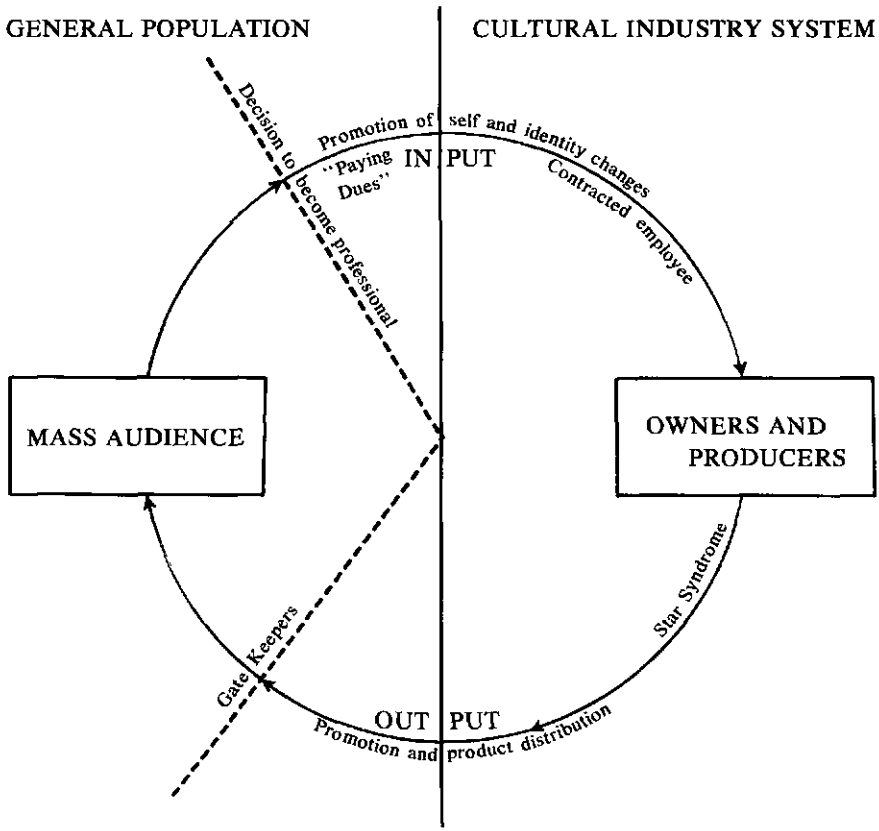
This uncertainty has led to an inordinate amount of effort and energy being focused at these points in the system. The attention generally takes the form of promotion, or attempts to convince others of the potential of one's self or one's product to become popular and financially successful.

Input boundary concerns revolve around the artist. Will the products created by this artist stand to be successful in the market? The artist (and manager or agent) must successfully promote and create an image, in order for the artist to be accepted into the system. After being accepted, it is up to the artist and the industry to shape and hone this image into a symbolic "umbrella" for the artist—one that will color audience expectations for product and insure continuity and career.

Finally, at the output boundary, promotion focuses on product, rather than artist. It is here that attempts are made to manage information and to successfully manipulate gatekeepers and opinion leaders so they will pass on the product with a positive evaluation to a targeted mass audience.

The processes I have described in this paper are diagrammed in the figure that follows.[34] However, it is important to keep in mind that, even with the heavy amount of promotion involved at these critical junctures in the popular culture industry system, the system is still characterized by a very high degree of uncertainty and unpredictability. That's why, in many peoples' minds, it remains best described as an elegant and high stakes crap shoot. As Ahmet Ertegun, of Atlantic Records, has said: "We're always in the middle of a trend. You have to be riding the crest of the wave at all times. But it never works out that way."[35]

FIGURE ONE: CRITICAL PROCESSES IN THE CULTURAL INDUSTRY SYSTEM



FOOTNOTES

[1] Gerald W. Purcell. "Teamwork: The Agent, Publisher, and Record Company," in Paul Ackerman and Lee Zhito, eds. *The Complete Report of the First International Music Industry Conference,* (New York: Billboard Publishing, 1969), p. 25.

[2] R. Serge Denisoff. *Solid Gold: The Popular Record Industry,* (New Jersey: TransAction, 1975), p. 93.

[3] Paul DiMaggio and Paul M. Hirsch. "Production Organizations In the Arts," in Richard Peterson, ed. *The Production of Culture,* (Beverly Hills: Sage, 1976), pp. 73–90.

[4] This principle of uncertainty is discussed as it applies to the paperback book, film and music industries by Paul Hirsch. "Processing Fads and Fashions: An Organization Set Analysis of Cultural Industry Systems," *American Journal of Sociology,* 77 (January 1972), pp. 639–659; as it is seen in the film industry by Garth Jowett and James M. Linton. *Movies As Mass Communication,* (Beverly Hills: Sage, 1980); and as it occurs in the fashion industry in Herbert Blumer."Fashion: From Class Differentiation to Collective Selection," *Sociological Quarterly,* 10 (Summer 1969), pp. 275–291.

[5] See Harold Rosenberg. *The Anxious Object: Art Today and Its Audience,* (New York: Collier, 1973); and Tom Wolfe. "The Painted Word," Harpers (April 1975), pp. 57–92.

[6] Ian Jarvie. *Movies And Society,* (New York: Basic Books, 1970), p. 42.

[7] Hirsch, 1972, *op. cit.,* pp. 642–43.

[8] Quoted by Nora Ephron in "Where Bookmen Meet to Eat," *New York Times Book Review,* June 22, 1969, p. 8.

[9] For example, in 1981, Geffen Records' above board expenses for Elton John's "The Fox" album totaled $290,000. Of this, only $6,200 (2%) went for the creation of the master. Another $132,200 (45%) bought the actual creation of the records. The other $153,600 (53%) went for such promotional items as special disc jockey singles, posters, artwork, and satellite transmission of a program introducing John and the new album. This project, because of John's star status, was a good deal more expensive than a "first" album by an unknown artist, who would get far less allocated for studio time and other production costs. In the world of popular film, "The Omen" had production expenses of $3 million and promotion expenses of over $6 million, a not untypical breakdown of budget in that industry. David Daley. *A Comparison of Exhibitions and Distribution Patterns In Three Recent Feature Motion Pictures,* (New York: Arno, 1980).

[10] Quoted by Simon Frith. *The Sociology of Rock,* (London: Constable, 1978), p. 83.

[11] Philip Norman. *Shout,* (New York: Simon & Schuster, 1981), p. 199.

[12] In fact, it has been suggested that one way industries protect innovative cultural forms is to "buy up" potential competition with relatively enticing initial contracts, then refuse to release their product, thus insuring the "novel" product they are promoting has very little artistic competition. And if it doesn't go, then they can always pull some of this suppressed material from their vaults and see what happens.

[13] In the area of popular music, for instance, *Billboard* has published *This Business of Music,* a helpful handbook that covers contracts, agents, licensing, copyrights, legal protection, and other related topics. Also there are some few unaccredited "schools" of popular music in larger American cities that try to prepare young people for the popular music business. San Francisco's Blue Bear

School of Music (Building D, Fort Mason, San Francisco, 94123), for instance, includes a key seminar on management, which covers: How musicians are managed for success; The role of a manager; How managers choose their clients and plan their careers; Booking; The standard contracts used by booking agents and record companies; Copyrights and publishing; What are royalties and how they are distributed; What happens to music when it becomes a business. (Blue Bear 1982 Catalog, p. 9).

[14] Joel Selvin, "Journey to the Top," *San Francisco Chronicle*, June 20, 1982, p. 41.

[15] C. Wright Mills. "The Cultural Apparatus," *The Listener*, 1959, p. 419.

[16] This, in the area of popular music, is one of the central facts underscored by Bill Graham, one of the country's leading promoters, as it enters directly in his decisions as to which acts to book and how much technical support they need to "carry off their image." Personal interview, 1979.

[17] George H. Lewis. "Positive Deviance: A Labeling Approach to the Star Syndrome in Popular Music," *Popular Music and Society*, 8, 2 (1982), pp. 76–78.

[18] Timothy White, "Interview," *Crawdaddy*, June 16, 1977, p. 12.

[19] Selvin, *op. cit.*

[20] Lewis, *op. cit.*, p. 79.

[21] Howard Becker. "The Professional Dance Musician and His Audience," *American Journal of Sociology*, 57 (September 1951), pp. 136–144.

[22] James Coffman. "Role Conflict and the Rock Musician," *Popular Music and Society*, 1 (1971), pp. 20–32.

[23] Hunter Davies, *The Beatles*, (New York: Dell, 1968), p. 234.

[24] This is shown in an interview Robert Faulkner did with a professional musician in Hollywood who works on film scores. He "translated" for Faulkner the instructions of producers into what they really meant:

"Give me something new" means "Be imitative and follow the current style"

"Let yourself go" means "Repeat yourself"

"Do something creative" means "Not *that* creative"

"I'm not concerned with money" means "This film must turn a profit"

Robert Faulkner. "Swimming With Sharks: Occupational Mandate and the Film Composer in Hollywood," *Qualitative Sociology*, 1, 2 (September 1978), pp. 112–113.

[25] Jowett and Linton, *op. cit.*

[26] Dan Lacy. "The Economics of Publishing," in Kathryn Henderson, ed. *Trends In American Book Publishing*, (Illinois: Univ. of Illinois Press, 1963), pp. 127–28.

[27] Once again, this is an aspect of the industry that artists know little about. Schools such as Blue Bear School of Music in San Francisco have focused to some extent on it in their seminars, but creators should be made more aware of what will be done or not done with their product. The Blue Bear seminar on promotion, for example, covers: How artists and events are publicized, from local bands and benefits to the biggest stars and musical events and concerts; Publicity and how press releases and public service announcements are written and distributed; The make-up of press kits; How magazine and newspaper editors choose their stories and pitch their writing; How publicists plan and time their campaigns; How advertising markets are aimed at; How media "events" happen. (Blue Bear 1982 Catalog, p. 9).

[28] Paul Hirsch. *The Structure of the Popular Music Industry*, (Ann Arbor: Univ. of Michigan Press, 1969), pp. 34–36.

[29] Steve Chapple and Reebee Garofalo. *Rock 'n' Roll Is Here To Pay*, (Chicago: Nelson, 1977), pp. 60–64.

[30] George H. Lewis. "Between Consciousness and Existence: Popular Culture and the Sociological Imagination." *Journal of Popular Culture*, 15, 4 (1982), pp. 88–90.

[31] *Melody Maker*, Editorial, 27 September 1969.

[32] Ironically, in many cases, sound track "tie in" recordings that utilize popular artists are more financially successful than the films themselves. Thus, increasingly, the sound tracks are created to sell as a recorded package and may, in fact, actually influence the thematic content of the films they are developed for.

[33] Jowett and Linton, *op. cit.*, pp. 60–61.

[34] I am indebted to H. Stith Bennett, whose conceptual work in *On Becoming A Rock Musician*, (Mass.: Univ. of Mass. Press, 1980), greatly influenced me in constructing this diagram.

[35] Chapple and Garofalo, *op. cit.*, p. 177.

PROMOTING SERIOUS CULTURE IN THE UNITED STATES

NANCY WELLMAN
Young Concert Artists, Inc.

Can you promote serious culture in the United States? If by "serious culture" you understand me to mean great art—i.e. music, drama, literature, poetry, painting, dance, etc., then no, I do not believe one can "promote" it. The key here is the word promotion, which in our technology-rich society currently means the use of a vast array of media equipment i.e. magazines, newspapers, radio, television, and so on. All these tools can help you promote your performing arts series, but, I believe, cannot actually promote or in any way enhance the understanding of art in the United States. These marketing techniques and "Danny Newman Specials" are necessary to get the information of "what," "when," "where," and "how much," to potential ticket buyers, but they will not fill a hall with new converts to classical music. I think we have become so engrossed and amazed at our current technological sophistication, that we have missed the all-important issue: *great art cannot be promoted—it must be experienced.*

You do not generate new audiences for classical music by a media blitz. Only those persons who have lived with classical music, been exposed to it at an early age or been brought to it for a first-hand experience will care at all about information in your media blitz concerning your classical music or performing arts series. It is my belief, that all the media attention in the world will not bring serious converts to the classical music arena. The process must begin with exposure and education, and that is why you, as members of NASM, are the all-important audience to consider this issue here today. You are in the position of making an enormous difference in your cities and towns by the way in which you care for the exposure to the arts in your schools and universities.

Serious culture, unlike popular culture, has a sure-fire product. Beethoven did not have and has not had an agent or public relations director to promote his "Fifth Symphony". His music has spoken for itself for many decades and will continue to do so. Great art is at the basis of man's wisdom and self-knowledge. It inspires us to new realms of understanding and creativity—and it intensifies life's experiences. We are now the guardians of an historic treasure of great works of art, and we have a mission to bring these to a knowledgeable public.

The first and most important avenue to the arts is through education. As the heads of the music departments of our nation's colleges and uni-

versities, you, as a group, and individually, hold the key to how well we succeed in making the arts come alive in America. You have the opportunity and, indeed, the responsibility for creating a positive environment for classical music through first-hand educational experience. "Learning", wrote Leonard Bernstein in his 1938 sonnet entitled *On Acquiring Knowledge* "is probably one's most private affair."[1] Stop and think about that. It is a truly profound statement; that learning is something we can only do for ourselves, and we need quiet, constructive, contemplative time in which to do it. We need less pressure to produce and more time to think.

We need to think about the ways in which our students experience the arts. We need to reach our young not only at the college level, but also in high school and at the elementary school level. Does your community provide not only first-class arts education at the university level, but also a community outreach program for elementary and high school students? Do you personally observe and take part with your children, your family, your community-at-large? Are you informed about what musical events your college is presenting each season, and do you make sure that the Music Department takes advantage of the opportunities afforded it when an outstanding performer is on your campus? Do you take advantage of opportunities for master classes and informal sessions with these artists? Do you plan curricula around the programming of your performing arts division, so that the works being discussed in the classroom can now be brought to life in the concert hall?

I believe that Young Concert Artists was invited to participate in your Annual Meeting because, as a non-profit management of young, unknown classical musicians, we presumably know something special about the promotion of serious culture. We do have a formula, but it is not a secret. Through a rigorous jury process, in which annually we hear approximately 300-400 auditions, we discover and launch the careers of the finest young classical soloists. There is no set number of winners—this is not a competition—but an open international audition process which works by selecting the highest calibre of artists who communicate to a large jury. The jury is comprised of musicians who are experts in their fields—pianists, violinists, violists, cellists, singers, flutists, conductors, etc. The winners are chosen by a unanimous decision of the jury. Young Concert Artists then presents the winners in its New York and Washington, D.C. recital series, and lets their artistic talents do the rest. Some of the extraordinary young artists that began their careers with Young Concert Artists are pianists Emanuel Ax, Murray Perahia, Ruth Laredo, and Joseph Kalichstein, violinists Pinchas Zukerman and Ani Kavafian, flutist Paula Robison, and the Tokyo String Quartet.

As the Associate Director of Young Concert Artists, I am familiar with the majority of the colleges and universities represented by you here today. The music departments and fine arts departments of colleges and universities make up the largest percentage of performing arts presenters in the United States. Witness the growth of ACUCAA—the Association of College, University and Community Arts Administrators, of which most of your organizations are members. Since the artists we represent at YCA perform on many of your solo recital, chamber music, and orchestra series, I am familiar with your towns and campuses, but have not had the pleasure of meeting most of you since usually it is the performing arts division or student events committees which book the guest artist events at your schools. Our organization has an ongoing relationship with many of your campuses of which we are very proud.

But we (and here I believe I speak for a broad spectrum of artists managers and performing arts administrators) have noticed that sometimes there seems to be an adversary relationship between the university music department and the performing arts or fine arts committee. This results in a serious competition between music department faculty and the guest artists—much to the dismay and bewilderment of the guest artists, who come to offer their best performances and insights, and not, after all, to take over faculty responsibilities. This competition is extremely harmful to the atmosphere of learning and, indeed, is contrary to the whole meaning of great music-making. Since there are many more cases where the music department is the guiding force for building a strong arts awareness, perhaps you have the answers to how we convert this competition into cooperation. Turning this competition into cooperation may be one of the most important steps for promoting serious culture on a campus. The enthusiasm and involvement of the head of the music department in exposing the students to the broadest possible scope of high quality professional performers and performances is probably the attitude which will most endear you to your students for the rest of their lives. They will be grateful that you had the foresight and knowledge to introduce them to a broad spectrum of important events in the world of classical music. They will appreciate being given the opportunity to glean for themselves the rewards of these diverse experiences.

I have placed a special emphasis on reaching younger and younger audiences because my experience has shown that most top quality professional artists are exposed to classical music in their homes from their first day, and begin their musical training by the time they are 4-8 years old. We need our educational system to touch the lives of our young people who may not have this exposure at home.

I have a special affection for young artists. But this was not always

true for me. I have not always worked for young artists. Before moving to New York to work with Susan Wadsworth, I was working in publicity for Patrick Hayes and the Washington Performing Arts Society in Washington, D.C. That organization presents all the world's best known artists and attractions at the John F. Kennedy Center for the Performing Arts. I had tickets to see and hear Arthur Rubinstein and Vladimir Horowitz, the Cleveland Orchestra and the Chicago Symphony, the Martha Graham and Alvin Ailey Dance companies, Nathan Milstein and Yehudi Menuhin, to name but a few. Having accepted the job with YCA and moved to New York to work in artists management, I wondered to myself if I would really be interested in these young and totally unknown musicians who certainly would not command the aura of the great artists I had become accustomed to hearing, and whom I had enjoyed so much. My very first concert on the Young Concert Artists New York Series answered that question for me. There was such a heady mixture of excitement and anticipation about presenting someone new, and experiencing a great talent at the beginning of his or her career that I was enthralled. Young artists have so much to give—so much energy and intensity. They are so happy to have the chance to demonstrate their talents. They are constantly challenging themselves, never satisfied, never resting on their laurels. They cannot. They work very, very hard honing their craft to its finest points. America needs to attend to its young artists and listen to what they have to offer. They have such fresh vision and insight. After all, every well-known artist was once twenty-five years old.

Perhaps you as a professional musician feel that a young artist could not possibly perform, for example, a Beethoven sonata the way you do. And perhaps not. Yet there are so many different kinds of value to be derived from opening up our colleges and universities to varied and perhaps controversial points of view. What better places for open forums about what makes one person love a given interpretation and another feel angered by it. Programming the same piece more than once in the same season and discussing the different interpretations is an exciting way to stimulate insight into and concern for music masterpieces.

How much input does the music department have in the hiring and training of the performing arts division staff? Do you see to it that the people representing your institution are knowledgeable about music, if not musicians themselves? I recently had the experience of talking to a gentleman representing a major university about a chamber music series he had just inherited. Much to my dismay, it soon became obvious that he did not even know what instruments comprise a string quartet. He was, nevertheless, trying to plan a chamber music series for the next season. Why was he not properly quizzed about his music background when he was

hired for this responsible position? Upon my inquiry of someone that knew him, I was told that he had a theater background. Why then did he not feel responsible to find a knowledgeable person to handle his musical presentation duties, or at least seek consultation? We are all responsible for the improvement of professional qualifications of the people who work in the performing arts. There is a great need for well-educated musicians in the field of performing arts management. There should be carefully developed professional guidelines for a career in performing arts management so that it will attract the best qualified people interested in management for its own sake rather than as a secondary choice to a performing arts career.

Here I should like to point out that there are three (at least) distinct populations of persons working on behalf of serious music: music department heads and their staffs; fine arts events administrators; and artist managers—along with the performing artists themselves. Serious music in the United States needs all three in order to grow and thrive.

Young Concert Artists is not just a non-profit manager and presenter of a concert series in New York and Washington, D.C. It is also one of the first organizations to develop the concept of artists residencies, and to bring this concept to life on campuses throughout the United States. It got involved with this idea because it is important for young performers to have more contact with their audiences than just in performance. And once the artists begin to establish this informal rapport with their audiences, they often want to be sure that this type of activity is scheduled wherever they go. We found that a residency program also stimulates audiences and draws them into a more active involvement with music. This program can work with any performing artists visiting your campus. In a residency program, artists come to the campus for two, three, or sometimes five days. Along with a formal concert, they perform for many different audiences both at the college and in the community—in elementary schools, high schools, banks, hospitals, senior citizen centers, and for community organizations. They play informal concerts, talking to their audiences about their lives, their touring schedules, their programs, their instruments, their rehearsal habits, their favorite composers and performers, and their interpretations of specific works. They lead master classes, give lecture-demonstrations about specific works and augment them with performances to illustrate a point. They attend faculty luncheons and dinners, they work with the high school and university orchestras, bands, and choruses, and bring a new awareness of their art to the people whose lives they touch. This is one of the ways we, as an artist management organization, can offer you an inexpensive aid to expanding an interest in the arts and developing an audience for your performing arts series.

However, it is what goes on in the classroom before these performances take place that really shapes the possibility of exciting your students and creating new audiences for serious music. Along with music classes in performance, history, theory, pedagogy, etc., your students need to learn all they can about the world of the professional performer, and about that of the professional arts administrator. Have you ever invited an artist manager or head of a performing arts center to come and speak to your music majors? Courses on professional career development for the professional musician, artist manager, orchestra manager, or performing arts center administrator should be a priority of all top quality music schools. We need NASM member institutions to develop high calibre professional standards for arts-related careers, in conjunction with the professional associations for artist managers, and arts center administrators.

R. Buckminster Fuller says in his new book, *Critical Path,* that mankind has only very recently—within the last half or quarter century—developed the technology to feed the world's population for the first time. He says that we are at the critical moment in our history when we can choose between using this technology to see that every person on earth has adequate food, shelter, and clothing, or use this technology to destroy the earth and its ability to support human life.[2] If, as Fuller predicts, we choose the former path and in doing so give up weapons and competition among nations and concentrate on the quality of life for all people, then what could be more important to enhancing life than the Arts with a capital "A". This is a moment in our history when we need to help the arts flourish more than ever before.

I have heard some leaders in the performing arts field in America say that we are right now experiencing a renaissance in the arts in this country, but that we do not know it because it is being over-shadowed by the economic recession. Certainly the growing number of performing arts centers in North America would appear to confirm this belief. But can we have a rebirth of the arts in this country when we have barely begun the birth? As a 200-year-old nation, we have just begun to acknowledge the arts properly. In the introduction to his book, *The Infinite Variety of Music,* Leonard Bernstein says that never before in man's history have we ever been so far away chronologically from the creation of the music we are performing. He says we are living in a unique time when new compositions and their creators are not the centerpieces of our programming, but instead we are living off the past.[3] And new works are shunned by most audiences. Are we to blame? The performing arts, and the arts in general, are the representation and transmitters of culture; the first place one turns to understand the culture of a foreign country. We are judged by other nations on the way in which we incorporate the arts into our daily lives.

It is the incorporation of the arts into our daily lives which is the key. Are we exposing the young to the truth and beauty of the arts as an integral part of their lives, or are they more exposed to the pabulum of television programming and the distraction of Muzak which decays their minds and sensitivities? Education and the ability to experience great art is an active pursuit, not a passive one. Providing educational experiences which actively involve the participants is the best method for promoting serious culture.

You cannot "sell" great art. Great art promotes itself. It does so by exciting the finest parts of our human spirit—inspiring people to new heights, new ideas, new awareness of themselves and their place in the universe. Great art touches us at our most central core where we all long to be touched and inspired. No promotional idea can do this. Great art must be experienced by the individual for its own sake and the sake of the individual—not for social reasons or reasons of power, wealth, or even conspicuous consumption. A deeply moving artistic experience is the best advertisement for the arts.

We must offer our children the Truth and Beauty of Art at the earliest moments of their lives, and continue to do so as they grow and mature so that they will eventually be able to seek out the questions and answers of Art for themselves.

Now more than ever, the proliferation of ugliness and noise in our society underscores the need for grace, elegance, and simplicity that great art provides. Beauty of form, whether it be visual or aural, is comprised of integrity, clarity, and proportion. Beauty is *not* a luxury. It is a necessity of life. "It is hard," says philosopher Mortimer Adler, "to be full of anger if you are full of the awe of Beauty."[4] It is possible for society to lose touch with beauty. American society is at best under-cultivated in this regard. We need to spend more time developing and renewing our appreciation and contemplation of Beauty. We need to leave our troubles (and they are manifold) behind, to refresh our spirits through beauty. We need beauty and its goodness, and we need the excitement, peace, and ecstasy that beautiful music can provide.

In summary, I do not believe you can promote serious culture through media techniques. Rather, the focus of the promotion of serious culture must be on experiencing art directly through education and exposure since great art will best speak for itself. I have placed an emphasis on exposing our young to serious music at the earliest possible moment, and on the institutions of higher education becoming involved in "outreach" programs to elementary and high schools, and in the community at large. There is a need for more communication between the music departments, the performing arts series presenters, and the professional artist man-

agers. And I have outlined the uses of residency programs designed to increase audience participation and involvement with artists and their art.

FOOTNOTES

[1] Bernstein, Leonard. "Sonnet: On Acquiring Knowledge (1938) from *Findings*. New York: Simon and Schuster, 1982, page 34–35.

[2] Fuller, R. Buckminster. *Critical Path*. New York: St. Martin's Press, 1981, Foreward, Introduction, Chapters 6–10.

[3] Bernstein, Leonard. *The Infinite Variety of Music*. New York: Simon and Schuster, New York, 1966, Introduction.

[4] Adler, Mortimer J. *Six Ideas*. New York: MacMillan Publishing Company, 1981, Chapters 9, 14, 15, 16, 17, 27.

CULTURAL EDUCATION

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The chief task of musicians and music educators is to employ music in the enhancement and illumination of our lives. History has demonstrated, over and over again, the power of music and the other arts to accomplish this task, and nowhere through the progress of civilization has it been carried off as brilliantly as in the United States across the past century. This has been due to the fact that musicians and music teachers at all levels of education have taken, as their principal "raison d'etre," the responsibility for communicating our art to the greatest number of people. It has been our goal not only because it is in our own self interest, but also because it is natural for music to perform its functions optimally in large groups (concerts, operas, or in other theatrical settings). Music has been both a social and socializing influence and, at its best, has brought civility and civilization more sharply into focus as it reaches and moves large audiences. Significantly, therefore, the role of music in our culture has been to help raise the level of the collective human experience.

All of this simply means that musicians and music teachers have perceived their chief function to be that of reaching out to the most people and exciting them about music whether they be potential audiences or, in the case of the gifted or talented, creators—performers or composers. Musicians and music teachers have willingly assumed the responsibility for the development of an aesthetic response among people—the sensitization of the public, as it were—whose result has been to demonstrably affect the quality of public perception. And, in the most democratic sense, we have sought to bring people to the fullest understanding of the world's music as possible.

Thus the term "cultural education" has come to be. It has been assumed that the public can, indeed, be educated to understand what a culture is, to recognize its distinctive qualities, to place it in an historical perspective, to associate it with the creation and/or performance of certain works of the musical art, and last, to be critical of the contributions of music to the enhancement of civilization. The development of one's critical faculties—being able to place a musical work in a context as well as to evaluate its success within that context and many times, beyond—may be said to be the goal of "cultural education."

> The objects with which aesthetic criticism deals—music, poetry, artistic and accomplished forms of human life—are indeed receptacles of so many powers or forces: they possess, like the products of nature, so many virtues or qualities. What is this song or picture to *me*? What effect

> does it really produce on me? Does it give me pleasure: and if so, what sort or degree of pleasure? How is my nature modified by its presence and under its influence?[1]

The measure of success of the musical work, therefore, can be said to be the degree to which it has reached the listener (the audience) and they way in which such an experience has altered his existence.

> For artistic pleasure to be felt there must be some correspondence between the secret, speechless, but vivid experience embodied in the work and its counterpart in the beholder. The portion held in common, less the whole, is what enables the work gradually to extend the beholder's awareness to the remainder, to stretch his mind and feelings and make him believe that he has been in a new world and seen the ineffable.[2]

It has even been held that life, itself, "to the extent that (it) has form . . . is an art, and to the extent that the established disorder of civilization has some coherence, it is a work of art."[3] Thus the entire world is the province of art. "We must see art as an extension of ordinary experience, a man-made extension built of the same materials as life, itself, and special in being distilled and intense."[4]

Many philosophers and commentators on art, therefore, writing in simple terms free from the jargon of the doctrinaire among their own colleagues, make the case repeatedly that art—in our case, music—not only pervades all experience but is constructed of the same stuff of which experience is, itself, made. If this be the case, therefore, both the materials of music and their pervasiveness in our society affirm that music is designed and destined to reach the common man, the masses, the whole of our population from one society to the other and from one era to the next.

It is virtually impossible to find in the vast body of literature we designate as philosophic or aesthetic any point of view which does not stem from the belief that it is the function of music to reach the greatest number of people. Indeed, history has provided for us, over and over again, examples of the use of music to arouse both the greatest good and the greatest evil; of how to harness the power of music to accomplish a public or even political end. With rare exception has music been reserved for the few, and only for very limited periods of time in the course of Western civilization.

So it may safely be said that artists and philosophers have adopted a fairly common position, by defining the fabric of art as deriving its substance from life, itself, and by insisting that the success of artistic forms, including music, is determined to a great extent by their effect on people. How then do we prepare society to accept—to be responsive to—this purpose? While the term is not altogether descriptive, we think of it as

cultural education, and have determined that it is vital to the entire process of general education for all our citizens.

Conscious attention has been focused on the relationship between music and our larger cultural heritage since the days of Mabelle Glenn in Kansas City some sixty years ago. Recognition in higher education occurred somewhat before this, at Columbia University, when a chair of music was created for Edward MacDowell and used mainly for composition. Musical education in our public schools, however, has virtually always been conceived as a means toward promoting not only individual expression but as helping young people to develop their own sensibilities and to recognize such sensibilities in others, to perceive the relationships among music and the other arts, music and history, and music and the development of Art within our culture.

Much of the credit for awakening the public to these relationships goes to the early activities of the Music Supervisors National Association, later the Music Educators National Conference. But it has been relatively recently that full scale attempts have been made to create a body of literature by means of which the public might be made more responsive to music and, in turn, more comprehending of the role of music in various cultures.

The first such national effort resulted when a group of scientists, fresh from having revolutionized the teaching of science and mathematics in the public schools after the national response to Sputnik, sought to do the same for music. In 1961, under the auspices of the Office of Science and Technology, part of the Office of the President of the United States, a conference was called at Yale University which was designed to lay the groundwork for music in education for the next several decades. A mix of composers, performers, musicologists, scientists, and a few music educators attending the two-week meeting set about to find ways through which "the best" music might be inculcated into the millions of children under whose tutelage a tremendous profession of music teachers held sway. Tossing aside nursery songs, folk songs, spirituals, popular songs, and scores of published texts encompassing standard children's literature, about the only tangible outcome of the Conference was the publication of composed songs, ranging from chansons to contemporary works, thought to be more suited to the transmission of our cultural heritage. Those volumes inevitably landed on the dusty shelves of music rooms when it was discovered (rather belatedly for the composers, performers, and musicologists) that the musical culture of childhood, indeed the culture of western civilization, was not predicated upon rare composed materials, but on the expression of common folk "the extension of ordinary experience" of which the philosophers have always written. (As far as it is

known, children are probably still singing "Hush, Little Baby, Don't Say a Word" by some anonymous person rather than a villanelle by an unknown trouvere.)

A few years later the Arts and Humanities Branch of the United States Office of Education, responding to societal directions pervading the 1960's, called a conference of its own. This one brought teachers and administrators of the arts and of public school education together. Its publication, popularly known as *The Arts and the Disadvantaged,* had as its objective the discovery of ways in which the arts could more effectively reach larger numbers, especially among the nation's poor who had never had the opportunity of exposure to, or participation in, musical experience. It represented a unique effort to "draw upon the experience of the participants and the theoretical evidence in order to try to isolate the kinds of motivation which the arts can "play in the educational phase of the War on Poverty and, finally, in relation to the learning process of all children. This . . . may offer us a most important key for reaching, motivating, and teaching the disadvantaged child and adult."[5]

But it was in 1968 that the Music Educators National Conference sponsored the most elaborate and most influential meeting of them all. A symposium at Tanglewood, issuing a publication entitled *Music in American Society,*[6] succeeded in making the final connection between music education and the American "culture." For many, until today, its definition of "culture" as relating principally to the popular forms of music, was limited and so the report was not able, in and of itself, to sustain the idea of musicians, music educators, psychologists, and philosophers brought to Tanglewood to set forth universal goals for music in education. Yet it had a profound result on the type of music performed and studied in that only arena which can effectively communicate the concept of "cultural education"—the public school. It introduced a generation of music teachers to the idea that inclusion of popular music in the schools was not only acceptable but crucial, and that there were cultures other than the traditional Western ones from which we derived our musical curricula which merited study and appreciation.

During this period, as well, many efforts and publications of the John D. Rockefeller III Fund, under the leadership of Kathryn Bloom, sought with a large measure of success, to engage various school districts in a network through which pilot projects in arts education might be established, evaluated, and hopefully, emulated in comparable settings across the nation. The work of the Fund remains as the only large scale and long term sustained effort to create patterns of "cultural education" which sought to demonstrate the relationships existing between the arts and other disciplines at the level of elementary education.

Finally, a not-for-profit corporation appropriately named, Arts, Education, and Americans,[7] undertook a national study through interviews and meetings, to try to arouse the consciousness of the nation's educators to the importance of cultural education. Although expertly produced and having great visual impact on its readers, the volume published by that organization was largely hortatory and could not be compared with the more scholarly, researched, or even action oriented projects of professional arts education organizations and educational foundation efforts.

Throughout this period, the strength of the Federal government was also manifest through the creation of the National Endowments on the Arts and Humanities. The legislation establishing both NEH and NEA clearly states that a ". . . high civilization must . . . give full value and support to the . . . great branches of . . . cultural activity." It further claims that "democracy demands wisdom and vision in its citizens and must, therefore, foster a *form of education* (italics mine) designed to make men masters of their technology."[8]

So, in the arena of national policy, cultural education was to be encouraged and supported, and defined as meaning the promulgation of national, and even multinational, cultural understandings—an affirmation at the highest level of social and political policy making—that such an educational effort must be initiated and regularized.

Quite to be expected, Endowment support of the arts has been, since its inception, cognizant of social and geographic considerations as much as to artistic criteria. Often, however, this quite natural need for government to balance encouragement of the best with the realities of the level of public understanding to satisfy legislators and their constituencies from different parts of our enormously diverse nation—has been equated with the diminution of artistic standards. But again, and equally compelling, has been the sincere motivation of national legislators to provide music and the other arts to the most people. So, quite welcome even though belatedly in this country, the concept of music for the masses came to fruition powerfully in the "body politic"—a logical outgrowth of a century of education and training of today's political leaders by several generations of musicians and music teachers imbued with this idea and, one might say, ideal.

Nor has the commercial, profit-making music business world remained untouched by the need to create large audiences. The drive to increase public consumption of music and performing musicians closely parallels those efforts of the not-for-profit sector. This should come as no surprise. Making money, whether for the good of the artist or arts institutions or for larger profit for the good of the producer, has always been necessary. From Gottschalk to Horowitz, Jenny Lind to Joan Sutherland,

Bernhardt to Hepburn, Pavlova and Duncan to Fonteyn, the aim of a great artist, whose desire is to capture the hearts and minds of the greatest public, has had to be supported by professionals at his side (some would say his rear). The manager, agent, personal representative, charged with the responsibility of recruiting audiences to the performances of their clients, are as critical a factor in the music business today as they have been since emerging as a force in the early part of this century.

Alas, poor Mozart, he had only his father, and when left to his own devices, he lapsed into poverty. Following his misadventures and those of countless others without business advisors, the path of the musician was soon made straight by the intervention of promoters and promotional techniques. While one may contend that these were aimed exclusively at the hope of the musician to make more money, just as often they were fueled by the intense desire of the musical artist to inspire a new generation of audiences.

Attracting larger audiences, however, has meant that the arts have had to take on the trappings of big business, and actually become a big business, themselves. Production costs have escalated beyond the wildest imagination of even a few decades ago, for now we have not only the individual artist who has to be "merchandised," but also whole arts enterprises to support. The public announcement via handbills and small announcements in local newspapers has been supplanted by advertisements in many media now considered vital to the success of the individual artist or of major producers.

Those in the arts now must grapple with the tools of business including budget preparation, marketing, audience development, fund raising, long term planning, and all the fiscal terms and techniques once thought to be anathemas to the artist, and just as deeply perceived as inimical to artistic creation. The techniques of promotion utilizing the resources of all available media are now inseparable from art creation; the image must fit the art product. And even in the not-for-profit sector, relationships to the corporate world have had to be established with increasing vigor in order to help secure the funding that makes art for the public possible. The New York *Times* of Sunday, October 31, 1982 reported that even the once fiercely independent major theatrical producers have had to seek money from large corporations in order to mount a Broadway show which now can cost upward of three million dollars.

A profession of arts managers and administrators has emerged. The single entrepreneur whose experience was gleaned from "on the job training" typified by the impresarios Diaghilev or Shubert is increasingly being supplanted by a breed of younger arts aficionados with a concentrated program of business courses under their money belts.

So our society, in theory and practice, has created a vision of art as one of public enterprise; as a public responsibility unlike that of any prior period in history. It took a century to actualize this principle in the United States and to many it appeared that the process would have increasing impact on present and future populations. However, in the last two years and under a new national administration, the principles have been attacked and the process is increasingly vulnerable. The new president assumed office in 1981. He was preceded by a lengthy volume entitled *Mandate for Leadership,* published by the conservative Heritage Foundation, and announced as ". . . a means of assisting the transition to a new administration in the event a conservative president were elected in 1980."[9]

In his short chapter on the "National Endowments for the Humanities and the Arts," Michael S. Joyce summarized the concerns of and philosophy of those whom the Foundation represents by proclaiming, at the very outset:

> As a true friend of democracy, the NEH can teach the nation the limits of egalitarian impulse.[10]

And later, in the same piece:

> We must 'proclaim a halt to the creeping nationalization of culture.'[11]

In a few pages the very basis on which the cultural education of the public depends was dramatically shaken. Remarking that many cultural programs were geared to the "unqualified," that "racial and ethnic quotas" were used in excess during the grant review and evaluation processes, that "artists and institutions serve audiences rather than art,"[12] the incoming administration was importuned to severely curtail the federal government's support for the arts.

But the strongest statement of all and the heart of the argument against increased public funding for the arts sharply criticized the Endowments for "Pandering to . . . an unsophisticated mass public."[13] For the first time in anyone's memory, the federal government was urged to give urgent voice to the heretofore minority view that art was not designed to serve the majority of people. As if the rather paltry budget authorized for the Endowments, at best, could have such an overwhelming effect, the administration was advised to "limit the 'federalization' of our nation's culture."[14]

In its place, and in opposition to the historic view, virtually every aesthetician, critic, philosopher, educator, and creator, a social view was advanced that would pay attention only to a few and would embark on the ". . . cultivation of audiences with a true desire for high quality artistic experience."[15] A new catch-word, "high culture," was introduced

(probably something akin to "high tea" at which only the cream of society could be mixed with the cream and biscuits served in certain places in certain ways, and at certain times). "The arts that NEA must support belong primarily to the area of high culture . . ."[16] "High quality," "high culture," argued, but not defined, were to be the goals of art. No longer were we to aspire to raising the level of human quality, or dare to reach for a higher level of artistic creation.

Now what does all this mean? Who is to decide what high culture is about; what will identify it? Who shall determine, and by what criteria, those creations to be judged high culture?

In one slogan, the entire democratic process which until quite recently characterized the outreach of art and artists, has been replaced by two words which reflect not a viable artistic or aesthetic ideal, but a political ideology—elitism, radical conservatism, and even racism.

And, to administer the coup de grace, Joyce concludes advancing the notion that "the NEA must resist the self-aggrandizing temptation to market art, to package it, and to exaggerate either its benefit or necessity."[17] In other words, not only is art plainly for an aristocracy according to the political tastemaker who is yet to be identified in this elitist strategy, but also the effects upon, and realization of, our individual and collective aesthetic responses and needs are to be set aside as of little benefit or need. Where are the thoughts, dreams, and aspirations of artists and commentators on art who but a few years ago had reached the conclusion that art was *inseparable* from social needs, indeed, inseparable from the progress of society, itself?

In a subsequent article, Samuel Lipman, claiming principal credit for the Heritage Foundation Report (in the publication he is merely listed as a contributor), underscored these beliefs.

> The elite, in giving up their responsibility for an undefiled high culture, have lost an important part of their claim to a central functioning place in our society.[18]

Setting forth the concept that the "elite"—never identified—have the responsibility of determining what high culture is all about, the author steps still further to the right, introducing a dangerous element of stratification among "classes," separating the "elite" from the "poor":

> What of the poor . . . ? Do they, who we are also told have their own culture, which is as valuable for them as high culture is for the elite, suffer from this lowering of a great tradition?[19]

Certain art—high culture—is for the elite, other art—of lower order—is for lesser people. "High culture," that part of artistic creation destined to serve the needs of the elite, is defined as:

". . . (drawing) us into contact with the inexorable . . . into intimate contact with the very center of our souls . . . (requiring) sacrifice and concentration for our appreciation . . ."[20]

Now we have the battle lines drawn. The preceding statements, representative of a twisted view which denies the centrality of art to the human condition, to the unity of man, to the power of masterpieces of art from primitive man, to the uplifting and revered contribution of those who produced the spiritual, asks a government and a nation to believe that a hierarchy exists in music in direct relation to the economic and social situation of its people.

Carried to its logical extreme, high culture could never have been produced by our destitute friend Mozart, our poor Schubert, our Haydn dependent on the Esterhazys as was Beethoven on the Rasoumovskys, or Bach on the various Electors and church officials. Nor could they have been responsive to their own creations, for if the poor cannot respond to high culture then how might they even have hoped to produce it?

Among pages of contradictions and irrelevancies embodied in these two influential articles, the authors have set forth the framework of a new structure for art in our society without any supporting foundation.

What is needed in these extraordinary times is more than just a reply to this baseless position with dark political underpinnings. A suitable response must set forth a position on a credible hierarchy of musical discrimination (a definition of high culture) suited to the art of music and a position on cultural education appropriate to legitimate publics.

Yes, there is a hierarchy in music, but contrary to the writings of elitist critics, it is not based upon one genre of music opposed to another. It does not consider music for the elite, let us say the string quartet, "high" and music for the poor, perhaps the popular song, "low." A hierarchy may be said to exist only *within* each genre. The best Haydn, Schubert, Beethoven quartets are "high" as compared to a lesser effort of a Salieri. A classic song by Cole Porter or Jerome Kern is "high" compared to the efforts of some disco tune now number fifteen on the "charts." "High" band music would include works of Sousa and Gustav Holst; a cheap arrangement for winds of a Mozart symphony would rank rather "low." A Johann Strauss waltz is "high" compared to a minor effort of Chaminade. "My Lord, What a Morning" would rank quite above lesser known and *felt* spirituals.

The point is that, at their height, certain musical compositions have caused generations of people to react with awe, astonishment, fervor, passion, or just simple joy. Indeed, even particular interpretations of these works by major musical artists have stirred multitudes to peak emotional

states that have brought them closer to a fuller understanding of themselves and certainly closer to the "inexorable." "High" culture does not and should not compare these musical forms one to the other. Rather it appreciates the contribution of each to a time, place, or need. The Strauss waltz must be considered equal to the Haydn quartet given a set of circumstances. "Begin the Beguine" is as compelling as "Shepherd on the Rock" under a certain juxtaposition of conditions.

High culture is not separable from the audience which receives it except for factors of time, place, or need. Whether a person is rich or poor, educated or untutored, a musical work can have the same initial impact for the same reason, stemming from the human condition.

What separates audiences, therefore, has only to do with the degree of sophistication brought to the musical experience, something we can reasonably and truthfully call cultural education. Since it is vital to assume that an initial response to music may be heightened by the intervention of skill or knowledge, the role of cultural education is to provide those skills and, ultimately, some wisdom, or ability to generalize. It would be foolish to argue that knowing more about Mozart and his relationship to the classical style will not increase the listener's response to the G minor Symphony, but all that lies between one human being's delight in hearing this work and another's is *learning* and *acquisition of information* with which to arrive at the conclusion that the G minor Symphony is superior to a parallel effort of, let us say, Stamitz. In fact, the educated listener may also conclude that this symphony is greater than the thirteenth opus by the same composer.

As we view the receptivity of people to differing forms of music through their legitimate impact on their emotional and even psychological state, we are then also able to account for the mastery of certain Western musical forms and styles by oriental persons. Their ability to perform Western symphonic chamber music at an exceedingly high level is but a matter of education and training, since their fascination for the music, itself, can arise just as instantly and powerfully as that of their occidental counterparts. The nonsense that one's economic status in any way bears on receptivity to high culture is also immediately put to rest. Imagine the loss to our musical culture had the poor Eastern European or Russian Jewish children (Elman, Heifetz, and the like), or the poor young black women (Marian Anderson or Leontyne Price, as examples) been denied access to high culture. That thought, alone, is enough to cause incredulity that the concept could be advanced in the first place.

Finally, as to a musical "elite," it is within the power of the greatest number of people to aspire to, and achieve, elitism in the truest sense of

the word—that is, response with heightened emotions and perceptions to the widest array of musical forms.

We can, and do, educate for culture. We begin by arousing the intellectual curiosity and emotional response in all our children; we have *always* tried to do this. We continue by identifying those with particular abilities, leading them to more precise experiences, but we never overlook the majority who are quite capable of drawing into their lives the best that the many types and forms of music have to offer.

As a profession of musicians and music educators, ourselves, can we believe otherwise? Does our own experience not demonstrate, repeatedly, that education provides not only knowledge, but taste?

> It (education) creates the sensibility which is a compound of feeling and judgment—the depths of a man's sensibility.[21]

It seems to me that all of our professional existence must lead us to conclude that culture and society are inextricably bound, and that the role of education is to illuminate and clarify that connection. Cultural education, therefore, can, and must, provide for our society increasing numbers of musically literate and responsive people. Upon achieving this we will have created not only the means for ennobling our society but the ultimate answer to those who would lessen our ability to create a better life for us all.

FOOTNOTES

[1] Pater, Walter. *The Renaissance*. (New York: The World Publishing Company), 1961, pp. 27–28.

[2] Barzun, Jacques. *Critical Questions on Music and Letters Culture and Biography 1940–1980*. (Chicago, University of Chicago Press), 1982, p. 264.

[3] Edman, Irwin. *Arts and the Man*. (New York: W.W. Norton & Co.), 1939, p. 14.

[4] Barzun. *op cit.*, p. 260.

[5] Murphy, Judith and Ronald Gross. *The Role of the Arts in Meeting the Social and Educational Needs of the Disadvantaged*. (New York: Academy for Educational Development), 1967. Unpublished abstract of the Conference.

[6] Choate, Robert A., ed. *Documentary Report of the Tanglewood Symposium*. (Washington, D.C.: Music Educators National Conference), 1968.

[7] Arts, Education, and Americans Panel, American Council for the Arts in Education. *Coming to our Senses: The Significance of the Arts for American Education*. (New York: McGraw-Hill), 1977.

[8] Section 951, Title 20, United States Code. *The National Endowment for the Humanities and the National Endowment for the Arts*.

[9] Heatherly, Michael, ed. *Mandate for Leadership*. (Washington, D.C.: The Heritage Foundation), 1980, p. vii.

[10] Joyce, Michael S., "National Endowments for the Humanities and the Arts," *Ibid.*, p. 1040.

[11] *Ibid.*, p. 1049.
[12] *Ibid.*, p. 1051.
[13] *Ibid.*, p. 1052.
[14] *Ibid.*, p. 1049.
[15] *Ibid.*, p. 1053.
[16] *Ibid.*, p. 1055.
[17] *Ibid.*, p. 1056.
[18] Lipman, Samuel. "Contemporary Attitudes Toward High Culture," *Proceedings, General Education Seminar: Bridges and Boundaries in the Humanities, Arts, and Social Sciences.* (New York: Columbia University, Vol. 9), 1980–81. p. 117.
[19] *Ibid.*
[20] Cary, Joyce. *Art and Reality.* (Garden City, New York: Anchor Books), 1981, p. 55.
[21] *Ibid.*

THE PLACE OF ART IN A TECHNOLOGICAL SOCIETY

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In 1872, Friedrich Nietzsche, a young and still unknown professor of classical philology at the University of Basel, published a shocking book on ancient Greece. In the book, entitled *The Birth of Tragedy Out of the Spirit of Music*, Nietzsche challenged what was the canonical interpretation of the "Golden Age" of Greece (embraced by the likes of Winckelmann and Goethe) as a culture typified by its "noble simplicity" and "calm grandeur." This notion of rational, restrained harmony which Nietzsche identified as the "Apollonian" element in the Greek culture, was set alongside the "Dionysian" forces of instinct and unbridled emotion. The book triggered a radical re-evaluation of ancient Greek civilization. But in a self-critical preface added to *The Birth of Tragedy* some fourteen years later, Nietzsche claimed for his work a more revolutionary and far-reaching significance. "What I then got hold of," Nietzsche writes, was "something frightful and dangerous . . . a *new* problem." The book's real purpose was philosophical, not philological: to examine the problem of science in the context of art, "to look at science in the perspective of the artist."[1]

In this lecture I intend to raise again the enigmatic problem Nietzsche claimed to have revealed for the first time, and to suggest some reasons why even today the problem of seeing science in the context of art is of the utmost importance. My task involves posing two questions. First, why did Nietzsche consider the problem of science a *new* problem? Mathematics and geometry had, after all, already reached a high level of sophistication in 5th century B.C. Greece. And two millennia before Nietzsche, Plato thought he had settled what he called the "*old* quarrel between poetry and philosophy," which we shall see is in our own idiom the conflict between art and science. Even if we take the advent of mathematical physics in the 17th century as the genuine starting point of modern science, it still predates Nietzsche's work by over 200 years. What then did Nietzsche see in 1872 as a consequence of the new idea of science that had been unnoticed by his philosophical forebears? My second question, and the one that is surely bothering you now, is this: Why should artists, art educators, or anyone else who thinks about art in 1982, be concerned with the problem of science at all, even though it was a central problem for Nietzsche's investigation of Greek art? Let me respond briefly to the second question first. On that basis, I think it will become apparent how closely connected both questions actually are.

If we are going to examine the role of art in the formation or development of a culture, we need to attend not only to the nature and function of art in that society, but also the character of the culture itself. And if we think of culture, quite generally, as the values, beliefs, and behavioral norms shared by people living in the same environment, then I think it's fair to mark off our culture as one which is predominantly technologically oriented. I mean that, despite the complexity and pluralism of our society, all of us share an overriding interest in the effects of technology and its promise of mastery over our environing world. Regardless of how we feel about the scientific-technological achievements we read about every day, each of us is inevitably moved and affected by the desire to regulate and control the world around us. That motivation results in predictable and pervasive forms of behavior. We turn to technology whenever possible to solve our problems, whether mundane or consequential. Sometimes the problems may be as simple as avoiding boredom, and an industry of computer games is created, seemingly overnight. Other times the problems are monumental and pressing, like the need to replace a rapidly diminishing supply of fossil fuels which has precipitated the development of synthetic and nuclear energy sources; or the problems of famine and chronic disease, which have spawned the new science of genetic engineering. These are examples, that could be multiplied without limit, of how technology affects all of us daily. But what does it mean to say that our culture is itself technologically minded? In my view, what crucially marks off a technological society is an *instrumentalist* or *utilitarian view of knowledge and the natural world* that we seek to understand. Science is put to *use* by a technological society which sees scientific knowledge as supplying the optimal means to accomplish not only its ordinary tasks, but its ultimate goals as well. Nature is reduced to a warehouse of resources for human consumption, a "vast filling-station" according to Heidegger's apt metaphor. The point is that science and technology go hand in hand. We need the theoretical knowledge of science to tell us *why* things are as they are, in order to know *how*, in the most practical sense, to regulate or change them. The Manhattan Project and the "space race" after Sputnik are exemplary of the interdependence of scientific theory and technological know-how in our age. So, to talk about the place of art in a technological society requires that we come to grips with the overriding significance which science and technology claim in our lives. And to understand that claim requires some understanding of the origins of our scientific world-view, which, like the word "technology" itself, is a legacy of ancient Greece. "When we speak about the Greeks," Nietzsche remarked in this vein, "we involuntarily speak of today."

In what follows, I will speak generally about two decisive stages in the development of our thinking about science and art, and the relative merits

of their truth claims. The first stage corresponds roughly to the beginning of western science in the age of Plato. Plato, as you know, presented his philosophy in the form of dialogues in which his views are, for the most part, spoken by his teacher Socrates. So, following Nietzsche, I will identify this period—around the 5th century B.C.—as the advent of "scientific Socratism." The second stage is a bit harder to pin down. It begins with the astronomical theories of Copernicus and Kepler, and extends through the development of mathematical physics by Galileo and Newton. But the philosophical presuppositions and implications of the so-called "New Science" of the 17th century were not clearly articulated until the late 18th century work of Immanuel Kant. Kant's understanding of science undermined the pretensions of Plato's rationalism which saw human reason as an unlimited power capable of grasping the nature of the Good Life with a certitude comparable to its grasp of the Pythagorean Theorem. But Kant's critical philosophy gave rise, in turn, to a new scientific faith: the belief that scientific truth is entirely value-free, that science tells us how the world is, objectively and impartially, without regard to how it ought to be. This faith has remained built into the fabric of most contemporary thinking about science. For the most part, we still maintain that science is value-free inquiry, and for this reason, has privileged access to the truth about nature. I support Nietzsche's diagnosis of the problem of science, viz., that the Kantian arguments lead to conclusions diametrically opposed to the "myth" of value-free science. I depart from Nietzsche's views, however, when I turn, in the last part of the paper, to an evaluation of the significance of this problem for determining the place of art in our culture.

What are the basic tenets of scientific Socratism? First, there is the notion that all of nature can be made intelligible: that by means of rational inquiry, man can give a *comprehensive* account of why things are as they are. Spurred by advances in geometry during Plato's time, the Greeks developed an immense confidence in the capabilities of reason to unlock the mysteries of the cosmos. Geometry and arithmetic disclose truths which are absolutely certain and immune to change. In contrast, philosophers long before Plato had recognized that knowledge claims based on sense experience are infected by the relativity and mutability of perception. What seems hot to one man may appear cold to another, or to the same man at different times. A square building in the distance looks round; a straight oar in water appears bent. Judgments based on sensory appearances, they concluded, are inherently fallible. As long as we maintain, as every Greek did, that truth is universal and immutable, sense experience cannot yield true knowledge. In contrast, geometry and arithmetic provide examples of truths which meet those rigorous criteria; truths which, one could say, stand still. The eye of the mind, through the

faculty of reason, can apprehend a realm of universal and unchanging truths which no one can dispute. Indeed, such absolute, universal standards are presupposed even in our judgments about the relative world of appearances. We apply the Idea or Form of chair or triangle whenever we pick out particular instances of such things in the sensible world. To judge the similarity of, say, two sticks, we must invoke a standard of perfect equality. Plato accordingly posited a world of Forms—changeless, eternal archetypes—which are the cause of, and the perfect model for, every kind of thing in the ordinary world. The world of *true being* is to be distinguished from the world of *becoming*, with which we are all familiar. With this metaphysical distinction came another powerful innovation on Plato's part. Knowledge itself must be divided in a corresponding way, according to the kinds of objects we judge. For the higher or true knowledge of the Forms, Plato reserved the term *episteme*. This was true science, divorced from the notion of *techne*, which Plato used to refer to the knowledge one needs to perform a skill or craft. *Techne* was a matter of knowing how to do things. It denoted the skill of the carpenter, or the physician, whose goal is production; in the one case, making furniture, in the other, health. *Episteme* or true knowledge was contrasted with the applied sciences and productive arts. Its end was not production, but direct acquaintance with the supersensible Forms themselves, through the method of rational inquiry called *dialectic*. Theoretical science, which ultimately meant philosophy, gives the *reason why* things are as they are. The craftsman or technician, on the other hand, knows only *how* things are to be made and maintained. Furthermore, as long as one believes that knowledge of true being extends to all of nature, that supersensible Forms are presupposed by *all* of our judgments about things and events in the ordinary world, there must be knowledge of the good itself, of justice itself, of beauty, and so on. There must be a science of virtue, just as there is mathematics and physics. Plato, echoing the view of Socrates in this regard, held that no one knowingly does wrong. Man sins only from ignorance, that is, because he has not properly grasped the *reasons* for doing what is right. Virtuous action makes us truly happy, Plato argued, so our happiness would be assured if only we came to know the Forms of justice, temperance, and wisdom. This essential connection between knowledge and virtue constitutes the second basic tenet of scientific Socratism. The ultimate explicability of nature entails knowledge of the good just as it implies universal mathematical and physical laws. Knowledge is a panacea. The task of the Platonic man is to distinguish true knowledge (*episteme*) from mere opinion, appearance and error.

This notion of man's ascent via science (i.e., philosophy) from the ordinary world of appearances to the supersensible world of Forms helps clarify Plato's views about the arts as well. Recall that for Plato the word

techne connotes not only applied science, but the skills of the craftsman and the work of artists too. The fine arts, as we know them, were a kind of *techne,* designated by the term *poietike,* from which our word "poetry" derives. *Poietike* is the special art of making or producing which Plato characterized as *mimesis,* or imitation. Why is it that the artist produces only an imitation of reality? As already indicated, Plato conceived of the physical or sensible world itself as a kind of imitation, a copy of the true reality of the Forms. The fine arts, using the physical world as their model, therefore produce only copies of copies. When the carpenter produces a couch, in Plato's view, he must have at least a dim awareness of the Form of couch, a fact demonstrated by his technical ability to produce a functional object. The artist, however, the painter for example, produces only an image or phantom of the couch. The painter only holds a mirror up to nature. Moreover, his painting only imitates a single, perspectival view of the physical thing. Painting, Plato concludes in Book X of *The Republic,* is three removes from the truth. As such, it appeals only to the lower parts of the soul as evidenced by the often repeated story of the painter Zeuxis whose mimetic skills were able to trick pigeons into pecking at his painted grapes. Similarly, Plato argues, the poet is an imitator who mimics in words the actions and characters of men. In Plato's day, Homer and the other Greek poets were the primary authorities in matters of virtue and right action. But their teachings, according to Plato, could not have been based on knowledge at all, only opinion or dogma. After all, they could not have known true virtue since they portrayed the gods as if they were subject to the petty jealousies, bodily passions, and conceptual confusions of mere mortals. The stories of the poets are thus not only lies in the sense that they do not report actual events and conversations; worse yet, they pretend to imitate things that a true god or hero would never do or say.

The poets are then guilty of *metaphysical and moral* deception. For these reasons, Homer and the tragic poets are banished from Plato's ideal city-state. There is room for poetry in the education of the truly virtuous man, but only to instill confidence and perseverence in his quest for truth. But one should not construe Plato's fear of the moral dissipation which might follow from uncensored poetry as the symptom of Philistinism. Plato banned the tragic poets precisely because he recognized the power of their "music," that is, the way in which rhythm and harmony—whether in the form of poetry, drama, or oratory—could move men to feel and act. Music, and art in general, must either be in the service of truth or of deceptive fantasy. The arts must serve reason or appetite. The skilled artist was rightly seen by Plato as a potential menace to his utopian society, for he is capable of inducing false beliefs about reality and able to subvert reason by manipulating our passions.

In short, scientific Socratism was marked by what Nietzsche called

its "unshakable faith" in limitless reason, a reason not only capable of knowing being, but even correcting it.[2] Knowing the world was for Plato inextricably tied to making it better. The Good Life was defined by philosophy, which literally means the love of wisdom.

Two millennia passed before scientific Socratism finally gave way to the New Science, shaped by revolutionary theories in astronomy and physics. The metaphysical import of these new theories became evident when Kant brought the "Copernican Revolution" to philosophy. Copernicus had shown that by adopting the hypothesis that the earth moved around the sun, the laws of planetary motion could be rendered much simpler and more regular. Orbits could be conceived as more or less circular, and all the planets could be subject to *uniform, mathematically specifiable laws* of motion. The intricate patterns of epicycles required by the geocentric theory because of the retrograde motion of the planets seen by earth-bound observers proved, under the Copernican hypothesis, to be only apparent, not real. The precision, simplicity, and explanatory power of the New Science was achieved by conceiving of nature as a mathematical universe, a unified series of mechanical interactions. The claims of Scripture became progressively irrelevant to science, as did the Greek notion of purpose in nature. The universe could be intelligible without there being an omniscient creator. Efficient or mechanical causality could replace all the talk about teleology.

Kant saw in the new astronomy and physics a strategy which could be applied to metaphysics as well. Neither the scientist nor the philosopher can understand nature by taking the role of a pupil who listens to everything the teacher says. The researcher must instead become prosecutor, compelling the witness to answer questions he himself formulates.[3] To understand the universal validity of scientific knowledge, Kant insists, it is not enough to conjecture about how our concepts and laws conform to the world as it is in itself. We must instead suppose that the world we experience and the objects we come to know must conform to structures imposed by the mind. The nature we claim to know scientifically is not the world of things apart from our conceptualizations, but rather, the world we experience in virtue of them. If the world were wholly independent of our mental constructs, there would always be room for skeptical doubts about whether our scientific representations of reality actually correspond to things as they are apart from us. Whereas, by recognizing our role in organizing the world we know according to the *a priori* forms of space and time and categories like causality and substantial identity, scientific knowledge is secured and rendered fully intelligible. The truth of our science is no longer a matter of God's grace or human luck.

But Kant's way of legitimating the claims of science has a cost, of

which he was well aware. Once we view the world as something essentially structured according to our own cognitive maps, we must concede that science refers only to the world as we experience it, or in Kant's terms, only to the *phenomenal* world. As long as objects are shaped according to conceptual structures imposed by us, we can have in principle no knowledge of things in themselves. Scientific judgments are thus crucially limited in their scope. Things in themselves (or *noumena*) lie beyond the range of scientific understanding precisely because they lie outside the range of possible sensory intuition. The role of Kant's conceptual schemata might be compared to wearing colored spectacles, with one crucial proviso: they can't be removed. The human mind is constituted in such a way that the world we perceive *must* be a world of discrete substances with various properties, interacting causally in a unified spatio-temporal field.

The credibility of metaphysics had been damaged, Kant argues, by dogmatic extension of the categories of scientific understanding to objects which lie beyond any possible sensory experience, e.g., our ideas of God, the immortal soul, and free will. Misled by the power of mathematical reason and its demonstrable independence from sense experience, Plato and his followers believed that knowledge had no bounds. Kant likened Plato's notion of the ascent from sensible reality to the Forms to the thought of a dove, which, finding its flight limited only by the resistance of the air, imagines how much freer it would be in empty space.[4] Whereas scientific Socratism had promised that the powers of reason could unlock the mysteries of right conduct and of beauty by giving us access to the Forms themselves, Kant demonstrates the limits of scientific understanding by tying it to objects of possible sense experience. The pious Kant concludes, in perhaps the most famous line of the *Critique of Pure Reason:* "I have therefore found it necessary to deny *knowledge,* in order to make room for *faith.*" We could add that by limiting the sphere of scientific understanding, Kant made room also for ethics and aesthetics as independent domains of *rational* inquiry, governed by categories and standards different from those of science. This leads to the second fundamental feature of the Kantian view of science. The *phenomenal/noumenal* distinction serves not only to delimit theoretical knowledge and thus contradict the Platonic belief in the explicability of all of nature. It also marks off the realm of facts or descriptive, scientific judgments, from the realm of values, i.e., the normative judgments we make as moral agents and as beholders of aesthetic beauty. The impartial objectivity of scientific assertions has to be distinguished, in Kant's view, from the pro and con attitudes we have when we make ethical judgments or aesthetic judgments. For our purposes, it is important to recognize that there are two classes of assertion, the factual and the evaluative, such that it is

logically impossible to deduce evaluative conclusions from factual premises. One cannot infer "ought" from "is." We can maintain the claim to universal validity of our moral judgments even if, according to our normative criteria, there are *in fact* no truly moral agents. Similarly, the claim that a work of art is beautiful means that anyone could appreciate its beauty, even if, as a matter of fact, no one else does. The moral and aesthetic orders relate to ideals, to human values. Nature, on the other hand, as understood by science, has no moral quality. It is a perfectly tuned mechanism, free of value and subjective significance. Science tells us the way the world actually is; ethics, how it ought to be; aesthetics, how its very appearance should affect us.

But is the rigorous delimitation of scientific knowledge really compatible with the view that science is value-free, as Kant suggests? Nietzsche maintains that Kant's arguments lead to a very different conclusion. Once we abandon the Platonic idea of bringing our knowledge claims in line with an independently real world, we must see that there is no independent criterion for judging the truth of our representations of reality. Phenomenal reality is, in a crucial sense, a human construct, a human production, but, for the same reason, we must give up as unintelligible the idea of a world that exists *in itself*. Kant, he says, returned what Plato had taken from us, a "good will toward appearances." Moreover, once we concede to Kant that there are at least two ways to view the world—that is, through factual, scientific discourse, and through evaluative, normative discourse—why, we must ask, should we stop at two? Standards for ethical truth differ from standards for scientific truth, but aesthetic evaluations also have a logic of their own (even according to Kant's *Critique of Judgement*). Why should we not similarly grant to myth or religion or socialism or psychoanalysis, their own standards of truth? Contrary to his intentions, Kant's "Copernican Revolution," according to Nietzsche, unleashed the most powerful arguments for relativism and subjectivism. The anti-Kantian conclusion of these arguments is that there is no sense to talking about *the* world or *the* truth at all. The world is nothing but the multiplicity of ways we have of representing it.

From the same radically relativist perspective, Nietzsche attacks the Kantian thesis that science is value-free. Once we recognize the multiplicity of standards of truth, and see further that these standards may be incompatible with one another (take, for example, the controversy between evolutionists and creationists), isn't it the case that the notion of scientific objectivity shows itself to be one ideal among many? That is, science is now seen as based upon an ideology of its own, the veneration of the "impartial," the "publicly verifiable," "the demonstrable." But if there are other measures of "truth," other ways of knowing, Nietzsche

asks, why should the ideology of science be given privileged status with respect to the revelation of truth? Why should the values of science have an absolute claim on us? Why not a "will to untruth," Nietzsche asks? Even ignorance?[5] On Kantian grounds, Nietzsche insists we must give up the scientific rationalist's claim to privileged access to the truth. Truths may come in many guises. Indeed, scientific objectivity, in Nietzsche's view, disguises a more basic truth: that there is no meaningful notion of truth "in itself," or knowledge "in itself." We cannot escape our essentially anthropomorphic conceptions of truth. And if, as Nietzsche maintains, the truth of relativism or perspectivism demands that we view science as one ideology among many, and the quest for impartial, theoretical knowledge as just one kind of knowing, then art takes on a metaphysical significance. Art alone bears witness to the fact that the human will to represent and know reality is the will to construct *realities* which correspond to nothing at all, which have no outside support, ontologically or ethically. Nietzsche construes this will to representation as a will to illusion, but he adds: "Art treats illusion as illusion; therefore it does not wish to deceive; it is true." Art has the power to free us from the great metaphysical illusion of western culture, from Plato through Kant to our own day. That is, the notion that science gives us *the* truth. This illusion, Nietzsche says, is an instinct which accompanies all scientific reason, but it "leads science again and again to its limits at which it must turn into art."[6] Nietzsche accepts Kant's sense of the boundaries of science, but sees science bounded not by things themselves, but only by other forms of representation. This relativism revives the Platonic notion that knowledge is value-laden, but now a new kind of question emerges: What is the value of science? What is the value of its truth? These are the "dangerous" questions that one starts raising when the privileged status of science is called into question, and science is viewed from the perspective of art. Nietzsche saw in the Kantian interpretation of science reasons for reconceiving the relation between science and art and their claims to reveal the truth. His point however is not that, from the perspective of art, we have a right to denigrate the claims of science, as if to avenge two thousand years of scientific ill will toward art. But contrary to a view prevalent among contemporary philosophers, I don't think we capture Nietzsche's notion of the "new" problem of science if we settle into an easy relativism or pluralism. In my estimation, Nietzsche did not intend to invert the value system of scientific Socratism (witness his call in *The Birth of Tragedy* for an "artistic Socrates"); nor was he content to put science and art side by side as partners in some comprehensive, multifaceted inquiry into nature. Neither of these alternatives, so far as I can tell, would pose a "frightful and dangerous" problem. What Nietzsche got hold of was the fundamental conflict between scientific-technological

thinking and art; not their relative merits so much as their irreconcilable differences.

I suggested at the outset of this paper where I think we have to locate that ultimate conflict, when I characterized the technological society as one marked by its instrumentalist view of knowledge. From this perspective, one ordinarily hears about three functions art serves, all of which justify its place in a technological society without threatening that society in any way at all. Art might be understood as entertainment, as pleasure producing, and in that sense, might, in the best of all possible worlds, rank right alongside baseball as a national pastime. Or one might get more "serious" about the social role of art, and stress its therapeutic value. Art can be prized for its curative powers, the release from tensions and preoccupations of the workaday world; as a vehicle for venting or perhaps even purifying our emotions. Or, finally, one might construe art as a means of instruction, a way of tuning-up our perceptual or our cognitive faculties or even our political sensitivity. It seems to me undeniable that art has always been instrumental in these ways, and probably many others. But, as I indicated earlier, pluralism too easily swallows up art within an overarching utilitarian value system. There is always the risk that scientific know-how will eventually find "better" ways to achieve these ends. We must therefore distinguish, as Hegel urged, the question "What is the *aim* of art?" from "What is its *use*?" When we focus on the pleasurable, or therapeutic, or instructive value of art, we are asking what art accomplishes for us. We are fitting art into the utilitarian scheme of things. But if we attend to the distinguishing feature of art, what makes art a *unique* possibility, then there is no happy marriage between art and science, neither on the dictatorial terms of Plato, nor the egalitarian terms of the contemporary pluralist. Art and science are, in a sense, undeniably *parts* of our culture, since one can be engaged in science or art, but not both at the same time. But science and technology are committed to a value system which is antithetical to that which underlies artistic practice. Science and art are—to borrow a term from Merleau-Ponty—"*total parts*": two different ways of interrogating the world around us, whose methods and underlying ideals in the last analysis leave no room for one another.[7] Art's claim on us, and that which makes it unparalleled in our culture, stems from its *non-utilitarian* character. In its essence, art does not have any instrumental value at all. It is not useful for realizing ends outside the sphere of art itself. The mainspring as well as the aim of art, I am suggesting, is aesthetic contemplation. This is the truth behind the catch-phrase, "art for art's sake." This is why art appears to be so expendable in a technological culture.

The way in which aesthetic contemplation lets things be—whether

contemplation has as its object art work or natural kinds—is that which is most antithetical to a culture moved by its desire to master and regulate its environing world. Aesthetic contemplation apprehends works of art and works of nature as ends in themselves, to be sensuously explored and enjoyed without ulterior motive. In aesthetic contemplation, we perceive objects of art, and the world itself, without regard to the instrumental value of the objects or the act of contemplation. Aesthetic contemplation recognizes the *intrinsic* worth and the *autonomy* of the things it apprehends. Moreover, as Aristotle pointed out, contemplation is not a passive state. It is an *activity* which discloses new meanings, opens up new ways of seeing the world and other persons, enriches our understanding. But the creativity which is the offspring of aesthetic contemplation has no usefulness, except accidentally. It therefore has no price when measured in terms of the currency of a utilitarian value system. The power of "inspiration" which through the ages has been associated with art and aesthetic contemplation, is desired for its own sake, and its primary effect seems to be only to perpetuate itself.

If I am right about the essential connection between art and aesthetic contemplation, and the essentially different value systems which underlie art and science, we have reason to worry about the place of art in a technological society. Simply put, there may be *no* place at all in a technological society for genuine art and aesthetic contemplation. The conflict between science and art, which Nietzsche caught sight of for the first time *from the perspective of the artist,* has indeed assumed frightful and dangerous proportions in our time, now that technology has made it possible for us to alter and perhaps destroy human existence as we know it. Now, when truth has for so many come to mean *scientific* truth alone, it is time to rethink Nietzsche's words from a notebook written in 1888: "We have *art,*" he warns, "lest we *perish of the truth.*"

FOOTNOTES

[1] "Attempt at a Self-Criticism," *The Birth of Tragedy* (1886 edition) in *Basic Writings of Nietzsche,* translated and edited by Walter Kaufmann (New York: The Modern Library, 1968), pp. 18–19.

[2] *The Birth of Tragedy,* p. 95.

[3] *Critique of Pure Reason,* translated by Norman Kemp Smith (New York: St. Martin's Press, 1965), Bxiii.

[4] *Ibid.*, B9.

[5] *Beyond Good and Evil,* in *Basic Writings of Nietzsche,* p. 199.

[6] *The Birth of Tragedy,* pp. 95–96.

[7] My argument depends on the interdependence of science and technology which has become evident in modern times. To the extent that one (following Aristotle, for example) equates science with the *contemplation (theoria)* of truths about the world, the ideology of science converges with that of art, rather than that of technology.

ARTICULATION BETWEEN SECONDARY SCHOOLS AND HIGHER EDUCATION IN OHIO

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On Friday, August 6, 1982 the following letter to the editor appeared in *The News & Courier* in Charleston, South Carolina:

> The public schools of Charleston County must make a full and daily commitment to higher and higher academic standards. Those in responsible positions of educational leadership must initiate programs and methods to spur on our students to reach for or improve their academic potential.
>
> For this reason, I have placed on the August 9 school board agenda a proposal to require that a student in our high or middle schools must attain and hold a cumulative academic average of 75 in full credit courses before that student may participate in any school authorized extra-curricular activities.
>
> Extra-curricular activities such as football, basketball, glee club, band and the like are important and needed. I support them. Nevertheless, we must work before we may play. As taxpayers we pay extra for these added activities and our students should learn to understand them as being "reward opportunities" with secondary goals, rather than being the focus of their school years.
>
> A cumulative academic average of 75 is not difficult to attain. It requires simply that the student put forth slightly more than the minimum effort on the basics before he or she may participate in the extras. If the school board will pass this proposal, it will send a clear message to pupils that we honor and direct them to the work ethic as a preparation for their adult lives.[1]

Reading such a letter brings several questions to mind: what have we done wrong; what happened to everyone while we were carefully designing standards in higher education arts and preparing teachers to teach arts in the secondary schools; why are we always struggling with the words—"the basics," knowing that the "basics" do not include the arts. We have worked hard to make strong and articulate statements about the importance of the arts in the development of the whole person, but we seem to find minimum support for our position. In 1981, Maxine Greene began an article on "Aesthetic Literacy in General Education" as follows:

> In many schools and colleges today, the arts are dealt with as if they were of little social or pedagogical significance. And yet, in the culture at large, the arts are enjoying a remarkable apotheosis. People stand in long lines for tickets to the classical ballet. They crowd into museums to see

> masterpieces borrowed from the great European art centers; they gather in wonder before the paintings of Rothko and Rauschenberg, not to speak of Rembrandt, Cezanne and Monet. Virtuoso pianists and violinists are treated as popular heroes and heroines wherever they perform; orchestra conductors and chamber music players are attended to with curiosity and awe. There are audiences for an unprecedented range of theatrical productions: Greek tragedy may compete with a Pinter play or *Porgy and Bess* for attention, while popular works like *A Chorus Line* and *Sweeney Todd* continue to win applause. Theatergoers, operagoers, gallery habitues, film enthusiasts understand themselves to be pursuing a unique kind of pleasure as they seek out more and more experiences with the art forms that interest them the most. Certain ones are able to say that the encounters they are having are valuable because they provide moments of imaginatively enriched perception: they are hearing new sounds, seeing colors more vividly, discovering a fuller and more adequate experience of what it signifies to be human and to inhabit a multifaceted world.[2]

It is apparent that serious separations exist between fact and concept. Those of us in arts education are aware that we are facing serious problems with diminishing resources, serious questioning of our purpose in education at all levels, and radically changing career options for persons trained in the arts. Not all of it is negative, and there is good reason to take pride in our accomplishments over the past few decades. During the past eighteen months many of these issues emerged as real challenges to those of us in higher education arts in Ohio.

The scenario began with the formation of an Advisory Commission by the Ohio Board of Regents. The Commission was made up of fifteen of Ohio's leading authorities in public education—members of higher education administration, Parent Teachers Associations, faculty from English and mathematics disciplines, principals and superintendents, a member of the State Board of Education, a Regent, and the chairman was the president of a distinguished research center in Columbus. Many of the Commission members could be traced to groups and boards that deal with the arts in community and state settings. Their full title was the Advisory Commission on Articulation between Secondary Education and Ohio Colleges. The Commission was charged with the task of developing a college preparatory curriculum that would clearly reflect collegiate expectations for entering students and, when followed, would reduce the need for remedial coursework at the collegiate level. In Ohio's public colleges and universities, there are no admission standards beyond the high school diploma. The concerns of the Commission quickly focused on the issues of the costs of remedial English and mathematics and the need to make a strong statement about preparation for the collegiate level work. In fact the study of the Commission identified three major areas that became the strength of their report that was published in April, 1981. The three recommendations were: a college preparatory curriculum; teacher preservice

and inservice education; and communication within the educational community, as well as with students and their parents. Implementation strategies were written to complete the report.

I think it would be appropriate to describe the reasons for the deep concern of both secondary and higher education funding and administrative agencies. Dr. Colin Bull, Dean of the College of Mathematics and Physical Sciences at Ohio State University and a member of the Articulation Commission, is quoted as follows in a speech delivered to the Ohio State University Senate on March 13, 1982:

> Last October I was very pleased to have the opportunity to address the University Senate on one of the most important matters concerned with our long range future as the leading public University in Ohio. I described the changes that have occurred since 1965 in the demonstrated period of testing, in English. Let me remind you of those changes in mathematics for the new first quarter freshmen who enter the Columbus campus in Autumn Quarter—the best campus and the best quarter, judging by the math placement level of its new first quarter freshmen. In 1965 12% of the incoming class placed in Level 1, the highest math placement level, ready to go into College Calculus courses or better, and by 1979 with Freshmen who, on average, came from higher in the high school graduating class, that had decreased 6%. At the other end of the "preparedness spectrum," for Math Level 5 the percentage of our incoming class increased from 8% in 1965 to 28% in 1979. Level 5 represents mathematical proficiency at somewhere between 6th and 9th grade level. Providing the remedial math 100 course for the 3600 students who enrolled in it in 1980–81 cost our College about $350,000. Humanities spent a similar amount on its lowest level remedial English course. In the 1981–82 budget the Board of Regents did not include an instructional subsidy for these remedial courses.

Further, Dr. Bull writes:

> At this point I should say that at The Ohio State University, of the students who entered in Autumn Quarter 1976 with Math Placement Level 5, 50% never progressed beyond freshman year and only 10% have graduated. The interpretation we were making of the open admissions statute, and the lack of clear signals to the high schools has, for many of our freshmen, converted our open-door policy—consistent with our Land Grant-State University status—into a revolving door policy.

Clearly the Commission had reason to issue a strong statement. The final report from the Commission on Articulation issued nine recommendations, although for all intents and purposes, recommendation one has received the bulk of the attention:

> Recommendation I:
>
> The college preparatory curriculum should include 4 units of English and a minimum of 3 units of mathematics, one of which should be taken in the senior

year. It is also suggested that 3 units of social studies, 3 units of science and 3 units of foreign language complete the college preparatory curriculum.

Other recommendations identified language of "conditional/unconditional admission," urged the requirements of the recommendation, addressed teacher certification requirements, urged more content preparation in teacher education, suggested clear communication on requirements and other issues. It became clear that the primary attention was to be given to recommendation one.

Graduation from an Ohio secondary school requires completion of seventeen "units." The recommendation of sixteen units for a college preparatory degree became the first target. Since the state of Ohio requires a distribution of courses that includes physical education, health and other subjects not included in the Articulation Commission's report, schools raised a loud objection. Further, most schools could not comply with three years of a foreign language study. The vocationalists in agriculture and industrial arts condemned the report for its intent to destroy enrollments in their fields. The arts teachers said that such a requirement would greatly reduce enrollments in all arts classes. Issues of six and seven period days in the schools, problems of staffing, financing, and cries of interference in local school systems developed throughout the state. Superintendents and principals complained that they were not consulted, and higher education campuses received the report with a variety of responses. It was apparent that the report of the Articulation Commission had touched some very sensitive areas in public education.

What originated as a response to the high cost of providing remedial instruction in mathematics and English on the tax-supported campuses evolved into quite a different matter. Surely, the simple recommendation to the campuses to issue a statement of expectations for freshmen students could not be challenged.

At Ohio State University the response was quick and decisive. A Council of Deans meeting in May of 1981 resulted in a positive vote that the recommendation for admission standards be forwarded to our Board of Trustees for consideration. Be reminded that the state Board of Regents is not a governing body and it is the Board of Trustees that governs our campus. The Regents' primary function is to distribute funding on a formula base to each campus and to monitor the offering of degree programs. They cannot mandate admission standards—only enforce Ohio's open admissions policy. That open admissions policy was not in question.

The Board of Trustees at Ohio State University endorsed the recommendation and remanded the recommendation from the Articulation Commission to the Council on Academic Affairs and the University Senate for

action. What followed represents a fascinating challenge to what our campus is all about, and the Report quickly became the focus for a beautiful statement about how the arts fit into all of this. At the time discussion began, the arts were in a similar position as my opening story—that is, we were vital to the mission of the University, but somehow we were not in the core.

Dr. David Meeker, Director of the School of Music at OSU, was a part of the scenario that began in the Fall of 1981 and culminated on March 13, 1982. He can describe how we responded as a College of the Arts.

.....

A comprehensive university aligned with state government is always involved with a plethora of task forces, commissions, and legislative action in process at any given time. It is impossible to be aware of all that is happening at any given time, and this was true with the Articulation Report. One might have assumed that since the arts were not represented on the original commission that the decisions of the commission would not affect the arts. It became very clear in the fall of 1981 that this was not the case as the Ohio State University began reacting to the commissions' report.

The Board of Regents is to be commended for addressing the issue of articulation between secondary education and Ohio's public colleges. For many years secondary schools, colleges, and universities have been going separate ways, each indicating dissatisfaction with the preparation of students. I am certain this is true to those of us in the music profession. The kindergarten teacher must get great satisfaction out of only being able to blame the parents. For the first time, student preparation issues in the State of Ohio were being addressed on a broad base. The primary concern was focused on the preparation for college level subject matter.

As you have heard, the proposal by the Board of Regents Advisory Commission was that the college preparatory curriculum should include four units of English, three units of mathematics, one taken the senior year, three units of social studies, three units of science, and three units of foreign language. Those of us who expressed concern about the articulation report in Ohio, were not against raising the standards for admission to Ohio's universities. Our concern was that the arts were not considered in the statement that attempted to describe a preparatory balanced education. We addressed this issue to the chairman of the Advisory Commission, Dr. Sherwood Fawcett, President of the Battelle Foundation. His response was as follows: "The traditional college preparatory areas of sciences, social science, and foreign language, will prepare the high school student adequately to the arts." This is not at all unlike the "trickle-

down" theory of Reaganomics. Dr. Broekema indicated earlier that many of those appointed to the Advisory Commission were important members of local arts boards in our communities. Some of our strongest supporters outside the area of the arts on The Ohio State University campus really did not understand our position.

In the Fall of 1981, The Regents' recommendations were being discussed on the campus of The Ohio State University as being the only proposal that would be acceptable. The Council on Academic Affairs, an arm of the Office of the Provost, had appointed a subcommittee to address this issue and make recommendations back to the full Council. By this time, many of us in the arts were beseiged by teachers, supervisors, and public school administrators, indicating that should the Regents' recommendation be adopted, the college preparatory student would be forced to withdraw from the arts options at a significantly high percentage. This was primarily because time would not be available to schedule arts courses for these students. To those of us at the college and university level, this meant that students would be unable to develop those talents and skills necessary to major in the arts. All of this was based on the notion that artistic talent is nurtured over a long period of time with a great deal of the maturation coming during the teenage years. The Academic Affairs subcommittee brought back to the floor of that body a recommendation that the University adopt the Board of Regents articulation recommendation as written. Our constituency groups around the state were beginning to express the notion that The Ohio State University was going to be a major contributor to the demise of the arts in the public schools. While attending a board meeting at The Ohio Music Education Association I heard district president after district president stand and express concern to that body that The Ohio State University was going to be a determining factor in the future of music programs in the state secondary schools. We voiced our concerns before the Council on Academic Affairs. After heated discussion, the Council moved not to accept the subcommittee's recommendation, but agreed to recommend to the University Senate that only the four units of English, three units of math be required, and that three science, three social studies, and two foreign language units be strongly recommended. Many of us felt that this was a very weak statement for admission standards to The Ohio State University. After several heated meetings of the Coordinating Council of the Arts and Sciences Deans, of which Dr. Broekema is a representative, this body decided to present to the University Senate an alternative statement that was strong and that described a clear guide for a balanced preparatory general education. The alternative required four units of English, three units of math, two units of science, two units of social science, two units of foreign language, one unit of visual and/or performing arts, and one additional unit selected from any of the

above. Heated discussion centered around removing options for high school students, and why we felt that the visual or performing arts were important for admission. Finally, the recommendation of the Coordinating Council of Deans was passed overwhelmingly by the University Senate and accepted by the Board of Trustees on March 3, 1982. The Ohio State University by its action took great strides in assuring better preparation of future college students, and in addition, made a public statement concerning the breadth of this preparation as it relates to the quality of life. The inclusion of visual and/or performing arts as a requirement for college preparation should help us become a model for others. I feel we have, in fact, assisted several state colleges and universities in Ohio in changing their admission requirements for incoming freshmen.

Our admissions office randomly surveyed 236 applicants for the Fall freshman class of 1981 in relation to the requirements adopted by our Senate. Seventy percent (70%) of the incoming freshmen in that sample would have met the arts requirements for admission to The Ohio State University.

Several other issues have presented themselves for consideration. One year of social studies will give one unit of credit. One year of music may give one unit credit, but quite commonly gives one-half or one-quarter unit. We are in the process of recommending that it be either one unit, or two years of participation in the arts area. This will simplify the quarter and half credit concept presently at work in the Ohio schools. What courses will be acceptable? Mechanical drawing and drafting? These courses relate directly to basic design and to our Industrial Design program. The fabrication of metal and wood in a creative setting is not far removed from making a work of art out of clay. The only courses we have ruled out for certain are electricity and auto shop. We are presently in the process of making guidance counselors in the public schools partners in evaluating the college preparatory program as it relates to the requirements we have mentioned.

. . . .

Since the action on our campus last spring, we have felt a number of pressures, or challenges. Although it would appear that we now could sit back and accept some credit for accomplishing a strong statement about what we expect a high school student to accomplish before enrolling in our campus, quite the opposite is true. In fact, the immensity of the impact of our statement concerning pre-collegiate preparation is just now becoming clear. There are those immediate problems that Dr. Meeker has described. We are continuing to communicate actively with the high schools to explain in detail what each of our statements means. We have published

documents that outline courses that will meet our requirements in the visual and performing arts. Discussions about the meaning of a "unit," means to remove deficiencies, and clarifications of basic definitions will take time and discussion.

I believe we have created far more serious challenges for ourselves in the arts, and I would like to describe some of them briefly.

For the last two or three decades we have responded to larger numbers of students in elementary, high school, and collegiate programs in rather expected ways. We have offered more arts courses. Our emphasis, however, has been increasingly on the product of the arts with little attention paid to process. As a result we have paid attention more and more to those students who have had the talents to specialize and produce an art product—whether in the art studio or in a performance medium. To compensate for a need that was driven by the public we served—school administrators and parents—we designed certification programs that separated the disciplines very carefully and securely so that the arts education students had to choose whether they would develop in one or another art—seldom a combination. The thrust was to develop skills, disciplines, and talents to the highest possible degree. And we have been justifiably proud of the accomplishments of our students in the arts. We further compounded that need to achieve in one art form by establishing entrance requirements to our professionally oriented programs in higher education.

Along with the trends towards more highly specialized training in the high schools and certainly in arts disciplines in higher education, we continued to emphasize that the real goal of our programs was a job in the professional world—not in the areas of teaching at the elementary levels. Students who did go into teaching positions, however, carried the message that the real measure of success came from student works chosen for art shows, the marching band trophies, the first division award in contests, and the performers in theatre, dance, and music performances.

The result? We have developed a natural pipeline for students who want to develop a performance discipline as a diversion to another major academic interest, and we have hoped that the rest would attend performances and exhibitions. We emphasized product and the result was that the process that defines the arts as a creative act became submerged in the goal; and we neglected the development process that leads to that goal.

Sam Hope wrote this in May of 1982: "The goal of all education in the arts, no matter what the career directions of the individual, should be the development of individual understanding and literacy in the arts disciplines. The essential base of all education in the arts, whether for the

public or for the professional artist, is grounded in the study of the language and grammar of each art form since these are directly related to creation and performance/exhibition. Other studies in the arts are an important component in the development of artistic literacy which is defined as a basic understanding of artistic elements and structures and the interrelationship of these. There are distinctions between the kinds of efforts needed to train and educate professional artists and those needed to provide arts education to the general public. Although these may begin from the same base, they diverge more and more markedly as higher levels of study are undertaken."[3] It is my contention that we have followed one direction in arts education and neglected the other.

We are beginning to see an enlarging group of people writing about the need for a continuum in education that matches elementary and secondary education requirements with those of higher education. For the past twenty years those of us in the arts have created a mismatch in those requirements for the majority of students by placing our primary emphasis on professional preparation. As we begin to recognize that students wanting to go into higher education will require a more balanced education, one that includes the arts as a liberal arts experience, changes will have to appear. We will have to begin accepting the fact that the arts are a matter of public domain when it comes to the development of discriminating people making choices of quality in visual and aural experiences, and learning that the arts are developmental and enriching. As long as the arts remain only a special interest subject for a minority of students, we in arts education will continue in a precarious position. The continuing question must be raised with those of us in higher education arts, "are the arts a part of the liberal arts?" George A. Drake, President of Grinnell College, said recently, "The spirit of the liberal arts is to use its subject matter as raw material for thought and communication as well as for its intrinsic value."[4] More specifically relating to the subject of the arts as a liberal art Jacques Barzun wrote, "Mathematics and 'music' were Plato's requirements for the training of the mind. *Mathema* was the word for *learning* and music meant everything not comprised in the science of figures or numbers, which is to say, the subject matter called in Roman times *litteras humaniares* and in the Renaissance simply 'the humanities.'"[5] The meaning is clear. I feel we have a clear mandate to make changes in all of our curricula. We must look seriously at the preparation curriculum of arts teachers to determine how we can assist in establishing a more balanced offering in the arts.

We have all heard statements that the arts are not "in the core." They are good electives, and they are enriching to all high school programs. But the reality lies in the fact that we are caught in a supply and demand cycle. It is very clear in Ohio that the eighties will be a time of basic staffing

changes. As the number of students diminishes, there will be a need for reassignment of existing teachers into different areas of teaching. As the demand for teachers changes, we are caught in an issue of preparations and certification requirements. Our current certification requirements in the arts make it impossible to reassign anyone. We have fought for twenty years to establish precise specialization certificates, and I was one of those who encouraged the elimination of minors in degree programs for music educators. I am convinced that all of us in arts education will need to address quickly issues of dual certification in the arts, combined arts certificates, and combined arts and other subject certification. For those teachers in the schools, inservice and retraining opportunities through higher education institutions could help our single track people to keep their jobs.

We cannot lose the ground we have gained in establishing excellent programs in art and music in the schools, but we must find ways to add to arts instruction in ways that put us squarely into current discussions. In 1979–80, 4% of the teachers in elementary and secondary schools taught music, or 33,600 in elementary and 43,200 in secondary schools. How many of those teachers are prepared to defend music as a liberal arts study? How many could point more easily to music as an essential activity and a means to develop a discipline and skill for the purposes of performance? This is not a fault, but I contend that our emphasis on the discipline of the arts has left us in a very uncomfortable position with our colleagues in the liberal arts.

We need to be convincing when we say there is value in the arts as defined under the liberal arts. We must be positive about what that is in arts courses and arts content.

There are challenges ahead. We need to initiate a great deal of discussion with education deans and faculty about our total mission in arts education. We need to develop statements that define the arts in a broad context as well as the narrow context of our past successes. We need to describe the reason for our strong emphasis on the arts as a track for professional training, and we need not give an excuse for that. But if we are to succeed in giving meaning to the fact that an Ohio State University believes that a unit of visual or performing arts is essential to a balanced education, then our statements must be strong and convincing.

We need to develop an involvement with school and district leaders who will be recommending the certification changes for the teachers of the future. We need to speak to our state departments of education about minimum standards for the high schools and for the certification needs with the arts as a liberal arts statement.

We think we have accomplished a good deal on our campus, and we know our statement of admission standards has had an impact throughout the state of Ohio, but there is much to be done. We hope our experiences will be of value to others who are facing similar actions and issues.

FOOTNOTES

[1] John Graham Altman, Chairman, Charleston County School Board. Letter to the editor, *The News & Courier,* August 6, 1982, Charleston, South Carolina.

[2] Maxine Greene. "Aesthetic Literacy in General Education," *Philosophy and Education,* Part I, 1981, 80th Yearbook of NSSE, Chapter VI, page 115.

[3] Sam Hope, unpublished working draft, May 28, 1982.

[4] George A. Drake, Response 4, *The New Liberal Arts,* An Occasional Paper from the Alfred P. Sloan Foundation, New York, NY, page 33.

[5] Jacques Barzun, Response 6, *The New Liberal Arts,* An Occasional Paper from the Alfred P. Sloan Foundation, New York, NY, page 39.

REPORT OF THE RECORDER

MAUREEN A. CARR
The Pennsylvania State University

SESSION I

Presenters: George H. Lewis
Nancy Wellman
Jerrold Ross

William Thomson (University of Southern California), Chairman, provided an overview of Music in Higher Education and Music in Society, before introducing papers on "Cultural Promotion" and "Cultural Education."

Seminar groups raised questions as to the relationship between quality and success, and the means of sensitizing an audience to quality. Discussion focused on strategies for increasing the number of skilled listeners, and the possible role that NASM could have in educating the public. It was suggested, for example, that NASM conduct a study of alternate modes of instruction to help us reach potentially excellent students, who might have learned popular music through the aural tradition, rather than through common practice notation.

Consideration was also given to the problems associated with presenting the arts, and the manner in which NASM could assist member institutions in bringing good music to society, to counteract "the passive listening" that is encouraged by our culture.

SESSION II

Presenter: David Blinder

The topic of the second session, "Cultural Formation and the Arts as Transmitters of Meaning," led one seminar group to discuss an aesthetic approach based on musical cultures of the world. Musicians should be concerned about a "world cultural perspective" as a means for developing an openness for new music of all cultures. An NASM study of curricula might suggest dramatic recommendations that would move us to a greater "world view" of the "musical art form." Thus, musical knowledge would be expanded beyond Western European tradition.

As a reaction against philosophies which isolate art from the rest of life, other approaches were mentioned—among them "art as an insight into self," "art for life's sake" rather than "art for art's sake."

SESSION III

Presenters: Andrew Broekema
David Meeker

The final session, "Are the Arts Still in the Liberal Arts?" inspired discussion about the centrality of Music and Art to human existence. However, Music and Art are thought of as entertainment by most people, and thus become non-essential. It was felt that NASM ought to take a stand that arts be recognized as part of the core curriculum in schools, and establish specific requirements or guidelines for matriculation into the college or university.

With the increased emphasis on Music in General Studies, a special place should emerge within NASM for small colleges in the liberal arts tradition, even if programs for majors are phased out. An expanded curriculum in general studies will require the re-training of some faculty, and the establishment of a suitable reward system for those who develop innovative courses for non-majors as well as for majors.

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TECHNOLOGY AND THE MUSIC UNIT

PERSONNEL

Chairman: Donald Byo, Youngstown State University.
Associate Chairmen: Robert Blocker, University of North Carolina at Greensboro; Thomas Carpenter, State University College, Fredonia; Larry Edwards, Grand Valley State Colleges; James McKinney, Southwestern Baptist Theological Seminary; John Smith, Detroit Community Music School.
Recorder: Franz Roehmann, University of Colorado at Denver.
Associate Recorders: Wayne Hobbs, Western Kentucky University; David Robbins, Pacific Lutheran University; Alan Stanek, Idaho State University; Gary Thomas, Kearney State College; Jerry Warren, Belmont College.
Bibliographer: Russ Schultz, Shelby State Community College.
Presenters: John Giancola, New York State Council on the Arts; Emanuel Rubin, Ball State University; Donald Bitzer, University of Illinois.

INTRODUCTION

Technology has become an integral part of contemporary life. From life-saving medical advances to home video games, technological advances have clearly affected the way we live, work, and play. Institutions educating professional musicians have many connections with technology. Some have used computers to assist in the instruction of theory, sightsinging, and eartraining, and most have begun to explore how modern technology can be used in management.

This topic area provided member institutions with a forum to discuss in detail the broad implications of technology, with special emphasis on what costs the technological advance might incur in the future.

RATIONALE

Since technology is so much a part of contemporary life, there is a periodic need for the sharing of information concerning technological advancements. The development of new equipment for the distribution, codification, and analysis of information has changed the methods by which tasks are accomplished. Therefore, it seems appropriate at this time

to engage in a broad discussion of technology, focusing on both "state of the art" and future applications to the work of the music unit.

OBJECTIVES

The primary objective of this topic area was to provide an overview of the new technology, with an emphasis on developing specific recommendations and concepts useful to the music unit. In considering these issues, the focus was on generic issues rather than on the practice of specific institutions. Practical suggestions for the use of technology in the music unit were encouraged.

MEETING ORGANIZATION

Technology and the Music Unit was divided into three working sessions. Each session began with a presentation to all participants in the topic area. Following this, the group was divided into seminar groups for the purpose of discussing the topic just presented. Following seminar group discussions, the entire group reconvened for summaries of discussions in the respective seminar groups.

MEDIA TECHNOLOGY

JOHN GIANCOLA
New York State Council on the Arts

INTRODUCTION: APPROACHING TECHNOLOGY

It has been stated that in the year 2000, all of the world's goods will be produced by 3% of the world's population. When video artist Nam June Paik told me about this prognostication, I asked him what he thought the other 97% of the population would be doing. He said, "The other 97% will criticize the way things are produced."

We are accustomed, in our times, to technological predictions that boggle the mind and stagger the imagination. These predictions can lead to feelings of awe and the notion that our technological future is an unapproachable topic.

Futurists often paint a picture of a society so different from our own that it is difficult to relate what they say to who we are.

During the Industrial Revolution people labeled new developments with old concepts. The locomotive was called "The Iron Horse" and the automobile, "The Horseless Carriage." Sociologists like to call this phenomenon culture-lag. What it means to me is that people need to understand the future in terms of the past and present.

As you approach the subject of media technology for education, I offer three recommendations in plain old present day English:

(1) There needs to be better definition about the goals of education.

(2) Solid research must be conducted on developments in technology and this includes some understanding of the market point of view.

(3) Educators should approach technological development with enthusiasm, but also with an air of common sense and restraint. It is better to think that we can't do everything and make some hard choices about what we do want to do, and then do it well.

Although the future is coming in faster, there is still time for research, analysis and fact-finding. Apart from technology, it is important to evolve a sense of technological applications out of existing goals. Research and analysis will suggest new goals as well.

My field used to be television; now it is telecommunications. I'm going to tell you a bit about the history of broadcast TV and how and why it is becoming cable TV and refer briefly to public television and radio. I will suggest that satellite, videodisc and small format video production

might be of interest to you; and then make some predictions about the future of TV in our society.

CABLE TV AND SEGMENTING THE AMERICAN TELEVISION MARKET

Most of what is going on in cable television has to do with entertainment and not with education. The term "segmenting the television market" came into being to describe a basic change in the economics and creation of television for the mass audience. Segmentation of the market means that where the market belonged to the few, it will now belong to the many. It also means that where millions of people watched a few shows, those same people will now watch many shows. This change was made possible by the advent of cable television, which can deliver more channels to the home.

Up until recently, most of what we think of as prime time television was created by the three television networks and to some extent the fourth network which is public television. Actual production of the programs, be they film or videotape, took place on the West Coast utilizing the vast capacity for production created by the movie studios. Creative control, advertising sales, and actual transmission was based in New York. This necessitated the movement of the completed programs by air freight to the East Coast for integration of commercial messages and eventual transmission.

Afternoon television, which produced the highest profit margins, was made in both locations; soap operas with their low overhead and modest studio requirements were largely produced in New York, as were the news and news-related cultural programming.

Transmission was accomplished on an East to West route, through use of AT&T land lines into TV stations. The stations then used the airwaves to reach roof antennas.

Cable television was invented in the early fifties to solve the problem of those communities that were outside the transmission zone of TV stations due to obstacles such as mountains that blocked the signal. They were able to receive airwave transmission only by placing a large antenna in a prominent place and running a sturdy cable into town. This cable carried the signal to a central location and from there, out to each home by separate cables. Because the placement of the antenna and cables was a capital investment, residents were charged for reception of programming.

Although this sturdy cable had the technological capacity to carry

many TV channels into the homes, only one or two were being transmitted at that time. Although three networks were transmitting, many cities had only two local television stations which meant that one channel often carried the programs of two networks by choosing the best of each.

So cable television has long had multi-channel capacity but because there was a finite amount of programming transmitted this capacity for carrying 20 or 30 channels into the home lay unused for a few decades.

Television's technological development was swift. Since the band width of television allows for 13 VHF channels, independent TV stations grew up in larger cities unaffiliated with the TV networks. By the late fifties, public television had constructed a network of its own and conversion to color television was imminent. By 1960, recording of television became possible due to the invention of videotape. In the late sixties, color television had been successfully marketed, satellites were in space and could transmit television, and the Japanese had begun to successfully sell small format television equipment—opening the domain of TV production to the many instead of the few.

The demands of color television for excellent reception made the marketing of cable television in urban environments a reasonable venture. Cable television provided the clearest possible picture. The reception of 20–30 channels also offered an interesting potential, although again there was little programming to fill them at that time.

Several hundred cable operators sprung up in towns already served by TV stations, the difference being that each locale had some channel space all to itself, which led among other things to a modest public access TV movement. The geographic area served by a cable TV operator is much smaller than that served by a television station.

In spite of the vast social potential of local cable TV, cable TV did not become economically viable until the new cable networks came into being. Using the satellite to reach receivers at the local cable company, Time-Life launched Home Box Office, a commercial-free movie channel that is subscribed to at a monthly rate. This began the cable boom and the first real market innovation in television.

Home Box Office, or HBO, is a successful venture and has demonstrated that television consumption in the U.S. can become more segmented. By "segmented" it is meant that the market as a domain of the networks and local broadcasters has been challenged, and investors were encouraged to support other avenues of television production and distribution. At this point the potential for cable to supply many channels became a serious marketing concern.

It is now generally considered that cable television is a growth market. The arena is largely de-regulated and the new program offerings tend to follow pre-established success formulas. While the provision of public access channels is still a matter of state or municipal requirement, it is not regulated on a federal level. Given a free hand, cable shows positive economic indications in spite of the general economic sluggishness.

For example, all municipalities in New York State are being wired or have awarded a cable franchise with the exception of Queens, the Bronx, Brooklyn, and Staten Island. The channel capacity for the borough of Queens is expected to be 125. The statewide average will be 55 channels. Forty percent of the statewide audience may now view television via cable.

The advertising industry is well-appraised of the situation and is prepared for a shift in viewing patterns. An impressive list of corporations have diversified into media production in anticipation of channel capacity and the three television networks have begun cable channel programming that is acceptably different in nature from that which they currently offer to their affiliates. (It is important to remember that ABC cable is frequently shown in the same market as ABC network, so some thought must be given to a profitable, yet diversified, offering.) Channels are slowly beginning to fill by being advertiser-based or subscription-based. ABC Arts is advertiser-based so it comes with basic cable. HBO is subscriber-based so the cable company bills for it at an extra monthly charge.

Segmentation of the viewing market has leapt from cable TV into the realm of home recorders, videodisc players, and video games. Home computers hooked up to TV's further segment the viewers' television use. Direct satellite to home transmission has received government clearance and a receiver dish will sell for $1200.

These are the principal competitors for the viewer's time: home computers, basic cable (for a monthly fee), pay cable (for twice the monthly fee), tiered pay cable (which has add-on fees per service), interactive cable (which has the consumer pay per viewing), video home recording and playback, videodiscs, video games, and direct satellite-to-home broadcast.

In this arena basic broadcast TV is still the economic champ, pay TV is gaining, basic cable without pay is gaining, video games are doing very well, as are home computers, videodisc is not doing well and direct satellite-to-home is clearly a thing of the future. Home recording is holding its own. Videodisc and home recorder/playback are further complicated by the fact that they are being marketed in two distinct technological formats which are incompatible.

Arts channels are operating at a deficit on basic cable. They are advertiser-based. The money they pay to acquire arts programming is generally considered low. Magazine and how-to formats on cable are holding their own.

Through all these developments the real diversity of programming is slim. What is happening is that more programming time is being given to areas which have always appeared on TV but in less volume. There is simply more of everything. More how-to's, more arts, more news, more movies, and more sports.

All public sector initiatives in the area of cable TV, be they local access or serious instructional programming, have to reckon with a maelstrom of commercial entertainment developments. This activity is a long way from settling down, but I think it's fair to say that diversity in programming through multi-channel television is, at present, largely an entertainment reality. In the arena of cable TV, the concerns of serious educators would have to be worked out and communicated in an intense atmosphere of market development.

It is for this reason that I believe that multiple channel television is not an area for serious educational concern at this time. Investment patterns are becoming more established and programming ideas are developing and being produced in anticipation of more channel space. This activity could well go on for another decade as commercial television re-invents itself.

The videodisc and the home recorders hold some commercial potential for educators because the public will be able to purchase a vast array of video materials. The problem encountered here is that no one is sure about which standard will be most prolific. The home recorders come in two non-compatible formats, Beta and VHS, and the disc comes in two non-compatible formats, laser tracking and diamond stylus playback; mass production for these formats is being held back until one format shows itself to be more popular.

Although I am not an expert in the field of music education, I think it safe to say that the rise of entertainment television in the fifties and sixties was not an area of great concern to music educators. The segmentation of the television market into multi-channel viewing will also *not* be an area of great concern for music educators. If anything, it will be, and indeed already is, a concern of sociologists as public viewing goes from a universal to a more choice-oriented pattern.

However, nothing is black or white. Changes always hold possibilities and if there are any among you who have strong ideas concerning the multiple channel television reality, I will be happy to discuss them with you, and indicate areas which remain the most open as possibilities.

PUBLIC TELEVISION AND PUBLIC RADIO

The future of public television is uncertain. In terms of costs, it has always been an underfunded experiment. As a late-comer to broadcasting, it has had to compete with commercial television for its viewers. There have been success stories, such as the collaboration with the Children's Television Workshop. "Sesame Street" remains a great credit to broadcasting and an excellent reflection on our society. Series such as "Nova" and "Nature" have proven to be exceptionally fine programming. Still there have been problems. Low budgets have increased the dependency on foreign product which was obtainable at a low cost.

The original content of public television is dependent on government support and a system of grants and creative collaborations. Grant-giving is in an unpredictable state and government support of public television is not increasing in real dollars.

Public television has been a conscientious presenter of great music, but somehow the very use of the medium for great music seems to be open to question, and the music-loving audience tends to consider radio the more serious music presentation medium. It seems to me that radio is still an area of great importance to the music world, as is the recording industry.

National Public Radio remains a force in the presentation of great music. I was quite pleased when I first became aware of the audience that great musical events can attract, when broadcast nationally on radio. This is an encouraging reality and one that I believe should receive more attention from the music world in general.

Most music lovers would agree that the presentation of classical music on the radio has a good deal of room for improvement. This is a problem to be solved. It is logical to assume that the solution could be partly forthcoming from music educators. It might mean greater leeway in the curriculum for students to embrace radio as a legitimate concern of music education. How could classical music on radio be programmed to be less museum-like and more like a living art form?

Also, radio, like cinema, can become a more interesting art form in the wake of television. Theoretically, television has absorbed most of the mass marketing concerns of the media leaving radio, like cinema, freer to explore. It seems natural to me that the superb technologies of music recording and stereo radio transmissions are areas that are very much the domain of music educators.

Turning back to television, I'd like to discuss in more detail the satellite, videodisc, and videocassette because these three telecommuni-

cations formats can help you to realize that all of your schools constitute a network for video-exchange—that you are a community with common interests.

THE VIDEODISC, THE SATELLITE, AND THE VIDEOCASSETTE

The Interactive Videodisc Machine

The videodisc holds much promise for educators. As an invention it really is something new under the sun. It is available in two major formats. The format that I refer to specifically plays recorded video, film, or still photograph material on a lightweight magnesium disc. The disc is played on a turntable much like that on which a phonograph record is played. However, the disc is scanned by a beam of light. This type of videodisc playback system is called the laser tracking system. It is currently being marketed to the consumer for use with home television sets. The discs being sold are feature films and a variety of how-to instructional materials. The disc itself has full stereo capability.

More interesting to your needs, however, is a slightly expanded version of this which is called the interactive videodisc machine.

The interactive videodisc machine sells for about $2500 and is intended for institutional use. The playback machine contains a three chip microprocessing computer and comes with a remote control that allows the viewer to respond directly to multiple choice questions posed by the disc program. I will briefly describe how this works.

You are all familiar with the fact that film material may be viewed frame by frame. This fact is also true for videotape. Videotape also has frames—30 frames per second. The interactive disc machine can show you motion visuals or it can show you still frame material one frame at a time. The disc itself holds one hour of play time in all. One hour of video contains over 108,000 still frames.

Having this capacity, it can show a still representation of 108,000 Impressionist paintings on a single one hour videodisc. That is almost all of the Impressionist paintings currently on exhibition in this country.

Now, what is interesting is that the mini-computer makes it possible for the machine to switch from motion visuals to still frame visuals automatically by its own pre-programming. That means that one videodisc can contain much more than one hour of viewing time.

There are 54,000 possible frames on each side of the disc and the laser tracking system can retrieve any of those frames directly without any experience of rewind or fast forward. When the disc is on the machine the laser hovers over all 54,000 frames. The disc can pose a question to

theviewer at any point in the viewing. The viewer may choose up to nine possible answers. The answer chosen will instruct the machine as to its next move. If a question was posed to you at frame 4100 and your answer indicated that you did not understand the material contained in previous frames, the machine will simply replay the previous frames for you before proceeding onward. The machine will not indicate that you were correct or incorrect—and you will experience no time lag should the machine have to go back into prior material. If your answer implies that you basically missed only 20 seconds of data, the machine will retrieve that particular 20 seconds and no more. The educational assumption is that if you did not internalize a fact, that fact may be replayed without suggesting that you are in any way failing to understand.

When General Motors introduced the Chevrolet Citation it placed 2000 such interactive disc machines in the service departments of Chevrolet dealers. The disc program, or software as it is called, was an instructional manual for servicing this new type of car. The number of multiple choice answers was limited to four. Questions were posed by the machine at certain junctures and the answers given by mechanics using the remote control gave the mini-computer instruction to either review selectively before proceeding or to simply proceed. In either case, there is instantaneous continuity of picture and sound with no sense of rewinding. When using this machine I was powerfully influenced by its potential. There were no wrong answers, only a constant retrieval of those points which I had somehow missed. Because the machine carefully selected for replay the points that I had missed, I rarely felt that anything was being repeated.

The means for producing material for videodisc are at your disposal. Low cost production techniques make video production inexpensive; the largest expense involves transferring your visual instruction material to the disc master. Creating the master is the most costly item but, as in the record industry, copies are easily duplicated in volume from that master.

Using the new lingo of telecommunications, each community that has mutual interests is now a potential network. The schools of music in this country constitute a network.

A pilot experiment which places the interactive videodisc machines gives a single school or group of schools the opportunity to produce an interactive disc for distribution to other schools which have the players. It is a de-centralized network with no hierarchy. The educational dialogue is enhanced by exchange of originally produced materials.

This point becomes extremely important when discussing the potential of interactive disc, video cassette, or satellite.

Simply stated, you can all be interconnected in the new world of telecommunications and good ideas can originate where they may. The ideas may be utilized by whichever schools find them worthwhile or applicable.

The assumption is that you are all not the same and have information to share. The interactive videodisc, the videocassette, and the satellite could provide you with sophisticated methods for being a network—methods that are more cost effective in the long run than the conference format.

Satellite

Any discussion of satellite communications must be preceded by a definition of two terms—uplink and downlink. An uplink is an earth station which transmits to a satellite and a downlink is an earth station which receives a signal from a satellite.

The satellite teleconference and microwave link are largely undeveloped communication tools for educators. The Museum of Modern Art in New York has recently constructed a large apartment tower as part of its expansion. Among the plans under discussion is a microwave receiver/transmitter for the roof of that tower. The Museum of Modern Art in New York and The Hermitage Museum in Leningrad could fairly easily have teleconferencing capability. The microwave transmission would be used to reach an uplink station to a satellite. That is a dramatic illustration, but one intended to demonstrate the possibilities of networks built on mutual interests.

In my description at the beginning of this speech I explained the transmission of early network television over AT&T land lines. This type of technology lent itself to a centralized medium. The satellite, stationed 23,000 miles over the continental United States, permits a change in that orientation. An uplink to a satellite may exist anywhere in the country—the information sent up is viewable anywhere in the country. Live or pre-recorded video may be transmitted to an uplink by wire, by microwave, or carried there in person. It then goes from the uplink to the satellite and back down to the receivers which are the downlinks. It must then be carried from the downlink to your television by microwave, wire, or over the air.

In order for you to participate in this phenomenon there must also be a space on the satellite for your particular transmission—that space is called transponder space.

If you are interested in exploring this kind of communication among yourselves, then your initial research should center on locating all existing

uplinks and downlinks and determining their geographic proximities to your institutions. Transponder time on the satellites is in demand and that must be carefully researched; time-sharing is very feasible and some speculators rent transponder time expressly for those who wish to lease small amounts of time for specific purposes. The remaining problem to be solved then is the method used to reach the uplink itself with your live event or pre-recorded transmission.

It is also worth noting that many institutional communication needs can be served with microwave land connections alone. Your research should include a cost comparison between building microwave towers and renting satellite time. You may find that your needs are well served by microwave transmission. The Catholic Church has programmed television to its own schools in this fashion for many years.

Now all of this technology is well and good, but its true value has to do with the degree to which visual communication among yourselves is, or is not, a priority. I am reminded of a statement allegedly made at the time of early long distance telephones. When it first became possible to speak long distance between New England and the Southwest, one excited citizen remarked, "Can you imagine, the people of Maine can talk to the people of Texas," to which the retort came, "Yes, but do the people of Maine have anything to say to the people of Texas?" To restate my opening remarks—this possibility really hinges on a thoughtful assessment of your own educational goals and how these technological possibilities can help you realize those goals or create new and equally important goals.

Videocassette Production

Producing and distributing in videocassette is the least costly and most accessible of the three motifs being discussed at this point. The half-inch Beta and VHS videocassettes are replacing the 3/4" videocassette, although the latter has a slightly better quality.

Communicating by mailing videocassettes is a fairly inexpensive reality now. Simple color cameras and recorders cost less than $2000, and learning production techniques with this equipment is fairly easy. A surprisingly sophisticated Betamax editing system is now available for under $7000. So for $10,000 you can be in the business of working video production and tape exchange into your everyday educational concerns.

There is one important distinction to be made here. These inexpensive formats are very suitable to closed circuit viewing and some cable transmission. If you wish to broadcast your tapes it is still advisable to work in the more expensive 3/4" video formats. Broadcast TV is stan-

dardizing around the use of 1" quite nicely. You can produce in 3/4" tape with a $60,000 to $80,000 financial commitment. The ½" Beta and VHS cassettes have more development in store. They too will transfer to 1" tape, but not without some additional electronic enhancement. In a few years, the manufacturers are projecting a high speed ½" cassette format which will be superior in every way to the current ½" Beta and VHS format in that it will be of broadcast quality. This could be a development well worth waiting for and is certainly an area worthy of research.

In closing this section on tools which are now at your disposal, let me mention also that the manufacturers of video equipment have demonstrated a willingness to work with special interest groups on new kinds of equipment. Francis Ford Coppola, George Lucas, and Steven Spielberg of Hollywood have been successful in presenting special needs to the video industry for the technological development of the film industry. Sony is about to introduce a high resolution video which may be projected in cinemas. It offers the same clarity as film. A satellite transmission to a receiver on the roof of a cinema which uses video projection could do away with film projection altogether. George Lucas is very interested in the videodisc but wishes it to have erase and re-record capability as tape does. He has enlisted the cooperation of a Japanese manufacturer in attempting such a development.

You may find as a special interest group that you have technological needs which manufacturers are willing to address.

In the first part of this speech I have tried to tell you about the history of television as an entertainment medium and how cable TV is currently an extension of that reality. In the second part I have singled out three tools of videotechnology which might be of value to you in the present. In this last section I will discuss a future development, one that I believe is the most important of all. As with all future projections, this will be flawed, but I hope to convey a sense of the immense implications of it.

THE COMPUTER IN ITS RELATION TO THE PUBLIC USE OF MEDIA

I have entitled this section *The Computer in Its Relation To the Public Use of Media*. I might just as well have called it *The New Information Society,* and I trust you will forgive me if I reduce the subject to an oversimplified explanation. Also, I confess to not knowing what the full implications for institutional education will be.

There are two main developments which are key factors in the future of television. Firstly, we are on the eve of a revolution in computer

technology which will make the computer a tool that is many times more sophisticated than anything it has been before; and, secondly, the home computer and the video screen are about to become partners in the everyday life of the American home. This present phase of cable television as many channels of entertainment is merely the stage we are in now. It may take one, two or three decades to settle in and become commonplace, but after that the cable will carry databanks into the home; and with home access to some of the finest libraries and archives in the country the computer will change the role of television in our lives completely.

The television is now largely pre-programming that comes to us. We may choose among pre-recorded entities. At some point in the next century it will be self-programmed as well as pre-programmed—not merely for banking or other everyday conveniences, but also for learning and research.

The change that is coming in computer technology is largely owing to the silicon chip. Computer storage and retrieval capacity will be vastly expanded. Also, the computer's ability to store, retrieve and represent visuals will be dramatically improved. Visual and audio material will be retrievable in a way that will constitute a very graphic experience.

Imagine with me, a home in the year 2040. There is a large viewing screen with stereophonic sound in the family area. Transmissions, discs, or even home movies or personal family documentaries from previous generations may be viewed in high resolution video. But then, imagine further that each family member has a small monitor and computer keyboard by which he or she has access to four or five major databanks.

Gene Youngblood, author of "Expanded Cinema," is working on a new book that is soon to be published. It is entitled "The Future of Desire." In this book he posits the theory that people will be able to interact, through databanks, with people who have similar interests. The television then is destined to become a kind of serendipity machine on which people can follow their own interests and learn about groups and individuals who also have those interests. His theory is that the Community of Desire will transcend geographic distance. I began by describing the television networks to you and went on to suggest that telecommunications support the possibility that the music schools can now be a network of interest. Now I am suggesting that what will eventually come is that each individual may someday be part of a network of interest.

The new information society is a pretty heady topic, so let me get my feet back on the ground. Whether all people will have equal access to these tools of information is a social concern of mine, but one that I do not feel should be discussed here today.

A better question here is what are appropriate ways for educators to think about such realities in the here and now?

Research into the future development of the computer is certainly in order. And also a bit of research into the way data storage and retrieval function would be wise at this time.

Perhaps a way to think about this is to realize that some of the best publishing about the music world comes from within the music world. As we move closer to being an electronic information society that uses new tools to learn, it will be important that the music world understands how to continue to be the central force in creating information about music for these new formats.

There is still plenty of time.

In an electronic information society, all centers of learning will also be the programmers of the information which they possess. A nice aspect of this is that information goes both ways. The creation of thorough databanks in other fields will go a long way toward helping the music student have a well-rounded education in spite of the long solitary hours of practice that the profession demands.

CONCLUSION

In summary, I am suggesting to you that the current flurry over multiple channel cable is not an educator's concern, that technological tools such as satellite, videodisc, and videocassette are available for creative applications now, and that it is not too early to begin to research the new computer explosion and the ways in which information will be routinely obtained in the future.

I hope that I have contributed to your understanding of these media. The goals that you define as educators are up to you; the aspects of telecommunications that you choose to research are up to you; and the projects that you choose to initiate are up to you.

DATA PROCESSING IN ARTS ADMINISTRATION: PROBLEMS AND APPLICATIONS

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My grandfather, a blacksmith who had amassed an astonishing stock of wisdom, used to tell me that an expert was, "A man who learns more and more about less and less, until finally he knows everything about nothing!" I do not, therefore, present myself as an expert in computers. I am not a "hardware man" or a "software man," I am a user. From that vantage point I can talk sensibly about computers without getting tangled up in the jargon of the computer world, where the simplest query brings forth a flood of words that have the outward appearance of language, but communicate meaning only to initiates, like the secret speech of some ancient priestly sect.

If you find the prospect of computer use distressing, you are far from alone. A new term has even been created for your feelings: "Cyberphobia," derived from Norbert Weiner's coinage, "Cybernetics," the functional linkage of man and information-processing machines. A recent survey by Booz, Allen and Hamilton indicated that at least a third of today's professionals and executives share those feelings. (Cited in *Airborne Magazine,* (Nov./Dec., 1982), pp. 14, ff.) Some of the components of Cyberphobia, though, indicate that it is really only a current manifestation of an historical commonplace. Jeanne Cribbs, Vice President of Crocker's Bank Services Management Division, writes, "The key element is that the nature of the fear is change itself, not the computer. The work environment is a very personal place and when you decide to change it you can't help but raise fears." (*Ibid.*) Many executives, moreover, feel that operating a keyboard is "clerical work" and is somehow demeaning. Then, too, there is the very human fear of feeling foolish in not knowing how to work the machinery, or possibly of even breaking it by doing something wrong. Perhaps what is most frightening to many is the apparent fluency in computer operation and even video games that is current among the young, a fluency that the cyberphobics do not share and that makes them feel superannuated even at the height of a career. It is foolish and even inhumane to disregard those feelings, but recognizing them for what they are can go a long way toward helping ourselves or our colleagues to deal with them.

Those people who are not "into" computers these days are made to feel as though they have missed a major cultural revolution—that they have failed to make the leap from yesterday to tomorrow, and like the

Hebrews of the Exodus, will be condemned to wander forty years in the desert while the younger generation grows to maturity pure in heart and possessed of many megabytes of intellect that better suit them for the world of the future. As you probably suspected all along, 'tain't true! The computer does not represent nearly the cultural revolution that, say, the invention of writing did. It is more on a par with the invention of flight in that it simply allows us to do the same things faster. Isaac Asimov and Alvin Toffler notwithstanding, the ability to balance your checkbook and/or shoot down invading space ships on your home computer will neither revolutionize your sex life nor open untold new cultural vistas to you.

On the other hand, I must warn you that I am a wholehearted advocate of those blasted machines. I have no truck with the Luddite position, and will gladly talk your leg off about the efficiency, economy, and fun of using computers for anything at all. It is just that a balanced position is necessary in viewing the practical implications, because not all of the outcomes of computerizing your operation will necessarily be pleasing to you, especially at first, and it is almost certain that some of them will drive you up the wall. The problems and advantages must be weighed in each situation. The person who must do the weighing, though—you—does not always have the background to do so. There are people who can fill in the blanks for you if you know what questions to ask. What I would like to do is point out some of the salient questions you need to have answered in deciding to adapt yourself to the computer—or not to.

You need to know available options, advantages or disadvantages of each, and relative costs. These are the same questions you would ask about tubas, band uniforms, or typewriters, so you need not allow an advocate for one or another position to make a decision for you. In spite of all the mystical language, there are only a few valid choices in selecting a machine. The two most viable are a "stand-alone micro" and a terminal connected to a mainframe. Others are possible, but not as advisable. Let's take a look and see what those really mean.

The term "micro-computer" is generally restricted to a single-user, desk-top-sized machine much the size of a typewriter with a small TV screen (or "CRT") attached and, for the present, up to about 64K of memory. "Mini-computer" is pretty much reserved for slightly larger machines capable of taking input from several sources at once. (Well, not really "at once," but it moves back and forth from one source to another so fast you can't tell the difference.)

Micros are basically "stand-alone" machines. They are completely self-contained in that they do not need to be connected to any other

machines to function. Some advantages to a micro are that your computer operation is complete within your office, and once it is up and running you are not dependent on anyone else for time, budget, or programs. You can store your own data with pretty good security, since it is relatively easy to just lock up the diskettes that hold the information, and you do not have to put up with the problems of dealing with a computer center or of "system crashes" brought on by some hotshot at the other end of campus. As to the principal disadvantages, just read that same list with a slightly different emphasis: Your computer operation is isolated from the university's data, which you will probably then have to type into your machine all over again, and you are completely on your own to write or buy commercial programs that will do your jobs. Your disks are only as safe as your office security, and the assistance of the campus computer center is not usually available to folks out in the woods with their own micros.

On a cost basis, micros show up about midway between the cheapest route (using a terminal connected to the main computer) and the most expensive. Cost factors, though, can be skewed enormously by external conditions such as the availability of a usable mini on campus, a sale at the local computer store, the charge-back policy of your university, and/or the availability of special support funds for particular computer configurations on your campus. Micros generally run between $3,000 and $10,000 and, like automobiles, you get what you pay for. Frankly, for most administrative purposes we don't need Cadillacs, so don't let them sell you one unless you are really certain that's what you want. The good news is that the cost of all computer hardware will probably be coming down, some estimate by as much as 25% a year for the next few years. The bad news is that software costs will probably be going up. The reason is that as companies recoup their "R & D" investments and take advantage of mass marketing and construction techniques, the machinery will be more economical to manufacture. On the other hand as more people begin to use the machines, programs will have to become more complex in order to take over some of the functions of increasingly less sophisticated users.

Some micros have a built-in capacity to exchange information with other machines, others can have a capacity for such communications added for an extra cost and still others cannot "talk to anybody else" under any circumstances. An important question in buying a micro is memory size. Computer memories are usually measured in "bytes," which are probably easiest to think of as one-letter units. (That's not precisely true, but it gives you the general idea.) Since it takes a lot of bytes to make up any quantity of information, we generally talk about "kilobytes;" that is increments of 1,000. The larger the "K" number, the larger the memory. But computers have more than one place to "remember" things. There is ROM ("Read-Only Memory") and RAM

("Random-Access Memory") and there is all the space to store stuff up in the attic; that is, on the peripheral disks. The real question is, "Is there room in the RAM?"; that is, is there enough space in the random-access memory storage to hold the programs you want to use and the data you want them to work on? A rule of thumb that will give you something to work with is that every 1,000 bytes (1K) holds a little less than one double-spaced page of data in content. Again, that is not entirely accurate, but it is close enough for most day-to-day purposes.

At the risk of sticking my neck out, I will make a few general recommendations on micro-computer configurations; but it would be still better to make a friend in your computer science department and talk over what you think you want to do with a computer before putting yourself into the hands of a salesman. A micro for administrative work should have at least 32K RAM; that is, there must be enough room for the computer to hold a program of respectable size and a reasonable amount of data. With less than that you will probably find yourself frequently having to break your data into smaller segments in order to work with it; e.g., all the left-handed, red-headed bassoonists in the sophomore class, rather than the entire music student population. Many people are quite satisfied with only 32K RAM, but I confess to having a 64K machine myself, which is a fairly common size. I do not recommend machines that use a tape recorder for storing programs or data, mainly because I haven't got the patience to wait for the tape, which is a linear medium, to get to the right place and laboriously copy or read. A small disk (diskette, or 'floppy," i.e. non-rigid, disk) is far superior in speed and reliability. Even better is a dual disk drive, which allows you to copy materials from one disk easily onto another, or to treat materials from either or both disks. The big spenders among you may want to go for luxury by having up to four peripheral disks or even moving up to rigid disk storage for your micro; but at that point you are approaching fiscal overkill, for my taste, and are probably better off moving to a larger-scale option instead.

The last item to be considered in completing your system is a printer, so that the results of your work can be transmitted to the world outside your office. Do not try to save money on a printer if you can possibly avoid it: it may be the most important part of your system. If the printed results do not look good people simply won't take them seriously, or worse yet, may be offended at being "addressed by an impersonal computer." This is especially true if you are sending printed output from your office directly to the public or to a finicky, computer-shy faculty. You can buy small printers at a very reasonable cost—some are as little as $500–$600—but you are likely to regret it. If you can possibly find the money, buy yourself a typewriter-quality printer that uses a "daisy

wheel." There are several excellent brands on the market depending on your local supplier. Do not settle for "matrix print" if you can possibly avoid it financially. Having said that, I must call your attention to the fact that a "daisy wheel" printer of any type will certainly run $2,000 to $3,000. Sorry about that, but stinting on a printer for anything that will be distributed beyond your own office is like spending money on a fine sound system and scrimping on the speakers. On the other hand if you are just using a sound system to preview tapes for classroom use, you might find forty-dollar earphones quite satisfactory. By the same token, if no one except yourself is going to see the printed output, you might be well advised to save the money. Most who have gone the cheap printer route at the outset have lived to regret it, though, as their imagination conceives more and more uses for the machine that they never could have envisioned before working with one.

If your campus already has a large central computer accessible from remote locations via a telephone hook-up, this may be the cheapest, most effective way to go. Terminals are noticeably cheaper than computers because they are "dumb." They only have a tiny fraction of the memory that a computer has—just enough to hold a screenful of information—and they can't "do" anything on their own, for the most part. What they can do, for anywhere from around $700 to $1,500, is to connect you directly to a much larger, faster, more powerful computer than you could possibly afford to purchase for your own office, and transmit all your commands to big daddy. There is no question that this should be a better way to go. Unfortunately, that is not always true.

Let's look at the pros and cons. Cost should be a big "pro" factor here, but initial cost is not the only cost to look at. Does your campus have a "charge-back" for computer time used? If so, where will that continuing expense fall in your budget? Can you comfortably cover that out of your budget in the foreseeable future, or will it crimp your computer style? Will there be initial hook-up charges? Will you be able to use a telephone audio connector, which is a relatively inexpensive one-time purchase, or must you pay for renting or installing a "hard-wired" line 2,000 yards across campus? What about programs? How much will you be charged for every file you maintain in storage on the machine and what extra charges are levied for tape handling? These are only a few of the fiscal pitfalls you should explore.

There is little doubt that you will find all or most of the frequently used computer programming languages residing in the mainframe, but are you ready, willing, and able to take up the study of computer programming? If not, does your mainframe house any "user-friendly" preprogrammed packages that can be operated from a terminal with only

minimal computer skills? Or do the computer folks see their mission as primarily the teaching of programming to students and shrug off your cries for easy-to-use packages?

Finally, can you command that your output be printed by their printer, and is that satisfactory in terms of print quality, turnaround time and accessibility? If so, you can save a bundle by simply buying an inexpensive CRT and having the central computer facility bear the maintenance costs, paper handling and supply ordering on such things as print ribbons, platen replacements, etc. If you are in a location where you are fortunate enough to find positive answers to all the above questions, you are way ahead of the game and it would not hurt to keep on the good side of your friend in the Computer Department.

The very name, "Mini-Computer," sounds so cute that it is difficult to believe that it is the most expensive of the choices discussed here. Today's mini-computers, though, are faster and more powerful than the largest of their predecessors, and have, if truth be told, more "bells and whistles" than are needed for administration of the music unit. In short, this option is really not advisable unless unique conditions on your campus favor going that route.

There are still other options that might be explored. Some companies manufacture micro-computers that will hook together into a "network," for easy communication, sharing of programs and data, and even sending/storing interoffice memos. This could be worth looking into, although such a network could be much more expensive than having multiple terminals that share files in an existing mainframe. You can also buy a micro that will serve as a "smart" terminal. Such a machine can function both as a means of accessing programs and data stored in the mainframe, and as a way of working in a local mode to avoid connect-time charges and slow response at busy times on the mainframe. You must ascertain, though, that any given micro will, in fact, be able to "talk to" your mainframe. IBM equipment, for example, is notoriously unfriendly about conversing with non-IBM machines, and generally has a built-in protocol to inhibit such miscegenation. "Smart" terminals that are not computers can also be purchased, but I cannot quite see why, since their only advantage over the micro used as a terminal is a price differential too small to make much difference.

Using computers is very much like eating peanuts. One of the biggest problems you will encounter is not staff resistance, but after a few months, overcrowding. This has very little to do with the capacity of the computer. No matter what you have, only one person at a time can work at the keyboard. Within a few months of installing the computer you will prob-

ably encounter a traffic jam as you and your staff are trying to divide up nine or ten hours of the eight-hour day among you. It would be a good idea to set up some ground rules for use before you get into that bind, because for most of us, the funds will not be quickly available to expand our stable of machines.

This raises a question that really requires some careful examination, one that is rarely considered: Who should be responsible for working the computer in your office? Obviously, if you can afford a flock of the beasts, one for you, one for the department secretary, several more if other staff members are involved, you can just skip this section. This crunch comes when, as is the case for most of us, there is only one machine for administrative use and even that has to be shared at times.

In such a case the machine should not become the music executive's baby—not unless you are normally responsible for the tasks you want the computer to accomplish. This is particularly so in a situation in which the unit executive is a rotating position. The top priority for training and responsibility for the machine almost invariably should go to your secretary, who will provide continuity when you leave the chair, who probably has a better idea of what needs to be done than you and who already has responsibility for these tasks programmed into working time.

The music executive's role should be primarily that of "beast master," to use the title of a recent film. What that means is that it is not advisable for you to take on the day-to-day machine use as an integral part of your job, but unless you can and do use it as a supplement to your own work, you will not be getting the best advantage out of it. The most positive route is to become thoroughly familiar with the machine and the programs yourself. It will pay endless dividends in your perceiving further possibilities for its application in your own set-up. It would be best to do this before turning the computer over to your staff, so that you are in a position to be of some help to them and to design their tasks from a management perspective.

The rationale for that is the same one you would give to an aspiring young composer about learning to play all the instruments. Your understanding of the process of producing the reports and the capabilities of the machine will have a powerful impact on the use you make of it, the imagination with which you can envision improvements, and the demands you put on the day-to-day users. Aristotle's advice about the extent of music education required for young aristocrats comes to mind here. In the *Politics* he writes:

> . . . inasmuch as it is necessary to take part in performances for the sake of judging them, it is therefore proper for the pupils when young to

> actually engage in the performance, though when they get older they should be released from performing, but be able to judge what is beautiful and enjoy it rightly because of the study in which they engaged in their youth.
>
> (Transl., H. Rackham. Quoted in Oliver Strunk's *Source Readings in Music History*, p. 20)

Just how much do you and your secretary have to know to make the thing work? The answer: surprisingly little. It is possible to drive a car with little or no understanding of internal combustion engines, transmission ratios or steering-rod assemblies. Like any machine, you must understand the basics of its functioning, but you will be surprised to learn how easy that is to comprehend when stripped of its curtain of jargon. Most good computer salesrooms or university computer departments can provide an introductory knowledge of the equipment in two hours or less. Time for such an orientation course would be a worthwhile investment for yourself and any of your staff who will be working with the machine, an investment that should be made long before the machine appears, snarling, in your office.

Is two hours really all that is required to become master of what appears to be at least as frightening as Lewis Carroll's "fearsome bandersnatch?" Of course not: that's a general orientation to machine use. "Now he drops the other shoe," you're thinking. "Here comes the big pitch for two years of advanced math, courses in computer theory, calculus, and astronautics." Well ... hardly. Any good computer sales and service firm in your locality will be only too happy to provide anywhere from one morning to several days' training for you and your staff, either alone or in combination with other purchasers or prospective purchasers.

Unless you are already a computer whiz who dreams in COBOL and eats PASCAL for breakfast, you are much better off buying pre-packaged programs that will do specific kinds of jobs for you. The best of those are designed to be "user-friendly," that is, they have built-in instructions for "what to do next." In a surprisingly short time you find yourself actually processing words, building spread sheets or merging mailing lists. In addition, it would not be wise to purchase one of those programs unless it supplies extensive documentation, including a technical section that will probably not make any sense to you, but can save hours and dollars for a repairman/technician on the inevitable day that a gremlin appears in the works.

A question in many people's minds is whether they must do their own programming in order for the whole enterprise to be worthwhile. The answer is an emphatic "No!" Unless you are into computer programming for recreation I would strongly advise against it, even if you are already

a whiz at FORTRAN. It is simply too time-consuming. I recommend buying computer programs like we do most of our clothes—off the rack, with a few alterations done by the tailor to make them fit. I applaud those hardy souls who encode every problem into a specific-use computer program for their own departments, but I don't recommend it except as a fascinating way to shoot untold evenings writing code.

Using pre-packaged programs generally means that you and your staff can begin to make use of them after three to six hours of practice and sometimes less; however, that doesn't mean that you can rely on having them functioning a day or two after your computer arrives. It takes anywhere from three weeks to two months of daily use and practice with a program before one can really use it fluently, comfortably, and imaginatively. The length of time is more dependent on motivation, receptivity, and flexibility than it is on intelligence. You must carefully examine your own intentions and the amount of "friction" that your target personnel will put up. Most people will be receptive and delighted to "get into the game," but if that is not the way you read your staff, you may well decide that the time is not yet ripe. A surly, put-upon secretary has a high degree of resistance to acquiring the skills needed, and like an electric wire with a high Ohm rating, will generate much more heat than work. Here is where your skill as a motivator can play a big difference, or, if you feel that the game is not worth the candle, your skill at reading the situation can save your department from a large capital outlay that can only be doomed to failure.

During the break-in period (for the people, not the machines) and for some time thereafter you must be prepared for a lot of transitional frustration. Not yet being able to work effectively with the new system will mean that all your old paper-work systems will have to be maintained, meaning that the "work-saver" you brought into the office will wind up creating much more work. All the data that you have been copying from printed reports will, you discover, be useless to your fancy new machine until it is typed into the computer by hand. Use of pre-programmed packages may mean that you will have to re-design report forms used by your office unchanged since 1923, and this could cause some resentment. People get attached to funny things! No one who has ever installed a computer has gotten away without at least one catastrophic data loss as, for example, when all the newly-entered performing ensemble budgets in my own installation were wiped out inadvertently by a diskette being slammed in a closing drawer and creased.

If that litany seems like as good a reason as any to stay away from computers, then don't hesitate to do so, because the problems, especially in those first transitional months, are real and almost unavoidable. There

are times when even the most avid computer devotee longs to take literally the first step of the day in starting up a computer, and "boot the system" ... good and hard! Still, though, the long-range advantages outweigh the short-term rise in blood pressure, and there are ways to minimize the problems, and even to acquire programs specifically designed to treat some of your local data-management bottlenecks undreamed of by the commercial program writers.

It is possible, for example, to interest (or hire) a hot-shot student from the computer world into tackling a particularly knotty problem for your department. I have had excellent success in doing this, resulting, for example, in one program called "CARTS" (Computer Assisted Report and Tally System) that reduces our student-help budget, increases the accuracy and accountability of our concert attendance requirements, and puts an end to the headaches of trying to keep records of multiple concert attendance requirements in a large school. Interested computer students are happy to have real-world problems to program for and the finished work gives them a valuable line to put on their resumes at job-hunting time. To do even that effectively, though, you must first get your own ducks in a row: You should draft an example of what you want the output to look like, what data is available (and how it is to be gotten) for input, and what rules (or exceptions) need to be taken into account in manipulating the data.

The most important single item in disaster-avoidance, though, is what I call a "Computer Cookbook," a detailed local-procedures manual. No office that has a computer should be without one, yet their nature precludes their commercial distribution. This is a book that you (or your secretary) must compile yourself. It should be an introduction to the configuration of your own office system, a step-by-step walk-through of the basic programs in use and it must be written in plain English. The work expended in creating the cookbook will repay itself over and over again, as a new department chair comes into the office, secretaries find more lucrative jobs and are replaced, student help begins to take on some of the more routine office chores, and/or the day comes when data must be produced while the office expert is *en route* to Shangri-La.

There are several utility programs that will form the core of your computer system and you should be aware of what they are. It is possible to go far beyond these in buying software, but these should really be top priority purchases and, for most people, may be the only ones needed. The most basic program you will need is some kind of an internal system management program for the computer itself. Without that, nothing can happen. The specific program that you must buy will be dictated by the design of your machine and you will have relatively little to say about it,

so in a sense you don't really have to know much about it, except that you must know that you need it and why you need it. Ordering your computer without such a program is akin to ordering a new car without an engine or drive train. The machine can't do a thing without it, except to sit and look pretty. If you have chosen the route of buying a terminal to connect to the mainframe, such little worries are taken care of for you, since the mainframe already has such a program on it, usually referred to as the EXEC, or JCL, or some such title. For micros, though, you will need to purchase your own "operating system" before the computer can be used at all. It is a housekeeping program that provides the machine with internal management so that other programs can function properly.

Now that you have a working system, you will want programs that can actually do practical jobs for you. Again, you may choose to write your own, but I wouldn't advise it unless you're the kind of person who prefers to build their own airplanes in order to fly. I strongly recommend that the first purchase be a "word-processing" program. The second purchase should be a program that will handle your bookkeeping. Either of those two programs are available at prices ranging from $200–$800, depending on what you want. The biggest is not necessarily the best for you, so make sure that you ask exactly what the program can do, then decide whether it is worth it for you to have that done.

Many word processing programs come with a built-in feature, or one that can be added on for a small price, that will maintain and sort data lists of all kinds, including mailing lists, orchestra personnel lists or lists of the university president's 200 favorite art patrons. These are a godsend for us in the Arts who must constantly be in communication not with one, but with many publics, seeking support, concert attendance, recruitment, or who-knows-what. The word processor we purchased for our microcomputer has such an add-on feature, and also has built into it the capability to merge a mailing list with a form letter, typing the inside address, a salutation, and inserting personalized information smoothly into the text.

There are other programs that are called "data-base management" programs. These can be used for everything from maintaining an inventory to keeping track of your faculty's sick leave allowances or segregating students by skill level, GPA, or number of credits for special purposes. Finally, you or your secretary may find yourselves pleased to have on your machine a program that will actually check the spelling of words in a file, even allowing you to build an additional vocabulary of correctly-spelled special-use words. (How many "g's" *are* in "appoggiatura"?)

Each of those programs comes from the distributor on its own diskette which, by the way, you should not use, but should copy for day-to-

day use, protecting the original with your life. Each has its own function and, in many cases, can be combined with other programs to produce still more sophisticated functions. For those of you who become fascinated with the computer itself, the challenge of buying a computer "language" diskette and doing your own programming can be an enormous plus, as long as you are doing it for fun. But given the realities of a music executive's life, it is much more likely that you will choose to buy program packages commercially. If you do so, make sure you understand exactly what the program does before buying it, and if you can, insist on a demonstration first. Go to computer shows to see some of these packages in operation, and acquaint yourself with what services are available through your campus computer operation. If you have reached the conclusion that it isn't worth that much investment of time, money and effort, at least you make that judgment with some idea of what is involved. If you are ready to take the plunge at this point, though, you still face other operational problems.

First of all, where do you put the thing when you get it? Most of our offices weren't designed for computer systems, and there's an awful lot of machinery to just dump on your secretary's desk. Although some systems have the peripheral disk drives built into the framework of the machine itself, others have them as separate units. There is no difference in operation, but there certainly is in placement. Printers are, at best, noisy, and can add a racket to your office, even though they are getting better on this count all the time. Printers, of course, can be placed in another room altogether, but that can get inconvenient for the people who have to operate them. When purchasing a computer, even if it's just a dumb terminal, don't overlook the fact that you will need some special furniture for it, the exact nature of which will depend on the configuration of your system. For a simple terminal, it may just be a typing table of a tip-proof variety, while some installations will require two-level tables, special chairs, and a special support for the printer. Make sure that you have a place for all of this, and especially make sure that the placement of the CRT can be in a spot shaded from the direct glare of the sun, neither facing the glare of the outside nor opposite a window reflecting the glare back at the operator.

You will discover that computer printers have a tendency to use up more ribbon than an ordinary typewriter, largely because they are used so much more. If your printer requires special paper you may be appalled at the amount you use, so I would recommend against expensive, single-supplier papers such as the heat-treated or chemically coated papers needed by certain printers that appear to be initially inexpensive. There is no question that a service policy after the warranty period is a must, unless

your school has its own electronics maintenance shop equipped to handle your machine. If there is no local dealer who can give you a service policy, skip the whole thing and look for another machine. When your office computer goes down it is like having all your file drawers suddenly and irrevocably locked! Make sure that local service is available for it. Generally, it is best to resist the temptation to buy a unit from a place across the country that only charges 80% of the local dealer's cost, again, unless you are equipped for in-house maintenance.

Only three months after installing my present micro-computer I found that it could not handle the work. The problem was not the computer's, it was my own. Having had some computer experience I began generating programs for all kinds of purposes, and soon found that the amount of time required by various people to just sit at the machine and type input exceeded the number of hours in the working day. I pulled in my horns and cut back on the work requirements, allowing many of our operations to continue in manual mode until such time as we can get more machines. Remember, no matter how fast the computer works, it takes a lot of time to type in data, and after a while a fifteen-second wait for your machine to "load in" a new file can seem interminable. The *caveat* to be observed here is to phase in your computer operations slowly and gradually so that there is minimal disruption of ongoing office operations. As was pointed out earlier, the first months of a computer installation will unquestionably increase the work load in the office rather than relieve it, and it will take careful planning on the part of the executive not to increase that stress overmuch.

As a matter of fact, the timing of the initial installation of the computer can be a significant key to the eventual success of its adoption. Try to bring the new machine into operation at the end of the spring term or after the beginning of summer term, when the office is in an off-peak work season. This allows several months for acclimatization and practice before the pressure is on and the output of the machine is desperately needed. Anyone who installs a computer operation one month before budget time and plans on using it for the budget process is doomed to an ulcer or worse, and probably deserves it.

Allow at least six weeks for yourself or any staff member to get comfortable with any program *after* learning how to use it, before you expect that person to be able to function independently and/or under pressure. Some people become very competent and imaginative with the machine, but only slowly, and may require six months or more to achieve what you feel they should have been doing in three weeks. This is especially true of older staff, most of whom will be well-motivated to learn computer operation and will be effective, intelligent users; however, they

may take longer than a 21-year-old graduate student to function independently with it, simply because they frequently have to master not only techniques, but concepts that most teenagers today take for granted. In your own planning you must allow for flexible time-lines for computer mastery, or you will be frustrated and perhaps ineffective in your attempt to introduce this new technology.

Given all the above, you will find that computers can be a real help in data management, that they are a lifesaver for those of us who type poorly, and that they will, in the long run, improve resource management, enhance recruitment possibilities, increase accuracy, and save office time. Once any piece of data is typed into a computer, it need never be typed again—think about that! So much of the typing that is done is really reiterative. The problem is, that the first time through you must still type it anyhow, plus you must learn the specific skills used to manipulate it with the computer. It is unfortunate that those first months, when acquaintance is still minimal and skills unpolished, are also the months when relatively little advantage is to be felt from a computer installation. Knowing that, do not despair! . . . or at least, know that lots of us are despairing with you. Won't that make it feel a little bit better?

DATA PROCESSING IN ARTS ADMINISTRATION: A GLOSSARY OF JARGON

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ALGORITHM: A set of instructions that leads to the completion of a task; a step-by-step procedure that will solve a problem.

BOOT: The opening procedure for starting a computer after its having been turned off. This is short for "bootstrapping" the initial program steps into a computer that doesn't have any instructions in it yet. It consists of merely typing in one or two symbols or pressing a button, depending upon the design of the particular machine.

BYTE: The smallest meaningful unit available for all practical purposes. It carries an internal code that may indicate a single letter or number, a signal to start a new line or page, or a symbol that signifies a blank space.

CRT: "Cathode Ray Tube," one of the many designations for the "TV" screen used by most computers to display the current contents of memory without having to print the material.

DISK: A plate-shaped plastic ("floppy") or metal ("rigid") object coated with iron oxide much as recording tape, and for the same purpose: to store information encoded as a set of magnetic signals. These come in several standard sizes and formats, with advantages and disadvantages to each. Rigid disks are larger and can be rotated at a much higher speed, so they hold more information and provide faster access to it. Floppy disks (or "diskettes") spin at only about 300 R.P.M. and are contained inside a paper sleeve, so both they and the "drive" apparatus for them are much cheaper to buy and operate. Floppy disks also come in two basic sizes (5½ or 8 inches in diameter), can store information in either single density (with more insulating space between signals) or double density (signals closer together, thus more of them in the same space), and may be coated on only one side or both. A particular computer, though, will be set up for only one of those possible configurations. Mine, for example, uses 8″ single-side, single-density disks.

DISK DRIVES: These are machines equipped with a spinning mechanism to rotate *disks* at a fixed speed while holding them in a fixed position. A moveable arm with a magnetic "read and write" head, similar to those in a tape recorder, moves back and forth above the surface of

* NB: Terms defined elsewhere in this list are designated by italics type when they occur outside of their entry.

the spinning *disk* and at your command, either "reads" the signals recorded on the *disk* as they spin by, or "writes" magnetic signals.

DISKETTE: See *Disk.*

FLOPPY: See *Disk.*

HARDWARE: Computer jargon for machinery, for the *disks* themselves, or for any other tangible article associated with computers.

HARD-WIRE: Using a real electrical wire to link machines in communication, as opposed to transmitting audio signals, for example. By extension, any physical linkage as opposed to an alternative audio, visual, or non-tangible connection.

"K": Kilobyte(s). This abbreviation is commonly used when discussing the size of computer memories. It refers to *bytes* in increments of one thousand, although the unit should be, more correctly, increments of 1,028. That, however, is hard to remember and not worth going into. Just remember that 48K means 48,000 *bytes* of memory. In talking about computers, this term is roughly equivalent to bringing up engine displacement when discussing cars.

LANGUAGE: A conventionalized set of *algorithms* that translate computer instructions written as relatively straightforward English phrases and/or mathematical formulas into computer code. Some of the best-known computer languages are FORTRAN, COBOL, BASIC, PASCAL, APL, etc. Each has its own strengths and weaknesses. Like human languages, computer languages share many grammatical and syntactical features, but are mutually incomprehensible.

MAINFRAME: Jargon for the core of a large computer that is accessible from a number of sites and that can handle many users more or less simultaneously. These normally have an enormous memory plus still more storage immediately accessible in large, multi-*disk drives,* tape drives, etc.

MICRO-COMPUTER: This refers exclusively to single-user, desk-top machines with rather limited memory, probably not exceeding 64K for the most part, although that limitation is sure to fall by the wayside very soon. A fully-configured micro-computer will have a keyboard for input, a *CRT* for display, a *disk drive* (or better, dual *disk drives*) for peripheral storage, and a printer for "hard-copy" output.

MINI-COMPUTER: While not firmly defined, this term usually refers to a medium-sized machine capable of servicing more than one input source. The memory far exceeds that available in a micro-computer, but the limits are not clearly spelled out.

MODEM: An acoustic coupler used to send sound signals over telephone lines, where they are translated at both ends by computers. This is a relatively cheap way to transfer information at quite satisfactory

speeds for most data, although it is not adequate for the transmission of music, which requires high-speed transmission, usually meaning *hard-wiring*. A telephone modem has a padded receiver into which one inserts the telephone handset, then dials a special number that connects to the computer. Such connection can also be made (with more certain information transmission) by wiring (or plugging) an acoustic coupler directly into the telephone instrument.

PERIPHERALS: As the term implies, this identifies all the *hardware* that resides outside of the computer's *mainframe;* thus, printers, *disk drives,* card readers, terminals, etc. would all be peripherals.

PROGRAM: Instructions for a computer, commonly consisting of a number of specific *algorithms* combined into a set, that lead a computer through all the steps necessary to do a job. A program is written in a specific computer language and normally consists of at least three sections: Input, Manipulation, and Output.

RAM: "Random Access Memory," is that portion of the computer's memory that is available for programs and data to be loaded into for treatment. RAM memory units are charged with information on the basis of current instructions, and can be cleared at any time. Turning the machine off releases any charge that they hold, so that anything stored in the RAM is lost when the power goes off. That is why peripheral storage is needed: *disks,* like magnetic tape, hold their information unless it is specifically changed.

ROM: "Read-Only Memory," is that portion of the computer's memory that has had instructions permanently magnetized in at the factory. ROM memory will not be lost when the power goes off, but then it can never be changed in any way. Some micros come with a specific *language* set up in their ROM. These are rarely complete sets of the language, but a useful subset. The ROM normally contains fundamental instructions that must always be available to the computer in an unchanging format, including the start-up instructions that permit *booting* the machine.

RIGID DISKS: See *Disk.*

SOFTWARE: This term came about, without question, as the reverse of *hardware,* rather than as a coinage in itself. It refers to the intangible contents of computers and their work: *programs,* data, *languages, algorithms,* etc. Software is the reason why computers need people—they are, after all, only *hardware.*

CAN NEW TECHNOLOGY PROVIDE EFFECTIVE AND AFFORDABLE COMPUTER-BASED EDUCATION?*

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There is no doubt that computer technology has changed quickly and drastically over the past 20 years. The advent of a microprocessor on a chip and inexpensive solid-state memory have provided the impetus for a whole new industry of personal computers. Personal computers are frequently advertised as an economical solution to the education problem. How will this new technology affect computer-based education (CBE) and what additional problems remain to be solved?

The task of educational administrators is to choose which computer terminal will best serve their needs and yet fall within the economic capability of their institution. It is the intent of this paper to offer some guidelines and considerations for analyzing the performance and cost of today's offerings.

In descriptive terms, the CBE goal can be stated as the provision of effective lesson material that produces guaranteed educational results. The lesson must be delivered at low cost and at a time and place convenient for the student.

How does one convert this descriptive statement into an operational statement of system needs? What data rates are necessary between various parts of the system? What display functions are required? What kind of software programs will promote the production of effective courseware?

The first task in considering a computer-based education (CBE) project is to define what is meant by effective use. It is usually better not to implement any approach until the project goals are clearly established. Since this medium of instruction is relatively new, the relationship between the system specifications and the desired goals is not always clear. Thus, the determination of specifications is not an easy task. When stating the specifications, care should be taken to avoid extreme positions. At one end of the spectrum, specifications could be so narrow or restrictive that they would allow no capacity for variance should the specifications fall short of reaching the set goals. For example, a display specification of

*This paper is a combination of two papers given in South Africa at the Proceedings of the South African Congress on Computers in Education, April 1982.

"alphanumerics only" could limit the type of materials presented to those of the drill and practice type. Another example of a restrictive system specification would be the selection of a terminal solely on the basis of its performance in the student mode, and then the decision later to create your own lesson material. At the other extreme is the position of having wide open specifications for fear of precluding even the most remote possible need of the users. This approach is likely to produce a prohibitively expensive system.

This paper will look at the computer-based education problem from two views: First, the perceived needs of users, based upon over 20 years of experience, will be expanded. Second, the technological development that changed the implementation for meeting these needs will be discussed.

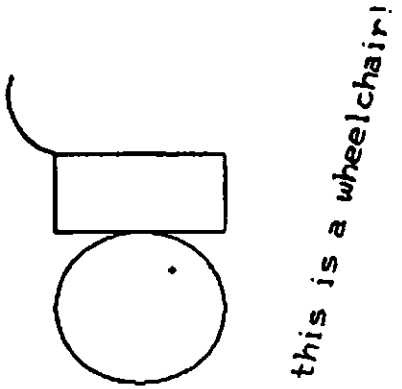
PERCEIVED NEEDS BY THE USERS

Various types of users are interested in making a successful CBE project. For purposes of analysis, users divide into 3 groups: first, authors who write new material to be used in teaching; second, instructors who want to design curricula but not create new material; third, the students who use the educational systems.

AUTHOR MODE SPECIFICATIONS

Among the important provisions for authors is the capability to create displays for the courseware with both ease and speed. To help with this function the PLATO system has a display editor. Lines, circles, and other geometric forms as well as text can be generated by the author, who by touching the display screen with a finger, indicates to the computer the important locations on the screen. Instructions on the use of this special author mode appear as prompting on the display as the author works. An example of a display being generated is shown in Figure 1a. The computer then takes the display specifications and creates the code necessary to generate the display. The resulting code for the preceding example is shown in Figure 1b. The author can also create or edit code in text form. The command structure is very natural; for example, command "circle" for a circle, etc., thus allowing the naive users to easily use the language.[1] In many cases, specially designed characters are needed. Again, an easy technique which would allow naive authors to create such characters was necessary. An example of character design is shown in Figure 2.

Another important function is the collection and compilation of student interaction data to determine the effectiveness of materials and where changes should be made in the instructional design. The student data



"o" indicates the center of a circle or rcircle. you are asked to move the cursor to the edge.

(a)

```
    - BLOCK 1-8 - restore                    SPACE - 297
 1  *
 2  draw     1523;1123;1139;1539;1523;
 3  atrm     825
 4  circle   51,252,182
 5  atrm     248,258
 6  circle   64
 7  size     2
 8  rotate   79
 9  at       2347
10  write    this is a wheelchair!
```

(b)

Figure 1: The author creates a display graphically on the screen (a) and then the computer generates the code representing the display (b).

which are gathered are presented in a variety of forms which are useful to the author. Examples of data presentation are shown in Figure 3.

Once a lesson or portion of a lesson is written, it can be compiled within a few seconds for testing in the student mode. The provision for instant error analysis as well as the ability to quickly run, test, and correct or modify partially completed programs is a great help to authors in producing courseware. Although these capabilities have made it possible for authors to produce and utilize excellent materials, having these features does not guarantee that all materials produced on the system will be

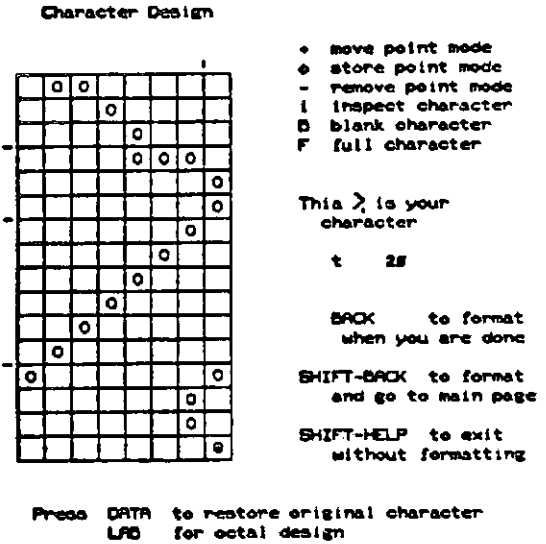


Figure 2: The author can construct special characters on the large grid. As the character is produced, it is shown in its proper size on the right side of the display.

effective. Good instructional design is as important as good system authoring capabilities.

INSTRUCTOR MODE SPECIFICATIONS

The majority of instructors who are using courseware are not experts in the area of computer programming. Thus, they must be provided with easily understood and useable functions which allow them to register students into their classes, choose and organize the lessons that make up their curriculum, and monitor student progress and achievement. Figure 4 provides examples of displays used by the instructor to carry out these procedures.

STUDENT MODE SPECIFICATIONS

For students, a humane interface with the terminal is of utmost importance. To teach a variety of subjects effectively to different types of students, a display should meet certain specifications. The terminal must have graphic capability and present a clear display of sufficient resolution to sustain the graphics and alphanumerics of the courseware. Upper and lower case letters along with superscripts and subscripts are necessary if the textual presentation is to conform to that in normal usage. Finger-touch input has been found to be of great value for making selections on the screen and can greatly reduce the need for typing skills.[2] One of the

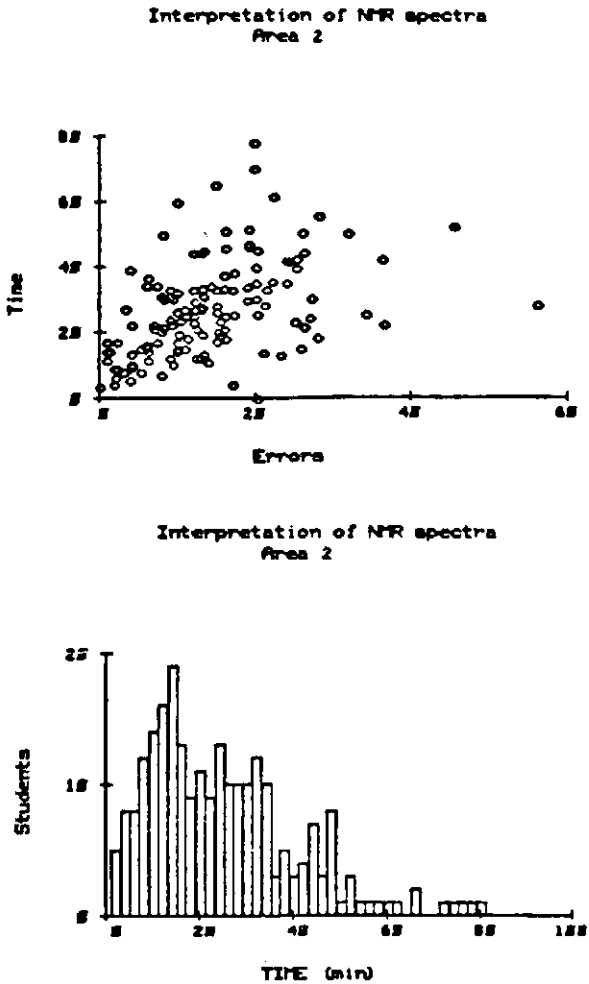


Figure 3: Accumulated student performance can be displayed in a variety of ways. This data has been collected by the computer from students working in an organic chemistry course written by Professor Stan Smith of the University of Illinois.

most important functions, however, is the ability of the computer to process students' responses in a conceptual manner rather than merely comparing them against a stored list of responses. This feature allows students to respond in a more creative and individualistic manner. Several examples of response judging are illustrated in Figure 5. Many more examples are available in previous publications.[3, 4, 5, 6]

Audio and slide presentation capability of the terminal have been considered important factors in approximately 20% of the courseware.

It is important for students to be able to obtain information concerning their performance and progress. Figure 6 illustrates one type of data provided to the students in a physics class which allows them to compare their performance relative to that of other students in the class.

It has proven valuable for the student, instructor, and author to be able to communicate by sending notes or real-time typed messages. In addition, the ability to display the entire screen of another user, including its graphics, allows experts to assist other users located at remote sites. This feature also provides common displays for multiple-player games.

To meet the perceived needs of the users, more detailed hardware and software specifications are necessary.

In order to understand the way that technology impacts present CBE, it is instructive to examine the past developments.

HISTORY

Although transistors were available in the late 1950's, almost all of the useful computers were constructed with vacuum tubes and utilized slow and expensive Williams Tube CRT memory devices. Typical add times were 20 microseconds and multiply times were 500 microseconds. High speed memory size was 16k to 32k bytes, and rotating magnetic drums were used to augment the high speed memory.[7] Although the computer itself filled a large room, its processing power and memory capacity was approximately the same as today's desk top personal computers.

Typically only one or two displays would be attached to these computers and keyboards were individually built using microswitches.[8] CBE projects were forced to limit their scope of activities to match the computer's capability. Examples of these early CBE projects were stenotyping, elementary mathematics, and computer programming.

During the 1960's and early 1970's, computers became faster and contained more high speed memory. Discrete solid-state circuitry then improved reliability and reduced the cost. To further lower the cost, it was desirable to share the computer among several users. Measurement of interaction rates between the user and the computer indicated that for interactive programs the average number of keys pushed per second and the computer usage of instructions per second were independent of the type of user and the material being presented.[9] For example, in drill and practice programs, the answers are short, require little processing, but occur frequently. In science programs which require algebraic responses, the answers are longer and require more processing, but occur less frequently. The average key rate and processing power in each case is about the same. Based on these data and the increased computer power 12–24

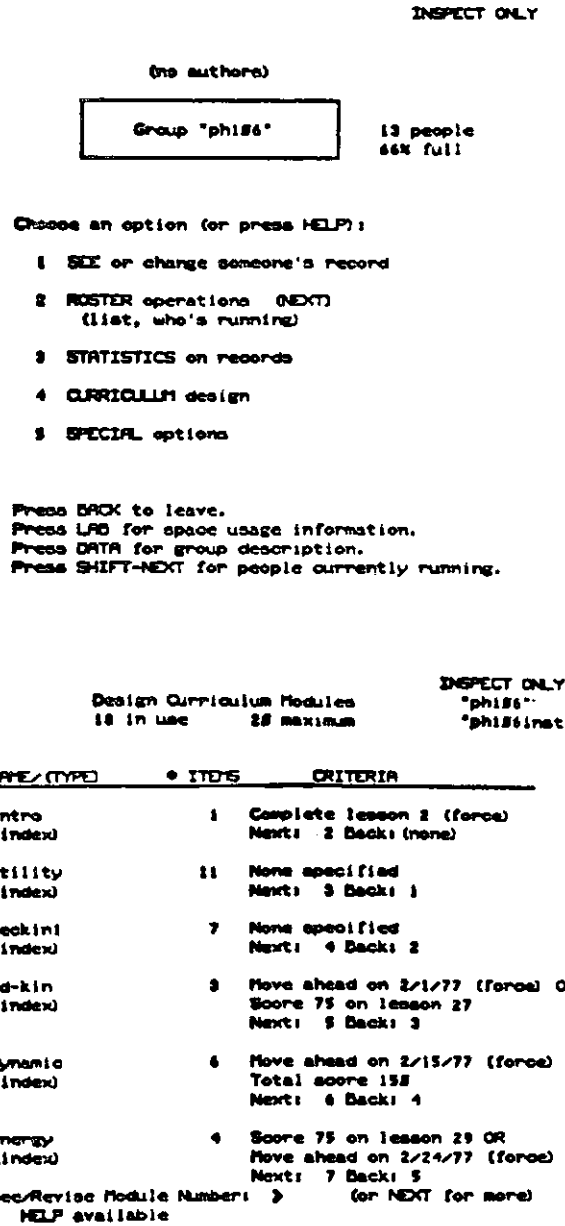


Figure 4: This instructor can use the system to help design curriculum modules, and then have the

Scores and lessons completed for group phi06:

03/26/82

	Forces and free	Free-body diagr	Alt. set A; for	Prob. set 7; dy	Freebody diagra	Problems from p	Work and kineti	Work by positio	Workout Game	Prob. set 8; wo	Tot.	Av.
bender	=	=	79	80		+	=	=	+	79	238	79
brown	=	=	93	100	+	+	=	=	+	93	286	95
conant	=	=	79	80	+	+	=	=	+	79	238	79
courtney	=	=	79	80	+	+	=	=	+	79	238	79
crouder	=	=	93	100		+	=	=	+	100	293	98
flynn	=	=	79	80			=	=		79	238	79
gould	=	=	79	47		+	=	=		79	205	68
kamen	=	=	93	93	+	+	=	=	+	93	279	93
kerensky	=	=	79	80	+	+	=	=	+	100	259	86
kreuzer	=	=	93	100	+	+	=	=	+	100	293	98
pindar	=	=	79	93	+	+	=	=	+	100	272	91
wilhelm	-	=	-				-					
zeller	=	=	100	93	+	+	=	=	+	100	293	98

(=) completed lessons; (-) incomplete lessons;
(+) lessons with no real 'end'

Record usage for group phi06 as of 03/26/82:

		Last On	Days	Hours	Sess.	CPU
bender	s	05/23/77	43	57.9	79	2.2
brown	s	05/06/77	35	79.1	81	0.8
conant	s	05/09/77	35	53.7	150	1.0
courtney	s	04/05/77	33	132.7	230	4.0
crouder	s	05/13/77	20	40.0	49	0.5
flynn	s	05/09/77	24	33.5	36	0.7
gould	s	05/13/77	32	37.9	52	1.1
kamen	s	07/01/77	41	01.4	109	3.5
kerensky	s	08/25/77	40	80.2	95	0.6
kreuzer	s	05/13/77	30	67.1	56	1.7
pindar	s	06/23/77	35	56.5	85	1.5
wilhelm	s	03/11/77	8	12.0	14	0.4
zeller	s	05/16/77	36	70.4	84	2.1

computer automatically monitor and display the students' performance on these materials.

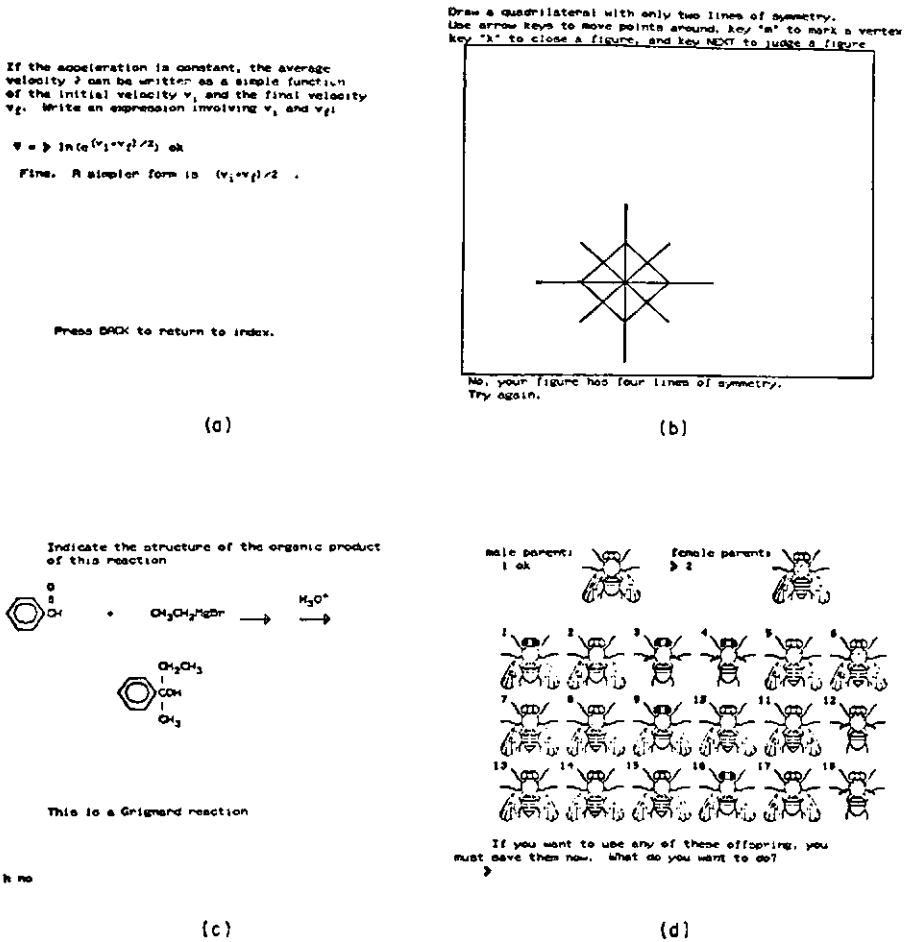


Figure 5: Flexible processing of the students' responses is important in CBE. Illustrated here are the computer's responses to algebraic input (a); geometric input (b); chemical input (c); genetic biology (d).

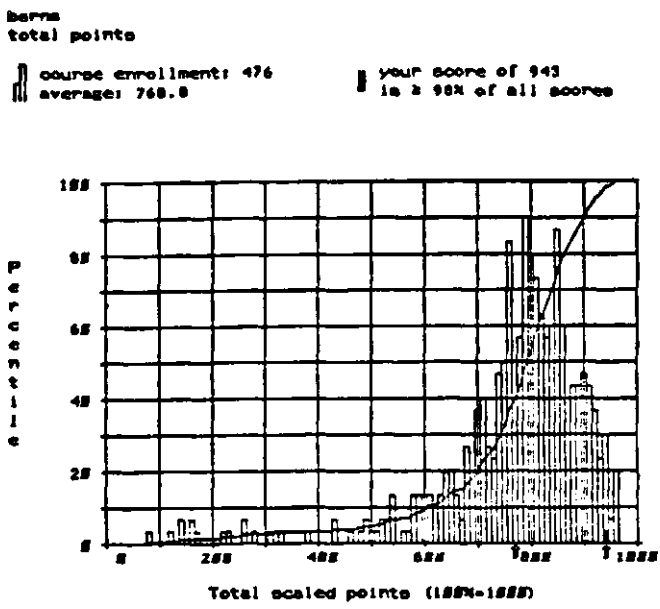


Figure 6: This is an example of student data presentation which allows each student to see how his record compares with his classmates.

terminals were first attached, but by 1970 over 1000 graphic terminals were sharing the same computer system.

As the system expanded from a few terminals to many terminals, several important events occurred. First, the peak-to-average computer power for each user was increased. Although the average computer use per terminal remained small, the ability to momentarily utilize large amounts of computer power and memory permitted sophisticated answer judging within reasonable response times.[10, 11, 12] Second, the system characteristics evolved with the help of many users, who, by using the system, could contribute comments and suggestions concerning hardware and software changes.[13] And finally, software and application packages were developed which required the shared efforts of several people working at different locations on the same program. Thus, the large system approach created a need for large software developments, but it also provided the means for implementing these changes.

Figure 7 provides some idea of the distribution of the computer code used in a large system such as the PLATO system. The amount of code written for a given purpose is represented by the area in the corresponding circular ring. As can be seen, the 5000 lines of code in the terminal are almost insignificant as compared to the 500,000 lines of code used to

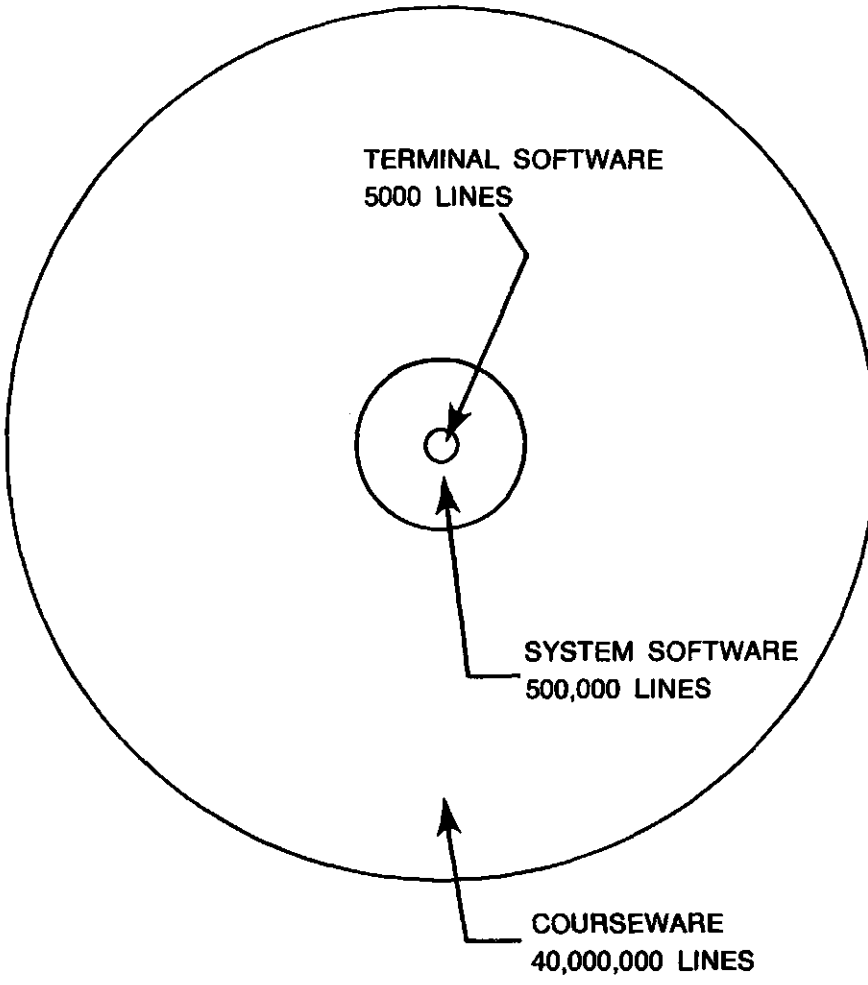


Figure 7: The annular areas shown in the figure illustrate the vast differences in computer code stored in different parts of the system.

support the entire system or the 40 million lines of code needed for the available courseware.[14]

The communication capacity needs between the computer and an attached terminal have also changed drastically. Originally, most graphic terminals were supported from a centrally located memory such as disk storage or analog devices such as storage tubes. In order to support a flicker free video display, data had to be transmitted to the terminal at video rates. Such a wide band communication channel is acceptable as long as the terminals are located in close proximity to the memory sup-

porting the display. However, as the system grew the terminals became more widely distributed, and the communication costs to provide a video channel to each terminal became prohibitively expensive.

This problem was solved in the PLATO IV system by moving the display generation to the terminal and developing a display with inherent memory.[15] By locating the display memory at the terminal the data rate to the terminal can be reduced from over 10 million bits per second to 1200 bits per second. This flat panel display is digitally addressable, can be written or erased dot by dot, and is transparent, thus allowing superimposed rear slide projection. In addition, it provided a high quality flicker free display of excellent contrast and sharpness. Later solid-state memory became sufficiently inexpensive to locally store the picture for a CRT display.

Even with these developments the cost of a long distance telephone line per terminal can be prohibitively expensive. Several other techniques were employed to further reduce communication costs. First, new modems were developed that allowed 9600 bits per second to be transmitted over an ordinary phone line. In addition, multiplexers were utilized which required the average transmission rate of only 400 bits per second per terminal instead of using 1200 bits per second per terminal. Consequently, over 16 terminals can now be supported with a single telephone line instead of using an entire video channel to support a single terminal.

But, hardware development is not the only important change to take place over the past 20 years. System software has also improved greatly. Originally, programs were written in machine language or assembly code, a difficult and tedious task. Then higher order languages, such as FORTRAN and BASIC, were developed which made computational programming easier. During the 1960's, special user languages for CBE, such as IBM's COURSEWRITER or PLATO'S TUTOR[16] were written.

When microprocessors first appeared, the computer programming was again done in machine language. However, as memory became less expensive and the power of the microprocessor increased, higher order languages such as PASCAL and BASIC became available on personal computers. Recently, special CBE languages are appearing for microprocessor terminals.

PRESENT STATUS

Where do we stand today? Modern technology has made computer power inexpensive for both large central computers, as well as for small personal computers. This increase in microprocessor power and decrease in cost is likely to continue.

However, all is not perfect with the existing personal computer terminals. Most existing microprocessor terminals utilize a television (TV) quality display. Although this is adequate for computer programming, it is not satisfactory for effective CBE. Not only is the quality of display inadequate for CBE, but also there is a great disparity in various display specifications. Some have graphics, others do not. Some have touch input devices, some do not. It is relatively easy to convert lesson material for execution by different processors. Some differences such as color can be substituted for by various shadings, and then replaced by color when high resolution color becomes available. However, size differences and display quality, such as resolution, make lesson conversion extremely difficult. Unfortunately, the most valuable and expensive part of a CBE system, the courseware, can easily be rendered useless by changes in the terminal display.

New communication technologies appear to offer several possible solutions for interconnecting the terminals. Two-way cable systems already exist in many cities. New cable systems will have over 100 channels with most channels transmitting data instead of TV pictures. In the U.S. low power TV transmitters have been licensed to send data within a 30 mile radius. Common carriers are now planning channels that will bring a capacity of 64k bits per second into each home.

POSSIBLE SYSTEMS

What are some possible system configurations based on communication needs? Figure 8 is a table designed to show the communication requirements for various system configurations. The table illustrates the relationship between data transmission needs and the location of the computer processing and support memory. These data have been obtained from various studies conducted with PLATO systems.

Ignoring for the moment many of the system requirements needed to support the activities of a variety of users, we will now consider some of the possible system configurations. The simplest, least expensive, and most available CBE system today, is the stand alone terminal. Its communication to the outside world is usually limited, although some external interaction is possible to query data banks, leave messages, and exchange programs. This interaction usually takes place over dialup telephone lines. For reasons discussed later, a permanently isolated terminal has a distinct disadvantage. Usually, in a microprocessor terminal, the entire program must fit in the computer memory. Swapping pieces of the program between the memory and the attached floppy disk is not very satisfactory because of the long interruption incurred during the swapping time. Nevertheless, in some cases the computer program can be written within

the computer memory size. In such cases, like games or small calculational programs, the stand alone computer terminal can be effective.[17] Eventually, it might be possible to provide each terminal with unlimited memory and computer power.

To help alleviate the swapping time problem, several terminals can be connected to a mini-computer which has high speed memory. One of the functions of the mini-computer is to manage the swapping of program pieces to the terminals. However, this swapping can be done quickly since it does not depend on a mechanical disk drive. The program is then executed in the terminal by the micro-computer in the terminal, so that the computational load on the mini-computer is very small. The mini-computer also allows the sharing of its memory by many terminals so that the amount of memory required can be averaged. As can be seen from Figure 8, each terminal will require on the average 10k bits per second, and a peak rate of 300k bits per second. A two million bits per second channel will support over 100 terminals. Usually, this will require the terminals to be located fairly close together, and this approach is referred to as a cluster system. Several cluster systems can also be connected together to a large central system by an ordinary telephone line.

Another system configuration uses the terminal computer to generate the displays and leaves the execution of the lesson code for the central computer. In this configuration we have the lowest peak and average transmission rates to the terminal. Such a system is advantageous if either a large number of isolated terminals must be connected together or, if a single wide band channel such as cable TV is used to support a very large number of terminals (8000 per channel).

Finally, if data transmission rates become so large and inexpensive as to provide a separate video channel into every home, then even the display generation could be relocated at the central computing source, thus allowing the terminals to be simple and reliable.

SOFTWARE CONSIDERATIONS

In choosing a system design, one must also consider the system software. Up to now we have ignored the importance of having flexible and human-oriented software that will allow even a naive user to make full use of the computer.

What are some of the software considerations that the users have requested? In a preceding section, we briefly described the needs of the types of users and have examples of these needs. Figure 9 is a table that lists these important software functions for CBE. Some of these items such as editing are needed only for authoring. Others such as intercom-

Item	Average Data Rate Bits/Sec	Peak Data Rate Bits/Sec	Display Processing and Memory Bytes
Keyset or Touch Input	10-20 (Return Channel)	300	Small
Formatted Output	400	1200	Circle-Line Character Generators Display Bit Map (32k)
Selected Image Every 10 Sec	2	50	Entire Set of Pictures
Send Image Every 10 Sec	100k	100k	100k for Storing Image
Select Audio Every 10 Sec	4	100	All Audio Message
Synthesized Audio	100	1200	Phonemes and Vocal Track Model
Support Flicker Free Picture	2×10^7	2×10^7	None
Control Video Disk	30	1200	Video Disk
Synthesized Music	320	1200	Music Sound Synthesizing
Send Complete Lesson Every 10 Min	1000	80000	64k
Support Lesson Unit at a Time	10k	300k	16k

Figure 8: This table illustrates the ability to exchange bandwidth between different parts of the system for processing and memory.

System Functions (500k Lines of Code)

User Type		
Author	Instructors	Students
Text Editors	Student Registration	Delivery of Lesson Material
Display Editors	Curriculum Generation from Lesson Catalog	Performance Grading and Progress Reports
Database Editors	Criteria for Student Progression to Next Lesson	System Wide Data Gathering for Educational Studies
Compilers/Interpreters	Keep Track of Student Progress	Communication with Instruction Through Notesfiles or On-Line
CBE Language Documentation and Debugging Aids	Schedule Terminal Use	Sophisticated Answer Processing Routines
On-Line Authoring Instruction	Communication with Other Users	Student Able to Compare His Progress to Other Students Without Security Violation
On-Line Access to Consultants	Performance Comparison Between Classes Without Violation of Security	
Data Gathering and Feedback		
Special CBE Language for Naive Authors		
Courseware Security		

Figure 9: A list of required system software functions is shown here for each of the three types of users.

munication are needed when the system has users physically separated from each other by large distances. Some features such as recordkeeping seem almost imperative for instruction unless the function is replaced by additional human labor.

One would like to provide all of the services as needed and still have an inexpensive system. Let us now consider in more detail two of the above options, which are now in use or under development at the University of Illinois.

The central system approach has been the major thrust of the PLATO program. The functions available within the system make the system work within the naive environment. Thousands of authors create lessons on the system. Instructors can put together curricula and manage large numbers of students. Students use the system for credited instruction and millions of contact hours have been logged. Then what problems remain? Two types of problems with the present system must be resolved for widespread use; those of cost and reliability. Since new computers are reliable and inexpensive, the communication channel cost and reliability remain the major problems.

Where two-way cable TV exists these problems can be overcome. Recently we have been experimenting with techniques that will permit 8000 simultaneous users on a single forward and a single reverse TV channel. Each user can interact just as he now does with the PLATO system, unlike the existing TV polled systems, which allow an interaction only every few seconds. In order to support the maximum number of users on a cable system, most terminals would run their programs at the central computer, but a few could have their programs loaded to their terminals for execution. The central computer may in fact be several separate computers, but central execution of the program is necessary to reduce average bandwidth per terminal. The advantage of this approach is that we know how to make such systems work and they apparently meet the user's needs.

The second approach is a mixture of stand-alone, cluster, and central systems. The majority of the programs in such a system could be executed in the terminal. If a terminal had to be isolated, the program would run in conjunction with a floppy disk. When possible the cluster computer would supply the programs to the terminal. The cluster computer can be connected to a central system. Thus, when necessary, a few terminals can use the central system for running programs not available at the cluster and for storing and retrieving centrally collected data. In addition, the central computer can connect many clusters together for inter-cluster communication. The net result is to have a system with the PLATO system capability, but one that would fail more softly when communication to the central

system fails. Also, many more terminals can share the main central system and a single telephone line will support the central computer communication needs for over 100 users.

Although the perceived needs of the users are important, it is equally important to provide for these needs at an affordable cost.

PRESENT COSTS

While subjective types of measurements are likely to influence the determination of CBE's effectiveness, the costs involved in the delivery of CBE are more visible and measurable. Consequently, cost frequently becomes the deciding factor in choosing a terminal or system.

Costs can also be misleading depending on how they are calculated. Are costs the net cash outflow? Are grants that support personnel who are only working on related projects used in reducing the costs of the service? Even the amount of terminal usage can be difficult to estimate.

To illustrate these points, consider the cost of using PLATO at the University of Illinois. Of the 1200 terminals connected to its system, approximately 500 terminals are in use at the University. The net cash flow is approximately zero. Patent royalty income is approximately equal to the Computer-based Education Research Laboratory's (CERL) University budget, and grants along with outside service fees cover the remaining expenditures. In addition, grants for PLATO-related research in other departments of the University pay a portion of some faculty time. One could conclude from this that using PLATO generates a profit. However, since not every institution having a CBE system would have these unusual sources of income, a proper calculation of PLATO costs should be independent of how the expenditures are recovered. We can estimate the cost in the following way. The total budget at CERL is approximately 3 million dollars per year. This budget covers research and development in CBE as well as computer costs, maintenance charges for the computer and terminals, and all managerial and operating personnel costs. It does not include the cost of the terminals or long distance telephone lines. We estimate that of the $3 million total, approximately 25% or $750 thousand supports research and development, with the remainder supporting the existing computer services. Thus, the present service costs for supporting 1200 terminals is about $2.25 million or $1900.00 a year per terminal. Because some of the terminals used for internal research do not contribute their share of income, we charge regular users $3000.00 per year for each terminal connection independent of the amount it is used. How does this annual cost translate to the cost per terminal hour? It is necessary to estimate the number of hours per year the terminal will be used. Our PLATO system is available for use about 8000 hours per year.

A typical use of eight hours per day for 250 days would yield 2000 hours per year. The PLATO system keeps a log which provides us with data concerning the amount of use. A measurement of terminal access time indicates that the 1200 terminals consume approximately 1.5 million hours of use per year. Some terminals are used a great deal of the time while others are used very little. Our data indicate that over 900 of the connected terminals use the system each day with the peak simultaneous number of users being about 650 terminals. Using these numbers, the present PLATO costs for a variety of conditions can be calculated. Figure 10 is a table showing the results of these calculations.

Several interesting things can be seen from these calculations. First, the investment per terminal in the central computer service is five times the investment in the terminal itself. This is not unexpected since our computer is much older technology than the technology in our terminals. Second, the total cost of the present PLATO services is already reasonable under almost all conditions. For example, a local terminal in use 14 hours a day, 300 days a year, will cost approximately $0.93 per hour. Even a remote terminal located in a group of 16 at a distance of 1000 miles and

Configuration	Service Fee Cost/Hour	Terminal Cost/Hour	Communication Cost/Hour	Total Cost/Hour
Local Terminal				
4000 hours	$0.75	$0.18		$0.93
2000 hours	$1.50	$0.35		$1.85
1000 hours	$3.00	$0.70		$3.70
Single Remote Terminal (100 Miles)				
4000 hours	$0.75	$0.18	$0.30	$0.93
2000 hours	$1.50	$0.35	$0.60	$2.45
1000 hours	$3.00	$0.70	$1.20	$4.90
Group of 16 Remote Terminals (100 Miles)				
4000 hours	$0.75	$0.18	$0.05	$0.98
2000 hours	$1.50	$0.35	$0.10	$1.95
1000 hours	$3.00	$0.70	$0.20	$3.90
Group of 16 Remote Terminals (1000 Miles)				
4000 hours	$0.75	$0.18	$0.50	$1.43
2000 hours	$1.50	$0.35	$1.00	$2.85
1000 hours	$3.00	$0.70	$2.00	$5.70

Figure 10: Shown in this table are the present costs of PLATO service at the University of Illinois.

used for 2000 hours per year will cost only $2.85 per hour. For CBE development, these costs are more than reasonable when compared to the human cost of a development program.

FUTURE COSTS

Although these costs are acceptable for CBE development, how can they be reduced in the future for large-scale implementation? Since improved terminal performance is still an important priority, one might expect that new technology will be used to upgrade performance instead of lowering terminal costs. However, the other service costs can probably be reduced substantially. The existing service costs can be divided into two parts: equipment and people. New central computer costs are already about 10% of the present CERL computer costs. Part of the saving comes in higher calculational speed of the computer and part in reduced total cost for a computer. In our service costs about $1.2 million per year is for the equipment, and $1 million per year is for personnel. If the terminal maintenance is excluded, the same number of people could probably operate the service for a 16,000 terminal system.

It is interesting to speculate on the cost of a large central system capable of simultaneously supporting 8,000 of the 16,000 users connected via a two-way cable TV channel. Scaling the computer cost indicates that 8,000 simultaneous users would require a computer costing about $1.92 million per year. Along with the $1 million per year for personnel, the total of $2.92 million would have to be shared among the 16,000 connected users. This would cost each user approximately $15.20 per month for the service. In addition they would have to buy and maintain their own terminal. This monthly service charge necessary to support a large integrated system seems to be low enough to survive in the home and school markets.

What can be done for the users who are remote from the central computer? When all the terminals are not attached to a single communication channel such as cable TV, communication costs can be expensive and the service unreliable. If a terminal is isolated geographically, there is not much choice but to either operate as a stand-alone terminal or pay the communication cost back to the central computer system. When there is a group of terminals in a community, up to 16 terminals can simultaneously share a single telephone line, thus reducing the communication costs considerably.

For those users who may have large groups of terminals in quantities much greater than 16 but less than the several hundred necessary to support a small central system, another approach is possible. A minicomputer can be used to manage the loading of parts of the computer program

into the terminals and then use the computer power in the terminal to execute the program. A single telephone line then can connect the entire cluster of terminals to the central computer for inter-cluster communications and the gathering of related data on lesson or system performance across the entire network. In this manner the communication cost can be reduced by as much as a factor of 8, and when the communication channel fails, many of the terminal uses can continue without interruption.

CONCLUSIONS

The Achilles' heel of present mass marketed personal terminals for CBE consists of at least two serious problems. The first problem is to provide an adequate display which is sufficient to meet the requirements of a variety of educational uses, and thus guarantee that the large amount of effort and cost placed in developing courseware will not be made futile by continuous changes in displays.

The second problem is to provide a system approach which will make it easy for authors, teachers, and students to interact in producing excellent lesson materials. Such interactions require users to easily share ideas and common resources even though the users may be located at remote distances from each other.

The most difficult task in CBE is to provide a system capability that will satisfy the needs of a variety of users and encourage the production and use of effective courseware and other application packages. Equipment costs based on present technology are already reasonable when compared to the human costs in a CBE development project. Therefore, care should be taken to provide terminals and system performance which will minimize the human time necessary to integrate CBE into the educational system.

Future terminal and computer costs should be sufficiently low to allow large scale implementation. It will then be even more important that many useful application packages be highly developed and available so that effective use can be made by all types of system users. For example, when this is accomplished, we can look forward to not only saving costs on human labor but also extending the capability of many of our scarce human resources.

In the near future new central memory devices will provide huge storage and data retrieval capability. Thus, it becomes conceivable to think in terms of storing the entire written content of several million journals and content searching the entire memory in less than a second. Imagine the impact on education and research with such a service available in every home and school!

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REPORT OF THE RECORDER

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SESSION 1: MEDIA TECHNOLOGY

The question upper-most in the minds of those attending Mr. Giancola's presentation was, in what way(s) will the music unit avail itself of computer and telecommunications technology? The tentative responses gave evidence that few member schools are actively exploring these new technologies and their applications. Among reasons for this meager effort were cited a lack of funds, a lack of understanding regarding the technologies, and a deep-seated concern that technology may replace the teacher. That the state-of-the-art in these technologies continues to grow exponentially further compounds the confusion surrounding available products. The fear that technical products selected by laiety for educational purposes will prove to be inappropriate, inadequate, and/or out of date even as they are being installed, tends to immobilize the music executive.

In light of the above, the following recommendations are made to NASM:

1. NASM should survey member institutions to determine which music units are developing computer capabilities and for what purposes, e.g., instructional, managerial, networking, etc.
2. NASM should survey member institutions to determine what music units are developing up- and down-link capabilities and for what purposes.
3. NASM should assemble a Computer/Telecommunications task force to gather appropriate technical data and disseminate same to member institutions.

This is generally seen as a time of opportunity. Current data indicate that technology works best as a support for human interactions, not a replacement for them. Highly improved access to data (library networking), well conceived learning programs with built-in positive reinforcements, and the ability to quickly manipulate one's environment, be it a macro or microcosm, are examples which underscore the potential for enrichment through technical applications.

All member institutions need to recognize the urgent demand for faculty members knowledgeable in the technology of education. Growth in and increased sophistication of these technologies is inevitable. Therefore, faculty members choosing to involve themselves with the develop-

ment of instructional hardware and/or software MUST be rewarded in the same manner as those faculty persons selecting more traditional development activities.

SESSION II: THE COMPUTER IN THE MUSIC OFFICE

While but a minority of music units uses computers for office functions, there appears a trend which suggests that office use is becoming increasingly commonplace, in part because such use is seen as an obvious entry for novices into a technical work environment. Even so, computers in the office pose problems. The training of office staff takes time. High short-term expectations are unrealistic. It will easily take 3–6 months for staff to work well with a computer, one year for total operational status, and 12–16 months for actual cost savings to be realized. Moreover, some office staff will resent the intrusion of technology into a clerical domain. Here patience and encouragement will most likely lead to a positive work environment. The music executive must be willing to provide office staff with release time to learn the hardware and software and to develop skill with it. A clean, temperature-controlled environment must be provided. The cost of equipment maintenance must be included in capital budgets. Duplicate files must be kept, one in the data bank and one in the more common file drawer. Security to insure the privacy of individuals must be provided.

The purchaser of a computer must initially understand the reasons why a computer would be an asset in a given set of circumstances. Once the reasons for having a computer are clear, software should be researched. That is, first find the program(s) most suitable to given needs, and then find the appropriate hardware. It is generally suggested that computer-oriented magazines be read for a period of a few months prior to embarking on the purchase of hardware and/or software. Above all, one should be certain that any particular application of office computers is more efficient than manual processes. The possibility of jobbing out selected management tasks is noted as one way of avoiding the purchase of unnecessarily complex hardware.

The concept of complexity suggests one further problem which must be considered carefully, namely stand-alone computers versus computers tied to a main-frame unit. The Apple II is a stand-alone unit, and is by far the unit most frequently selected by music office managers. Given a total freedom of choice, unencumbered by budget restriction, it is clear that computers tied to a main-frame unit are viewed as having superior long-term capabilities. Access to information stored in main-frame units may, however, be limited, depending upon the number of off-site units tied to it.

The following recommendations are made to NASM:

1. That a means be developed for the dissemination of programming solutions to unique music and music management problems.
2. That the development of a data-base accessible by direct phone contact from individual music unit computers be explored.

SESSION III: THE FUTURE OF COMPUTER-ASSISTED INSTRUCTION

Discussion participants here returned to the earlier theme of computers and telecommunications, and again underscored their reluctance to commit to a technology which is (1) little understood, and (2) in a constantly accelerating state of development. When does one purchase costly technical equipment believing that better and less expensive opportunities are in the immediate future? The answer to this question lies in the recognition that the age of information through technology is here and now. There is no best time to become involved in this megatrend. Involvement now is viewed as a necessity.

Such involvement by the music unit will, in the first instance, be in research which focuses upon program (software) development as well as the facilitation of interaction between learner and machine. Philosophical questions need to be explored: What can a computer do better than a teacher? What opportunities are presented to teachers by computer assisted instruction? What are the limits of interaction between a learner and a machine? (Game arcade behaviors by juveniles suggest a limitless interaction.)

Is the computer a basic cognitive tool, or can it be used to teach for both cognitive and affective behaviors? These questions, basic though they seem, only begin to address the new techno-information age upon us. One must assume that universities and colleges as they are presently known will be drastically reformed by technologies which radically accelerate the flow, accessibility, and usability of information.

The following recommendations are made to NASM:

1. That there be developed a repository where information pertaining to technology and the music unit might be accessed.
2. That NASM support workshops focused upon particular problems in automated instruction (possibly personnel from the universities of Delaware and North Texas State could present "up-date" sessions on the development of software for instructional purposes as well as new uses for personal computers).

BIBLIOGRAPHY: AN ANNOTATED LIST OF AVAILABLE COMPUTER PROGRAMS

RUSS SCHULTZ
Shelby State Community College

I. Micro-computers

A. Apple Computer, Inc., 10260 Bandley Drive, Cupertino, CA 95014

B. Atari, 155 Moffett Park Dr., B-1, Sunnyvale, CA 94086

C. Commodore Business Machines, Personal Systems Division, P. O. Box 500, Conshohocken, PA 19428

D. Fortune Systems Corp., 1501 Industrial Rd., San Carlos, CA 94070

E. IBM Personal Computers, P. O. Box 1328 W, Boca Raton, FL 35432

F. Osborne Computer Corp., 26500 Hayward, CA 94545

G. Radio Shack, No. 1, Tandy Center, Fort Worth, TX 76101

H. Texas Instruments, P. O. Box 225214, 13551 N. Central Expressway, Suite 55, Dallas, TX 75265

I. Victor Business Products, P. O. Box 1135, Glenview, IL 60025

J. Xerox, 1 Xerox Sq., Rochester, NY 14644

II. Software

A. Computer Assisted Instruction

1. ALF Products, Inc.
   Composition and Playback
   Basic Ear-Training Skills
   Programmed Song "Albums"

2. Apple Computer, Inc.—Minnesota Educational Computing Consortium

   Programs Available:

   a. Terminology and Notation
      Name the Notes — Reading notes from the staff
      Enharmonic — Respellingnotesenharmonically
      Key Signatures — Identification
      Terms — Multiple choice identification

b. Rhythm

Note Types	— Identification
Counting	— Multiple choice identification of rhythms
Rhythm	— Multiple choice identification of rhythms
Rhythm Play	— Playing given rhythms

c. Pitch

Aural Intervals	— Identification
Visual Intervals	— Identification
Missing Note	— 5 note melody played with one note missing note must be identified
Wrong Note	— 5 note melody played with one note incorrectly played from what is notated. Incorrect note must be identified.
Whole-Half	— Identification
Find the Half	— Identification
Scales	— Aural identification
Triads	— Identification
Sevenths	— Identification

3. Music Music—Musictronic, Box 441, 555 Park Drive, Owatonna, MN 55060

4. Music Composer

An Apple II compatible music system providing complete compositional and performance control of up to four musical voices. MUSIC COMPOSER will:

a. Compose one, two, three, or four voices simultaneously.
b. Play up to four voices simultaneously.
c. Display all voices while the music is playing.
d. Enter music notes through a fast, simple, and well tested coding system or through an optional "GRAPHIC ENTRY" approach.
e. Build timbres through Fourier compositions.
f. Edit your own or existing compositions.
g. Save your music on disk.
h. Hear music through the Micro Music DAC card. The amplifier is incorporated right on the card.

5. Envelope Shaper

   A program designed for the orchestration of music composed or arranged with MUSIC COMPOSER. SHAPER offers the selection of various instrument sounds, tempo changes, pitch and octave transposition, repetitions of any section of the music, and the addition of codas. New enveloping techniques provided include many realistic timbres—plucked string, bass, winds, and others. One of four stereo channels (if two MMI DAC boards are used together) can be specified and altered for any of the four voices. All of the interpretive controls provided with SHAPER can be changed at any time during the music performance.

6. Envelope Construction

   This program allows actual design and construction of musical timbres by plotting the envelope of each harmonic in a sound. The envelope of each harmonic is displayed as a 3-D graph. This program provides the exciting capability of manipulating all three dimensions simultaneously (time, amplitude, and harmonic content) that go into creating synthesized sound. The program may be used alone for experimenting with the construction of musical instrument sounds, or it may be used to produce instrument sound for MMI's ENVELOPE SHAPER program. An ideal learning tool for understanding music timbre and acoustics.

7. The Dictator Series

   The Dictator Programs, presented in a game format, are comprehensive and automatically adjust to the individual's skill level. Successful responses systematically increase the difficulty levels and unsuccessful responses reduce the complexity of the patterns. All of the music patterns are uniquely composed by the computer and the program provides an infinite library of patterns for dictation practice. Student response requires the use of only three keys. A summary of each student's progress is provided at the end of each practice session.

   a. Melodious Dictator

      Teaches students to hear single line melodies and to notate these melodies on a traditional treble clef staff. The student interacts with the computer, first listening to a melody, and then notating the pitches on the staff

using a graphic representation of a keyboard. MELODIOUS DICTATOR begins with a two note pattern based upon major and minor seconds and increases in difficulty to seven note patterns utilizing all harmonic intervals within the octave.

b. Rhythmic Dictator

Teaches students to hear basic rhythmic patterns and to notate these patterns on a one-line rhythmic staff. The program systematically sequences through rhythmic phrases which increasingly stress syncopation and rest values.

c. Harmonious Dictator

Teaches students to hear chord progressions. Each progression heard is notated using traditional Roman numerals for chord function and numerical symbols for chord inversions. It covers material beginning with simple tonic-dominant patterns and advances to all diatonic chords, selected seventh chords, and secondary dominants with inversions.

d. Interval Mania

The program is designed for practice of melodic and harmonic intervals with any combination of interval sizes and qualities (major, minor, diminished, augmented, and perfect), and practice in bass clef, treble clef, or the full great staff.

e. Chord Mania

The program is designed for practice of chords including recognition of four-voice chords in any combination of chord qualities (all triads and five different seventh chords) and inversions.

8. Music Lover's Guides to Learning Series

Spelling, recognition, and recall of basic music information presented in a challenging, interactive format. The difficulty level may be controlled by the student; it also self-adjusts to the student's performance. Some special sound effects and graphics have been added to make the learning fun as well as rewarding.

a. Music Lover's Guide to Composers
b. Music Lover's Guide to Music Symbols

c. Music Lover's Guide to Italian Music Terms
d. Music Lover's Guide to Standard Instrument Names
e. Music Lover's Guide to General Music Terms
f. Music Lover's Guide to Foreign Instrument Names

9. Music in Theory and Practice Tutor (Volume 1: 2nd Edition): A Computer-Assisted Supplement

   A comprehensive (13 disk) supplement of some 70 assignments to the nationally recognized text *MUSIC IN THEORY AND PRACTICE* (2nd edition), by Bruce Benward, published by Wm. C. Brown Co. (Micro Music programs are offered as supplements to the existing text through permission of the publisher). This program requires both Applesoft and an integer ROM BASIC.

10. Harmony Drills: Set 1 (by Bruce Benward and J. Timothy Kolosick)

    A comprehensive supplement to accompany a selection of harmony drills in Benward's textbook *EAR TRAINING, A TECHNIQUE FOR LISTENING*, published by Wm. C. Brown Co. Aural recognition of diatonic chord progressions beginning with simple tonic/dominant root position chords to more complex patterns using all diatonic chords in root position and first inversion, and tonic chords in second inversion. Five levels of difficulty.

11. Do-re-mi

    Teaches students to identify (by sound only) the individual degrees of a major scale using scale degree or solfeggio responses. Recommended for beginning ear training skills.

12. Name That Tune

    Teaches the identification (by sound) of the degrees of the scale using solfeggio syllables or scale degree numbers. Familiar tunes are utilized in a game context. May be used by anyone who can read simple directions.

13. Sir William Wrong Note

    This comprehensive program allows one to practice pitch error-detection within any combination of four-voiced chord types, from major and minor to sevenths and augmented-sixth chords at user's option. Once a chord type is selected, "Sir William" presents the visual notation of the chord, and then sounds the chord with one note sounded incorrectly.

The task is to identify the incorrectly sounded voice, and the actual pitch sounded by the note. The program provides for external comparison of "wrong" and "correct" soundings of each chord and incorporates a "grade card" review of each student's use of the program.

14. Arnold

    Designed to teach tone recognition and melodic memory skills. "Arnold" has five levels of skill difficulty which provide patterns easy enough for the beginner and difficult enough for the best of music ears. These patterns are taken from 95 graded melodies. "Arnold" asks you to recall and enter the tones of an ever increasing melody by using solfeggio syllables or scale degree numbers. "Arnold" keeps your progress record on the disk.

15. Mode Drills

    A series of programs for visual and aural drills in recognition and identification of major, minor, and church modes.

16. Pitch Drills Without Accidentals

    A series of programs for visual drill of the names of the lines and spaces in the treble and bass clefs. The program also includes a pitch game and exercises in pitch transposition.

17. Key Signature Drills

    A series of programs for drill in recognition and identification of major and minor key signatures. A key signature game is included.

18. Rhythm Drills

    A series of graded programs for rhythmic dictation in a melodic context.

19. alphaSyntauri—Syntauri Corp. 3506 Waverly Str., Palo Alto, CA 94306

    Used with 5-octave keyboard synthesizer

    Programs Available:

    a. Scales
    b. Intervals
    c. Triads
    d. Moveable "do"
    e. Rhythmic Dictation
    f. Counterpoint
    g. Harmonic Dictation
    h. Modulation
    i. Chords
    j. Melodic Dictation

B. Management Aids

1. BPI General Ledger. Accounting system for small businesses automates posting of ledgers, financial statements preparation, and closing of books. Includes integrated accounts receivable and payable and all subsidiary ledgers for payroll accounting. Customized set of books can be constructed from available journals and ledgers. Apple, 10260 Bandley Dr., Cupertino, CA 95014.

2. The Data Factory. (Passauer.) Database management system allows listing files, getting file statistics, selecting another file, transferring records to new database, and adding fields to update forms. Disk swapping required; excellent product overall. Several compatible products available. Micro Lab, 2310 Skokie Valley Rd., Highland Park, IL 60035.

3. Infotory. Complete purchase order and inventory system for under 9,999 items of one type. Prints receiving, sales, purchase orders; audit trails available. SSR, 320 South Ave., Rochester, NY 14620.

4. List Handler. List-lover's delight. Prints lists, labels, and letters. Handles up to 3,000 records per disk and eight disk drives. Takes requests. Silicon Valley Systems, 1625 El Camino Real, Ste. 4, Belmont, CA 94002.

5. VisiCalc. (Bricklin, Frankston.) Electronic worksheet for any problem involving numbers, rows, and columns. No programming necessary. VisiCorp, 2895 Zanker Rd., San Jose, CA 95134.

6. VisiSchedule. Critical path PERT schedule planner. VisiCorp, 2895 Zanker Rd., San Jose, CA 95134.

7. CP/M. Monitor control program for micro computer system development. Digital Research, P.O. 579, Pacific Grove, CA 93950.

8. SuperCalc. Tool for solving everyday financial or business problems. SORCIM, P.O. Box 32505, San Jose, CA 95152.

9. WordStar. Screen-oriented, integrated word processing system in CP/M. Micro-Pro, 33 San Pablo Ave., San Rafael, CA 94903.

SELF-STUDY AND MANAGEMENT: BEYOND ACCREDITATION

PERSONNEL

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INTRODUCTION

The preparation of the self-study for NASM is a comprehensive process involving a number of individuals on campus and often taking months to complete. The result of the preparation should present a thorough analysis of every aspect of the music unit. Beyond its utility as an accreditation document, the self-study could be used effectively for long-range planning. Using the self-study in this manner increases the value of accreditation, and allows the institution additional benefits from the self-study process.

RATIONALE

The current fiscal situation is producing the necessity for reassessment and reallocation of resources on many campuses. Management, therefore, has taken on new dimensions.

It seems appropriate at this time to engage in a broad discussion of self-study as it relates to the management of music units.

OBJECTIVES

Since the membership of NASM represents a broad spectrum of situations, the principal objective of this topic area was to provide the methodology of process. The goal of the session was the provision of generic techniques adaptable to local situations.

MEETING ORGANIZATION

Self-Study and Management: Beyond Accreditation was divided into three working sessions. Each session had two presentations to all participants in the topic area. Following those, the group was divided into seminar groups for the purpose of discussing the topics just presented. Following seminar group discussions, the entire group reconvened for summaries of discussions in the respective seminar groups.

OBJECTIVES, RESOURCES, AND CURRICULUM

ROBERT GLIDDEN
Florida State University

There are probably few music administrators present who have not been asked to conduct their programs this year with fewer resources than last. If you are very fortunate, your budget may have remained the same, but inflation has in effect caused a reduction in the resources available. If you are slightly less fortunate, you may have experienced a small percentage cutback in expense funds, equipment funds, or perhaps in part-time wages. In order not to encourage a fit of depression at the very outset of this meeting, I will not ask for a show of hands of those who have lost faculty lines from last year to this, but surely there are some of those present also. And we all know that in some regions of the country and in some institutions, music programs have suffered all of the above and more, and perhaps during each of the past several years. The prophets have been foretelling all of this for a decade now, but that really doesn't make the experience any more pleasant when it affects you and your program directly.

The message for us as music administrators is that we simply must plan more effectively and administer more efficiently. The impact upon quality of program will assuredly be severe in many institutions if careful and thoughtful planning processes are not in place. However, if we approach our problems with objectivity, if we resolve to "be in front" with a planning procedure rather than trailing along in a reactive mode, and if we challenge ourselves to be imaginative, creative, and perhaps even optimistic, we can preserve quality even in the face of adversity.

The purpose of this session is to discuss how we may use the self-study process "beyond accreditation." The topic is an appropriate one for several reasons. First, accreditation as a procedure for assessing educational quality has often been criticized because it must, of necessity, concentrate on minimum standards. Most of you who have been through the process with NASM know that we try to do considerably more than that, but the fact remains that the determination of accreditation for a music school must be on the basis of whether or not a program meets the standards outlined in the *NASM Handbook*. However, the term "beyond accreditation" implies a more continuous and a more introspective self-study procedure than that which would suffice for measuring against minimum standards, and the process, indeed even some of the NASM self-study materials, can very well be used by an institution on a regular basis, not just during the decennial NASM evaluation.

Another reason for the appropriateness of discussing "self-study beyond accreditation" at the present time is that the self-study and planning processes become all the more critical as resources become fewer. Most of us were part of the expansionist years of the sixties and early seventies, if not as administrators at least as faculty members, and we remember that the administrative mode at that time was to think big, plan big, and then to seek the resources to accommodate the plan. That method of operation is simply not realistic for the 1980's. We must now look first at the realities of our resources and then plan objectives accordingly. Those that do otherwise may have their resources spread so thin that quality is improbable if not impossible, and self-study is a critical part of the planning process that keeps that from happening.

Let me say at the outset that the term self-study implies to me that everyone affected is involved—faculty, administrators, students, perhaps also community representatives. That is the way NASM likes to have self-studies conducted, and that also will probably be most effective for self-study used in the planning process. As we know, the music administrator's effectiveness in implementing change in program direction or focus is enhanced when everyone participates in the decision, or at least understands the rationale for the decision. In most cases, objectives will be changed or refined *only* with the participation, understanding, and cooperation of faculty and, in the short term, if changes are substantial, the understanding and cooperation of students may be essential also. Assume, then, that as we proceed through the discussion that follows we are involving, in some way or other, all of our constituencies.

As a way of proceeding with a self-study process that will help to match objectives to resources, I suggest that first the peculiarities of an institution's situation must be analyzed carefully, and then objectives defined *after* that analysis has taken place. The analysis itself is, like any analysis, simply a matter of separating into parts, dividing and subdividing as far as necessary to understand the essence of the situation. The first step, it seems to me, is a thorough inventory of resources, followed by an examination of those resources to determine whether each of them is being fully utilized. Let's walk through those steps first.

In taking an inventory of your resources, it is advisable to divide into several basic areas, perhaps writing a descriptive paragraph on each. This is the sort of task that can be given to small committees of two or three persons each, although some administrators will find it more efficient to write the paragraphs themselves and then submit the descriptions to self-study participants for their discussion and further analysis. Resource areas to be considered would certainly include the following:

faculty positions and specific faculty skills
physical plant
cash resources for part-time teaching, equipment, expense items
students
community orchestra/opera company/community music series
other faculty on campus (certainly those in the humanities and perhaps in the sciences as well)
churches and church programs (for internships, use of organs, space, etc.)
other academic institutions nearby
the public library
recording studios
public radio and television facilities

The process of describing each of these resource areas, and perhaps others you will think of that I have not included, will undoubtedly uncover some assets that you were unaware of or had neglected or in some way had not fully utilized.

Taking inventory of faculty capabilities alone can be revealing. Some people have skills we cannot use effectively, of course, but sometimes we do find areas of potential faculty contribution where the person harbors a desire to be involved but has been too shy to take an initiative. Students are an important resource, of course, because in most music programs a "critical mass" is important to program quality. Consider also, however, that many of us could use advanced students for such tasks as "pre-advising" or for coordinated tutoring of programs. Many institutions now use churches and public libraries to good advantage, but others have not taken the time to assess what resources are available there and have never asked for cooperation. I believe we can often find non-music faculty who have intense interest in music, perhaps coupled with extensive musical background and knowledge. When such persons are underutilized in their own departments, it may be possible for them to team with music faculty for effective course offerings. And, I personally feel very strongly about both using and supporting public radio and television for mutual benefit.

In examining each of the resources that have been described and asking whether you are fully utilizing it, two questions will be asked in natural course: 1) what activities or changes of procedure would help to better utilize each specific resource? and 2) what programs or special offerings are suggested? Once the inventory has been detailed on paper the responses to those questions may be as natural as the questions themselves, and certainly the application of a number of minds in this process will provide more fertile results than one or two persons on an administrative team. The processes described thus far will be extremely helpful to some institutions, and perhaps will reveal little in some others. However, when we feel quite confident that additional resources will not be forth-

coming from other sources, the least we can do is to look carefully at what we already have to determine whether we are managing as effectively and efficiently as we should.

The next step I would suggest approaches the task from the opposite direction. In other words, without consideration for the resources available to *your* institution, list the resources necessary for a program of quality in each of the areas (degree programs) you offer. The *NASM Handbook* may serve as an aid for this, but you may want to use it only as a departure point. NASM standards are intended to be general enough to serve many institutions and they may not be specific enough to denote the quality you want. You and your colleagues need to begin by asking what skills and knowledges, attitudes and values graduates should have from each of the programs you offer. To be sure, it is difficult for a group of faculty and students to develop lists of essential resources completely independent of any consideration for their own programs. If such lists cannot be developed objectively, then I believe the institution should consider engaging the services of a consultant respected by both the administration and the faculty to assist in this process.

The next step, obviously, is to compare the results of the three previous steps that have been suggested: the inventory of resources, the determination as to whether these resources are being fully utilized, and a list of resources necessary for quality in each of the degree programs offered. If such a comparison reveals that the resources, or more than a few of them, are not available or forthcoming for a given program, the institution should seriously consider dropping that program from its offerings and reallocating those resources to strengthen other programs. If only a few resources are missing for a particular program, perhaps an organized assessment such as this will help the music administration to get the attention of higher administrators toward its needs. It is no secret that good organization and a specific, reasonable request is more likely to be answered positively than a wailing cry for "more money, more money."

It is my belief that a thoughtful and careful analysis of resources necessary and resources available will help with most facets of management, from planning position descriptions for faculty replacements to allocation of expense funds and honesty of promotional literature. And, if I were a prospective student, I would rather have you be able to tell me what, in your assessment, is necessary for a program of quality in the area in which I am interested, and then follow that with how you provide those resources, than simply to say you have an accredited program.

Thus far we have dealt with an assessment of resources, those needed and those available. Once that has been accomplished, objectives can be

much more sharply defined. Both in the interest of quality and in the interest of an institution's future, objectives should be defined as precisely as possible. Most programs try to be all things to all people, and many schools, if they conscientiously conduct the assessment suggested above, may find that their list of programs offered or desired is somewhat longer than the list of resources available. That is the point where good and prudent management involves a certain amount of courage to establish priorities. It is easy enough to declare that when resources are spread too thin quality does not ensue, but the wisdom to establish priorities and the determination to take the steps necessary to match objectives with resources do not come so easily. In a time of stable or declining resources one cannot expect to improve quality in one area without giving up something in another. A decision to give up a faculty position in a weak program in favor of extra dollars for an area that is basically strong but underfunded is very difficult, but it may be the wisest course for genuine quality for the future of the overall program.

It is my observation that particularly in recent years some institutions have added programs simply because they believe there is a market, but not necessarily because they have the appropriate resources. In some instances new programs were added with good intentions—institutions felt confident that they would be able to add the resources necessary—but the supply of new dollars began to evaporate before the program was fully funded. In those cases, some difficult decisions are now in order. Should an institution continue to offer programs it knows it cannot deliver well, in the interest of attracting students now but at the risk of developing a reputation for poor academic quality? I don't think so. I do believe, however, that if objectives are based on real values—musical basics and not trade-school goals—and if they do not exceed the resources available, even very meager resources can be organized for a program of quality. And that is the wiser road to follow for institutions that look to the future.

I would like to close by making a statement about the self-study as an assessment mechanism and about NASM's role in helping institutions to match their objectives with their resources. While many institutions are now undergoing various types of internal reviews, I feel strongly that self-study for an outside agency such as NASM is the best opportunity music administrators have to get both faculty colleagues and higher administrators to work cohesively in an assessment process. When the self-study is for an external agency, people within an institution tend to work together—in an internal review situation they too often assume adversarial roles. It is my observation that formal internal reviews are often too threatening to foster honesty in the process, primarily because they are usually begun with the fear of those affected that the most likely result will be a negative one. If you in your institution are not yet at the point where

a program review is mandated for the purpose of reallocating resources, I suggest strongly that you initiate your own self-study as soon as possible so that you can chart your future rather than react to someone else's plans.

These are times that call for sharper focus, the matching of curricula and objectives with resources being the most important part of that sharper focus in any institution. Certainly for music programs, we should be able to do that with more imagination and vision for the future than those who may not share our musical and artistic sensibilities. And we should keep in mind that while a self-study that carefully attempts to define objectives according to resources may help to provide the wisdom we need, only strong leadership and courage will provide the determination to make any changes that are prescribed by that self-study process.

INVOLVING THE FACULTY IN THE SELF-STUDY PROCESS

WILLIAM TARWATER
Southern Illinois University at Edwardsville

When each of us received notice of the three major topics to be discussed at this Annual Meeting, I wonder how many of us reacted somewhat like this: "Oh, no. The Self-Study again. Which one is it this time—NASM, North Central, NCATE, State Office of Education, Faculty Senate, Graduate Program Review, Undergraduate Program Review, Ad Nauseam Council of Lower Slobbovia?"

Because of the frequent overlapping of the reporting cycles for these agencies, most of us will admit to a strong temptation to say, "Count up the bodies, dollars, and square footage, fill in the blanks, copy the catalog statement, mail it back, and let's get on with the important things." I, for one, plead guilty as charged. However, claiming complete rehabilitation during my lengthy incarceration as a Department Chairman, I now approach this task with all the fervor of a "reformed sinner."

THE NEED FOR FACULTY PARTICIPATION

Change is effected in two ways. It may result from *external* pressures imposed by accrediting agencies, institutional administrations, governmental laws and edicts, etc. Change thus effected may be "efficient" and "quick." It may also result in 180-degree turns which frequently bewilder and demoralize the affected constituency. Change which results from *internal* re-evaluation, attitude changes, increases in knowledge and skill, and a proper balance between action and introspection is far more likely to produce significant and worthwhile results.

Therefore, it becomes *crucial* for the *faculty* of the unit to become involved as much as possible in the process of self-study. Active involvement can lead to awareness of broader issues; awareness can lead to increased knowledge which becomes the key to attitude changes through which the climate, environment, and personality of the unit are modified to support the achievement of its goals. If a self-study is allowed to become the responsibility of one person or a small group, there is much less likelihood that suggested changes will be perceived as emanating from *internal* sources and few, if any, of the old obstacles and arguments will have been removed.

IMPROVING FACULTY PARTICIPATION AND RESPONSE

At this juncture, I wish to quote from a book which is always within arm's reach in my office—right beside the aspirin. "Up The Organiza-

tion" is written by Robert Townsend, a frequently-irreverent critic of corporate narcissism, but whose track record of executive success lends special credence to his keen observation of human behavior. Townsend says:

1. People *don't* hate work. It's as natural as rest or play.
2. They don't *have* to be forced or threatened. If they commit themselves to mutual objectives, they'll drive themselves more effectively than you can drive them.
3. But they'll commit themselves only to the extent they can see ways of satisfying their ego and development needs. . . .[1]

> Get to know your people. What they do well, what they enjoy doing, what their weaknesses and strengths are, and what they want and need to get from their job. . . . You can't motivate people. That door is locked from the inside. You *can* create a climate in which most of your people will motivate themselves to help the company reach its objectives.[2]

If Townsend is correct, the wise Music Executive will concentrate on creating a *climate* in which the faculty members will motivate themselves toward achieving those objectives which they have helped develop.

If a task is large enough to require the services of *more than one person,* that task must be served by a team. Whether that team consists of 2 persons, 20, or 200, it is still a team, with all the "rights, privileges, responsibilities, and 'personality problems' appertaining thereunto."

A football team will enjoy little success if only the quarterback (Music Executive) *knows* the game plan, *believes* in the game plan, and has the capability of *executing* the game plan. So it is with a Music Faculty. However, the faculty should act also as the coaching staff, which is responsible for *designing* the game plan. The *design* must come first. This is where "Self-Study" begins and this is why the success of the *process* of self-study depends upon maximum involvement of the faculty, regardless of whether its purpose is "For Accreditation" or "Beyond Accreditation."

To illustrate one faculty's need for involvement, permit me to cite one instance. My faculty is regarded as being very democratic and not at all bashful about volunteering suggestions about policies, procedures, curricula, both within the Department and on *all* matters within the purview of the Campus Parking and Traffic Committee. Therefore, I was somewhat surprised four years ago, when the results from a periodic five-year University Program Review revealed that a sizeable minority of our faculty felt that they were insufficiently involved in the process of long-range curricular planning. After a few sleepless nights a simple solution occurred

to me. Without saying anything to the faculty, I decided to ensure that all future faculty meeting agendas would include at least one item relevant to these concerns. One happy result was that, in these past four years, only twice have I had to "salt" the agenda with an item of my choosing, and frequently I have had to defer items because there was no room on the crowded agenda. The best result, however, is that we have emerged with a vastly improved unanimity of purpose which is vitally necessary for survival and re-structured growth in these difficult years.

If we are to achieve successful involvement of our faculties in this process of self-study, we must not scare them off at the outset. We must be careful with our vocabulary. Let us admit that a majority of our excellent music professors have an innate bias against certain terminologies, phraseologies, and jargons.

It is my belief that, to varying degrees, most of our faculty members: (1) know what they are doing; (2) know why they are doing it; (3) know how they are doing it; (4) are trying new things to do a better and better job; (5) are concerned with preparing their students (and themselves) for the future—not the past. However, they shudder, cringe and react negatively to the terms: (1) Statements of Objective; (2) Rationale and Justification; (3) Process, Procedure, Curriculum, Utilization of Resources; (4) Evaluation, Re-assessment; (5) Mechanisms for Long-range Planning.

Therefore, I suggest that we re-phrase Self-Study questions before we submit them to our faculties as we solicit their involvement with the process of self-study.

RESTATEMENT OF THE PROBLEM IN GENERIC TERMS

Whether we are dealing with the total faculty group of a major school of music, a specialized segment of a total faculty such as the voice department of a conservatory, or two persons who are coordinating the Freshman and Sophomore Theory courses, I believe that the following questions apply and *do* address the essence of the issues upon which we are focusing in today's sessions.

Inventory of Objectives; Resources; Curriculum

1. *What* are we doing *now*?	(Objectives)
For whom?	(students: other constituency groups)
By whom?	(Resources: faculty; staff)
With what?	(Resources: time; facilities; dollars)
How are we doing it?	(Curriculum; methodology)

Evaluation and Standards

2. *How well* are we doing it? (Evaluation)
   Who says so? (NASM; University Administration; students; alumni; community-at-large)
   How well *should* we be doing it? (Standards)
   What needs improvement? (Inventory of specifics)
   How do we do it? (Resources; procedures)

Planning: New Objectives; Resource Allocation; Priorities

3. What *should* we be doing? (New objectives)
   For whom?
   Why?
   When? (Now? Next Year? 3 Years; 10 Years?)
   What will it take to do this? (New resources; re-allocation of existing resources)
   If we can't do it all, what do we shoot for first? (Establishment of priorities)

Obviously, some answers are simple, some complex. Some questions can be answered only by breaking them down further into manageable components. Solving the problems of group dynamics may be of major importance.

In any group effort, the first question is: "Who is 'we'?" (Total faculty; large sub-group; small sub-group.) Equally essential questions are: "Does this group ('we') function with a sufficient degree of unanimity of purpose? In general? On a specific issue?" If not, why not? How can this be changed? Here again, Robert Townsend's credo on "climate" and "self-motivation" may provide us with valuable suggestions.

The foregoing sets of questions are far short of being comprehensive. However, I hope that they can spark the ensuing discussion sessions—that is where we expect to find our most helpful answers.

INTANGIBLE RESOURCES

As we approach the task of taking inventory, analyzing curricula, evaluating programs, setting new goals, and utilizing our resources more efficiently, let us not overlook the reality and value of our *intangible* resources—the academic and artistic environments of our campuses and communities which have been cultivated and nurtured over the years by our predecessors who have provided us with traditions of achievement and reputations of excellence which have pre-disposed many of our administrations and governing boards toward a genuinely supportive attitude

in assisting us to solve our present problems. We must remember that these intangible resources are now ours to preserve and enhance. I believe that this constitutes one of our most important objectives.

FOOTNOTES

[1] Robert Townsend, *Up The Organization*, (New York: Alfred A. Knopf, 1970), p. 140.

[2] *Ibid.*, p. 142.

AN OVERVIEW OF APPROACHES TO RECRUITMENT, ADMISSION, AND RETENTION OF UNDERGRADUATE MUSIC STUDENTS

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Accreditation review and the self-study process are manifestations of an ongoing process which has become increasingly important to the health of undergraduate music programs. With the combined realities of a declining pool of prospective students,[1] decreased emphasis upon arts instruction in junior and senior high schools, changing employment trends, and reduced budgets,[2] the areas of student recruitment, admission, and retention assume increased importance. Since the late 1970's, it has become apparent that the continuing vitality of existing programs is tied, at least in part, to a better understanding of these areas by members of music departments. Administrators and faculty need to be aware of the factors which influence a given student's choice of an institution, and, once enrolled, the factors which cause him/her to continue in the program. For most members of music faculties, the assimilation of insights and techniques in these important areas has been an unsystematic and uninformed process, one in which the time honored tradition of "trial and error" has often prevailed. It was the best we had, but it left much to be desired. As Samuel Taylor Coleridge observed, experience is a good teacher, but the fees are a bit heavy. However, insights were gained from our experiences, and the efficiency and effectiveness of recruitment/retention efforts have improved. It is the intent of this presenter to document, with accompanying observation and analysis, primary aspects of selected efforts as observed at various institutions during the 1970's and early 1980's.

Student recruitment, admission, and retention is viewed as a multifaceted and dynamic process, the potential benefits of which go far beyond the initially perceived intention of increasing (or maintaining) enrollment. Although addressed in this presentation in delineated sections, all aspects are viewed as interdependent, as components of a comprehensive process in which these aspects are related to an identified sense of departmental mission.

STUDENT CONSTITUENCIES

The development (or, in many instances, the evolution) of a sense of mission, with attendant ramifications to recruitment, admission, and retention, is predicated upon an understanding of the available student pool. It is imperative that institutions identify prospective students, where they live, what their expectations are, what their strengths and weak-

nesses are, and how they select an institution of higher education. At many institutions, this is one of the easier tasks. Most are limited by tuition structures (and the lack of out-of-state tuition assistance) to students within the state. Most departments are able to develop informal but accurate understandings of the general characteristics of these students. Insights into music programs throughout the state are most frequently obtained from faculty members who are active in state MENC organizations, from student teacher supervisors, and from evaluation of student solo and ensemble performances at state and regional festivals and clinics. Additional information is available from traditional enrollment statistics, including SAT scores,[3] high school class positions, and home town addresses. Surveys[4] of incoming freshmen majors also have been effectively utilized.

By utilizing such available sources of information, a department is able to gain insights into its student constituency, with particular value placed upon information from departmental surveys. The identification of factors that attract students directly influences recruitment efforts. By increasing the department's understanding of the characteristics and interests of incoming students, the data also play an important role in the formulation of departmental mission.

DEPARTMENTAL MISSION/PHILOSOPHY

> The most important factor in the collection and utilization of recruitment-related information is a plan. The successful mobilization effort must be an intentionally planned and managed process . . . and directly related to the institution's mission . . . (it) must benefit not only the institution but its various members.[5]

The establishment of an appropriate departmental mission or philosophy is, in the opinion of this presenter, the underlying basis for the development of an effective recruitment/admission/retention plan. Simply stated, effective marketing of an educational product is dependent upon a clear understanding of that product: departments must identify areas of strength before they can be successful in attracting students to them. They must also be committed to them and be able to maintain them if students are to be retained.

A coherent sense of mission was not an obvious requirement of programs during the years of rapid growth; there was an underlying perception that, through continuing expansion, a department could provide instruction of excellence to a wide constituency, with strong programs in most areas. To oversimplify, many departments were allowed the illusion that they could be all things to all students. In recent years, the fallacy of this perception has become apparent as enrollments have begun to decline and faculties and programs have stabilized; departments have become

increasingly aware that recruitment in areas where there is not an established strength is neither in the best interest of the student nor the institution. With this realization, many institutions are faced with the choice of accepting either the gradual erosion of strong programs encompassed in a broad definition of mission or the sacrifice of weaker programs within a more narrowly defined mission. Although the awareness of these choices has been acknowledged by most members of music faculties, their acceptance has not been acknowledged, for the obvious reason that neither option is very attractive.

There are no clear or easy answers to this dilemma, but failure to openly consider the issue insures the acceptance of the first option; without a clear sense of mission, reductions or limits are exercised arbitrarily, with the potential of erosion of areas of unique excellence and importance. And such *de facto* decisions continue to be the rule for too many administrators.

The term "unique" is important in identifying areas of strength. At Illinois State University, identification of music education and music therapy as areas of unique strength, particularly as they were supported by a comprehensive applied faculty of excellence, was an obvious awareness. Both programs were positively regarded throughout the state, both attracted large numbers of students, and both were successful in placing graduates. The communication of this awareness to faculty members was less successful, although a variety of approaches were attempted.[6]

In addition to the gradual development of a sense of programmatic mission on most campuses, a concomitant growth of faculty awareness and sense of commitment is also perceived.

> Instead of focusing on problems, there is a strong tendency to shift to a vision of the possible and to develop a plan for getting there . . . One of the most promising trends is the strong motivation and readiness for a community change effort[7].

In retrospect, the importance of faculty involvement in the development of institutional philosophies cannot be overestimated. Administrators have too often been reluctant to involve faculty in philosophical dialogue, basing this decision on the assumption that the faculty members' perspectives might prevent them from acting in the best interests of the institution. It is the opinion of this presenter that this assumption is often erroneous. Certainly, its effectiveness should be questioned; for, by preventing dialogue, even hostile dialogue, the possibility of broadening viewpoints and arriving at a sense of consensus is jeopardized. The development of an effective departmental mission is, above all, contingent upon such consensus.

At most institutions, the development (or the evolution) of a sense of departmental mission plays an important role in determining specific approaches to student recruitment and retention. Its development often is not the result of a systematic process, but rather the outgrowth of a growing awareness and understanding of the stated issues, with a resultant (often unarticulated) formulation of philosophy. The most effective processes observed by this presenter were those which most actively solicited faculty involvement, processes in which there was a shared sense of commitment. This observation is accompanied by an awareness of the increasing role of the administrator as policy communicator and expeditor, and his/her decreasing role in policy formulation. It is apparent that administrators are not equipped, by themselves, to provide appropriate solutions to the myriad of real and increasing problems currently facing institutions of higher education, nor can they expect the members of their faculties to support departmental goals if they are not systematically involved in their formulation.

RECRUITMENT STRATEGIES

The determination of appropriate recruitment approaches is dependent upon clear identification of the characteristics of the students whom the department hopes to recruit and upon an understanding of available techniques for reaching them. Further, from the broad spectrum of available options, departments must be able to identify those which best address their specific recruitment needs. At most institutions with which this presenter is familiar, the approach has been unsystematic, one in which insights have been gained after the fact. A listing of commonly used techniques is included in the following section, with accompanying comments related to assessment of their function and effectiveness.

A. Publications:

Techniques employed include limited-distribution publications such as departmental and institutional brochures, fliers, announcements, newsletters, posters, calendars, and a variety of other incidental items. Also included are mass-media publication possibilities such as newspaper and journal reviews, public service listings, and advertisements. While all of these were initially assessed as important to departmental recruitment efforts, clearer insights into the use of specific techniques emerged as feedback was obtained. The most common avenues of assessment included surveys of entering freshmen and interviews/conversations with high school music and advising personnel.

Departmental brochures are most effective as support documents, serving as reinforcement for students who already have a strong interest in the department. The production costs of these materials and the invest-

ment of faculty or administrative time in their preparation can be substantially reduced by the elimination of references to transient aspects such as names of faculty and administrators.

Posters are considered to be important in communicating general awareness of departmental strengths, primarily to high school students. In one instance, a poster which also served as a statewide music activity calendar received a more positive acceptance than previous posters. Posters are assessed to be most effective when focused upon visual (non-verbal) communication of departmental mission, rather than upon programmatic information.

Newsletters are, in most instances, directed to alumni with little substantiated effect upon recruitment. This assessment, as well as the relatively high monetary and human resources required for their publication and mailing, has led to their de-emphasis at some institutions.

B. Electronic media:

In addition to the established use of stereo recordings, introduction of limited-distribution electronic media such as audio cassettes, video cassettes, and slide/sound presentations has improved departments' ability to communicate musical and personal aspects of their programs.

Audio cassettes are relatively inexpensive to produce, attractive to prospective students, and provide more personalized experiences than print technology. Some departments have developed libraries of informational/musical cassettes featuring performance ensembles, and areas of performance and program emphasis. In instances where they have been used, feedback from students and high school personnel has been positive.

Disc recordings are produced primarily by directors of performance ensembles, with distribution limited to students participating in the ensembles. As such there is little direct effect upon recruitment. In departments with recognized artist-faculty, the potential of attracting students from outside the state has been an impetus to the production of recordings for national distribution.

Production of video cassettes for distribution to high schools upon request is a recent phenomenon. The potential for communicating personal and musical aspects of a program at a relatively low cost supports the validity of this technique.

Slide/audio presentations developed by departments have been used, primarily, to communicate departmental strengths to interested groups of students. The perceived impersonality of such presentations is viewed as negating their informational benefits. Note the extensive use of this technique at conventions and the relatively small audiences they attract.

Many departments of music are active in the development of regional radio programs featuring faculty and students in interviews and performances, including weekly "highlights" programs, live broadcasts of departmental concerts, and academic coursework. In general, radio stations have been appreciative of the programming assistance and the broadcasts have been successful in enhancing the image of the department within the surrounding area. Their specific effectiveness as recruitment tools has been enhanced, at least in one instance, by the distribution of audio cassettes resulting from the broadcasts. In much the same context as departmental brochures, these cassettes are effective in providing specialized information in response to specific student inquiries.

Electronic media techniques appear to be uniquely capable of providing personalized insights for individual students, and, as such, of significant recruitment value. In instances where they have been utilized, feedback from prospective students has documented their value.

C. Faculty resources:

Most administrators view the preceding techniques for recruitment as substitutes for or additions to the human resources of their departments. The single most effective recruitment technique appears to be personal contact with prospective students by faculty and student representatives of the department.

Faculty visitation teams have been instituted on some campuses, often with an attempt to pair faculty who traditionally had been less involved in recruitment with more experienced faculty. There seems to be a trend toward increased emphasis upon the personal visit rather than upon the utilization of faculty members as performers or clinicians, with the intent of opening previously closed doors for later interaction. While the initial visits were assessed positively, the success of subsequent follow-up activities was less effective; in the absence of formalized plans for follow-up, faculty often failed to maintain the contact. Again, the great importance of a plan—one arrived at through consensus—is identified.

At many institutions, increased attention has been given to on-campus experiences for prospective students, with emphasis upon providing more personalized activities.

The development of a sense of faculty commitment to recruitment is critical to the growth of involvement such as that identified above. As with most other recruitment techniques, it is directly related to the ability of the administrator to enlist faculty in the development of departmental goals and, thereafter, to provide structures which allow for their systematic realization.

ADMISSIONS

Successful on-campus involvement of prospective students often occurs as an outgrowth of the admissions process. By design, the experiences can be orchestrated to provide prospective students and their parents with comfortable and personal experiences. Successful techniques include interviews with faculty members and administrators, interaction with individually assigned student hosts, and personal contacts with other critical areas of the university, such as housing and financial-aid. It is significant that, in one department, the personalization of the audition process immediately increased the percentage of prospective students who enrolled.

RETENTION

A considerable body of information related to the retention of students is available to the interested administrator.[8] Of particular value to this presenter are the contributions of Smith, Lippett, Noel and Sprandel.[9] The literature identifies, above all else, the importance of the *advising* process to the retention of students in all disciplines. Crockett[10] and Grites[11] identify the importance of the advisor as an informed, conscientious, and caring contact for students, and provide pragmatic suggestions for the implementation and evaluation of an effective advisement program. Among other responsibilities, the advisor is able to enlist *students* in the development of a sense of community, to enlist their healthy involvement in the mission of the department.

Another important component of an effective student retention program, particularly in music, is the availability of individualized avenues of remedial instruction. Students with strong abilities in one area are often less prepared for the educational demands in another area; a fact which is, in the opinion of this presenter, one of the major factors in the loss of students. An important step in meeting this need is the institution of individualized instruction centers[12] which focus on aural and theoretical skill development. The primary requirement of such centers is that they be capable of providing individualized training with immediate reinforcement in a non-threatening environment.

Effective recruitment and retention of students is dependent upon a department's ability to meet the changing needs of its student constituencies. The challenges of the 1980's demand an ability to change, and such change must occur within a carefully nurtured process.

> The key to the change effort is PROCESS. The process must be carefully and expertly tailored to the specific community's requirements. Simple, fixed designs will not be effective. Models for renewal and change must be flexible and capable of modification, and must provide for ongoing

monitoring and evaluation. The degree to which a campus achieves a strong, vital sense of community and a high quality of campus life will be the degree it can develop and sustain a strong retention effort. After undergoing a process of self-assessment and renewal, a campus can use its resultant "holding" power to positively attract not only students, but faculty, staff and alumni as well as off-campus support.[13]

A wide variety of assessment tools are available[14] with applications to various aspects of the recruitment/admission/retention process. Accreditation review serves as a periodic tool for assessment and change, but the primary responsibility continues to reside at the departmental level, and it rests in the hands of the department's central administrator. The process, rather than any of its component parts, is identified as the critical element in any plan for implementation or evaluation. Most, if not all successful recruitment/retention plans emanate from an identified (though changing) sense of departmental mission, and all seem more dependent upon the plan itself than upon any specific techniques. As administrators, it would appear that our great challenge is that of planning for change, and doing so within a structure that encourages the enthusiastic participation of all members of the department.

FOOTNOTES

[1] *The Chronicle of Higher Education,* January 7, 1980, p. 1, cols. 2–4.

[2] Carol V. Patton, "Issues in the Arts In Postsecondary Education: Career Options for Arts Faculties," *CEMREL, Inc. for the American Research for the Arts,* Vol. 1, No. 2, June 1981, (St. Louis, Missouri: 1981), p. 1.

[3] *Using ACT in Advising,* (Iowa City, Iowa: The American College Testing Program, 1981).

[4] Herbert Koerselman, "Results of a Survey of Freshmen Music Majors at Illinois State University," (Survey Report, Illinois State University, 1980).

[5] Laurence N. Smith, Ronald Lippitt, Lee Noel and Dorian Sprandel, *Mobilizing the Campus for Retention: An Innovative Quality of Life Model,* (Iowa City, Iowa: The ACT National Center for the Advancement of Educational Practices, 1981), p. 33.

[6] David L. Shrader, "A Philosophy of Music Teaching," (Faculty Handout, Illinois State University, 1976).

[7] Smith, p. 22.

[8] Lee Noel, ed., *College Student Retention: A Selected and Annotated Bibliography,* (Iowa City, Iowa: The American College Testing Program, 1981).

[9] Smith, pp. 1–97.

[10] D. S. Crockett, ed., *Academic Advising: A Resource Document,* (Iowa City, Iowa: The American College Testing Program, 1978).

[11] Thomas J. Grites, *Improving Academic Advising,* (Kansas State University, Center for Faculty Evaluation and Development, August 1980).

[12] David L. Shrader, "The Development of a Microcomputer Music Instruction Center," *Proceedings of the National Association of Schools of Music,* (Reston, Virginia: 1981), p. 40.

[13] Smith, p. 33.

[14] Rudolph Moss, *Evaluating Educational Environments,* (San Francisco, California: Jossey-Bass, 1979).

RECRUITMENT, ADMISSION, AND RETENTION OF STUDENTS AT THE GRADUATE LEVEL

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The recruitment, admission, and retention of students at the graduate level is obviously important if we are to sustain high quality graduate programs. Enrollment impacts on the scope and dimension of our programs, the preferred specializations needed from our teaching faculty, the support budgets providing hard and software materials, and the student interchange that is so vital in a learning environment. Many of us have some horror stories about what the economy, unemployment, and the status of the job market in and out of music is doing to us. In my state of Michigan these stories abound. If I were to tell you that graduate enrollment in music at Michigan State University increased by 19.5% in fall 1982, you might find it hard to believe. However, that statement is true. I would *like* to take credit for a particularly ingenious recruiting program or announce the realization of a large scholarship program. Alas, I imagine the biggest boon to our recruiting is the fact that the current graduate students could not find jobs and decided to return to school.

Whatever the reason to do graduate work, it behooves all of us to determine *why* a student selects a certain college or university. This past spring we at Michigan State University invited a renowned scholar from a prestigious university to speak at a seminar for graduate students. At dinner following the seminar, I asked him if he was having any difficulty recruiting graduate students. He replied that as long as he can provide full tuition scholarships and assistantships and fellowships, recruiting graduate students is no problem. At that point, I knew I was talking to an honest man. Certainly, money is important but I firmly believe that money alone will not produce and maintain graduate enrollment. At the danger of being overly simple, I will list some factors that have a recruiting impact: excellence of the teaching faculty; stature of the school; scholarship, assistantship, or fellowship availability; record of employment of graduate students; placement office services; quality of library resources and facilities; flexibility of the curriculum to permit diversification of skill and interest development.

I believe graduate students require and deserve a lot of individual, personalized attention—a little tender loving care, if you will. They need good pianos on which to practice, quiet space in which to study and practice, access to research materials, and regular contact with teachers. So, what's the difference between undergraduate and graduate students? Probably about four or five years of age, the looming specter of unemploy-

ment and an education that cost more than that of undergraduates. Graduate students are immediately serious and hungry—they want my job—and yours!!

Recruiting activity takes place, primarily, at two times in a student's association with a college or university—*before* the student decides on a university and *after* the student graduates. The before part *must* include effective communication. Personal contact, either face to face or by mail or telephone, is important and valuable. Any inquiry by a prospective student must be responded to quickly and with personal attention.

Faculty visitation to colleges that do not offer graduate programs is extremely effective. This visitation must be preceded by contact and planning between administrators. Once the intent of recruiting *graduate* students is clear—*not* undergraduate transfer students, an invitation from the school to be visited should be offered. In the world of reality, 1983 style, we all must realize that prospective graduate students often do not have the means to travel to campuses for the purpose of selecting the university where they want to do graduate work. Many faculty members often travel to other cities or states or countries at a sponsor's expense, presenting recitals, concerts, guest conducting, attending conventions, giving papers, etc. These faculty members *can* conduct auditions and schedule interviews. Hence, trips to places like Seattle, Washington can serve dual purposes, one being recruiting. Incidently, my trip to Seattle for this convention is being paid for, in part, by our alumni association as a result of my agreeing to meet and speak to alumni in California. Speaking to alumni has very strong recruiting implications and I am personally delighted that I did not have to spend my precious music operating funds to come to this convention.

The quality of publications, advertisements, flyers and announcements of the programs, faculty, degree offerings, curricula, etc. of a school is extremely important. Recruiting time is no time to embrace secrecy about your school. I think one of the key areas of discussion in the small group activity that follows should be an examination of what types of publications or advertisements, etc. work best. Is the design and layout of a brochure important? Is it worth the money to buy a full page in a major trade journal? Is a personal mailing to people in our trade effective? Do locator services really work? Is convention displaying the best recruiting tool? Obviously, the quality programs and the quality faculty must be promoted but, in this economy where dollars to expedite are shrinking, what works best? A word of caution. Keep your integrity in your advertising materials. Do not try to make the proverbial "silk purse out of the sow's ear." Good students alone are not enough to improve, over the long term, a marginal graduate program. The good students you have just

recruited will leave quickly if the instruction is poor, the equipment nonexistent, or the curricula inadequate. We all understand that some of these ills in graduate programs are not immediately fixable: A poor quality tenured faculty member, inability to purchase "state of the art" equipment in these tight money times—certainly these are common reasons for poor or marginal quality of some programs. The need to replace faculty as a result of retirement, resignation, or illness is also a current challenge for many of us. Again, shrinking dollars and student population have directly impacted on our ability to justify faculty replacement. When a faculty member is not replaced in a critical specialization, impact on a particular graduate program can be severe. The obvious answer is to concentrate our resources on selected quality programs. Few of us, if any, can afford the luxury of being everything to everyone in 1983.

Do not forget your graduate students after they graduate. They are usually among your best recruiters. If they are not, it will be necessary to "bite the bullet" and find out where you went wrong. Getting this information is often difficult and predictably painful. Some information gathering tools are: anonymous student evaluations of graduate classes, mailed surveys, private discussions between individual students and the administrator, open forums. I am sure many of our members have excellent ways of securing this information which, hopefully, will be shared in the meetings to follow. Many colleges and universities call this "alumni relations." I believe we need to call it "academic survival at the graduate level." Scholarly research has been described as dragging data out of an inaccessible place, tabulating it, and filing it back in an equally inaccessible place. Do not let your graduate students become inaccessible once you have found and educated them. They are one of our richest resources in the recruiting of students.

Admission is a difficult subject to discuss in specific terms. For the most part, we are all mired in a degree of unique individual university bureaucracy over which we have little control. Being an old army man, I am committed to a certain degree of "playing according to the rules"—the "book," if you will. Let's just say that, relative to admission, we should do everything possible to comply with deadlines and, most importantly, communicate all university admission policies and music school admission policies to each graduate student. Making things difficult for graduate students at the admission stage of graduate study is unnecessary and, I believe, adversely affects an image of efficiency, academic acumen, and music administrative influence that we all want to project. Admission procedures that are expedient need to be shared, so I hope future discussions will bring about some fresh ideas.

Retention of our graduate students is paramount to a successful graduate program. The need to offer and perpetuate a quality graduate curricu-

lum with quality teaching is obvious. Two other factors might be mentioned at this particular time.

We must insure that reasonable progress toward the target graduate degree is possible. This demands integrity on the part of the student who must pursue the degree as planned. It also demands integrity on the part of the school in offering the courses *on schedule*, as stated in the catalog, and in accordance with the contract worked out between the student and the graduate committee.

Another factor seems particularly relevant in these times. Helping graduate students become involved in professional and/or scholarly activity is extremely meaningful to their continued education *and* their remaining in school. By that I mean doing such things as arranging membership in civic or community orchestras, arranging teaching studio contacts, providing the format for attendance at scholarly seminars and paper reading activity, etc. Providing the means whereby graduate students may perform for money in civic orchestras or local opera companies is a valuable source of support for them. Young audience development by engaging college students to perform and instruct in the public schools is common, and valuable to many. Internships at music stores, music industry places, arts management areas, and even writing critical reviews for newspapers are a few more possibilities for graduate student employment or involvement. Because of the escalating costs in education and declining financial resources in academe, it is essential that graduate schools attend to identifying these external support activities for their students. You undoubtedly have other ideas that could stimulate graduate student interest in the professions for which they are preparing, and, consequently, in the school of music at which each of us has a personal vested interest.

Of a general nature, one of the most important factors in recruiting and retaining graduate students is the ability to get them jobs. Obviously, a good, talented student is the best place to start. The quality of the education of this good, talented student is also pertinent. The moment of truth comes when the student becomes eligible to be a candidate for a job. If this very good, talented, well educated person cannot get an interview, he or she will not get a job. The institution, which means the teachers and administrators, must work hard to develop the contacts in the academic and business and arts world. These contacts, along with a professionally formulated vita, are mandatory. Once the interview is secured, the candidate is virtually on his or her own.

Counsel and advice on interviewing technique and the formulation of a vita are certainly important and welcomed by most graduate students. I also believe that a graduate student's awareness of the school's interest in this phase of association impacts directly on recruiting ability. Again, it is

part of that "tender loving care." Arranging simulated orchestra auditions for your students by either faculty or visiting artists is valuable and usually free. Consultation with people in placement services, relative to formulating vitas and coping with interviews is also valuable. An ongoing relationship between music administrators and placement officers is becoming more and more significant as we concern ourselves with getting jobs for our graduates. Alternative employment outside the music profession for our music graduates is a fact of life and we must position ourselves to be helpful. A musician with writing skills can be employed quite easily in other industries. A musician with some electrical engineering training is very employable in industry. In other words, plotting strategies to get employed is important and we must generate the ideas and provide the framework in which these strategies can be realized.

I think it is important to know that you can have ulcers and still not be successful. Give your students the chance to develop confidence but also the awareness of reality. They must know that, just because they do not get the job that was "made for them," it does not constitute failure.

In my profession as a conductor I have a pet peeve. When a student is absent from a rehearsal, I do not like to conduct his or her empty chair. An empty chair makes very little music, so I have it removed. The seriousness of our recruiting activity is apparent—we do not want empty chairs or, heaven forbid, empty classrooms.

Some focal points for discussion on keeping our classrooms full might be:

1. On graduate recruiting ideas: elaborate on those presented and explore other ideas.
2. What publications or advertisements seem to work best in the current academic scene?
3. Relative to graduate enrollment, what are some good ways of evaluating the effectiveness of the program from the graduates' point of view?
4. What activities and ideas can be supported and provided to ensure a professional learning experience and financial support while in school?
5. Share strategies for getting graduates jobs.

I am reminded of something I heard someplace that goes like this. "If it takes a lot of words to say what you have in mind, give it more thought." I believe it has come to that moment for me. Thank you very much.

MANAGEMENT OF RESOURCES: FINANCE, PERSONNEL, PHYSICAL PLANT

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Texas Tech University

The need for self-study as a basis for sensible management would seem to be obvious. However, as all administrators know, the day-to-day routine of problem solving can all too easily insulate decision makers from students and faculty over a period of time, with the result that goals are lost sight of or put off, legitimate curricular reforms are ignored, renovations and additions to the physical plant are not properly attended to, and in general the youthful dream of a great school of music is gradually dissolved in a sea of daily crises. Even the process of self-survey itself is all too often seen as a crisis and is approached solely as a response to an accreditation requirement. This is particularly true when a regional accrediting association requires a detailed self-survey one year, followed by a similar requirement by NASM the next, by NCATE the next, by the state coordinating board the next, by the institutional internal academic program review the next, etc. When the process of self-study is seen solely as a reaction to the demands of external agencies, it is not surprising that faculty members as well as department chairmen will breathe a sigh of relief when the on-site visit is over, say, "Thank God that's over," and get back to the business of doing exactly what they had been doing and in the same ways they had been doing it before the self-study was made.

In his excellent book entitled *Self-Study Processes,* H. R. Kells presents a quite different approach to the subject.[1] He lists ten goals of self-study processes based on the refreshing notion that these processes should help institutions and programs improve. His ten goals, which can be seen as basic to a useful self-study, are:

1. The process should be internally motivated. If the study is merely a response to an outside agency, few of the goals for self-study will be achieved and the participants will resent the time and effort involved in carrying out the tasks. If the process can be seen as a way to improve the institution or the program, it is likely to be effective.

2. The top leadership must be committed to the process. They must express this commitment several ways, formally and informally, in writing and orally, to demonstrate that they believe the process can be useful.

3. The design of the self-study must be appropriate to the circumstances of the institution.
4. The process should contain an informed attempt to clarify goals and to assess achievement of the goals (to study "out-comes") for purposes of improvement.
5. There should be representative, appropriate, and useful participation by members of the various segments of the academic community.
6. The process must be well led. Effective group process, problem clarification and solving, staff work, and group leadership must be used.
7. The ability of the organization to function effectively should be studied and enhanced. Problems should be assessed and solved.
8. Some improvement should occur both during and as a result of the process.
9. A readable report, potentially useful to several audiences, should result from the process.
10. A better system of on-going institutional research, self-analysis, and self-improvement should be a major product of the process.

It is in the eighth of these ten points that the most useful purpose of self-examination is expressed, and it is here that the central purpose of the present discussion is to be found. Kells' eighth point is: "Some improvement should occur both during and as a result of the process."

A simple circular representation of the sequence of events we are all involved in as administrators and faculty members begins with an examination of what we are doing, for whom we are doing it, what resources are available for getting the job done, and how well we are doing it. The next step after such self-examination would be planning. In this step, it should be possible to establish practical goals that are agreed to by the constituents in the organization. The third step in the sequence involves the actual business of teaching, performing, and composing as well as the efficient daily management of resources according to previously adopted plans. The final step involves the on-going evaluation of how well things are going and in general how closely we are reaching our goals as established in the second step described above. Thus the fourth step is actually step one, or self-examination, all over again and leads inevitably to revised plans, shifts in goals, new emphases in curriculum development, and corresponding shifts in allocation of resources.

As a further justification for spending the time needed for self-surveys, it may be useful to remind ourselves that effective administration requires dependable and complete information on the nature and extent of available resources including finance, personnel, and physical plant. Effective administration also requires the development of reasonable and broadly supported goals which in general meet the needs of those persons who provide the resources. Furthermore, effective administration involves a sympathetic understanding of the remarkable and unique people who are paid to help develop and execute the goals of an educational program. A formal program of internally-motivated self-examination can be useful in providing the administrator and his faculty with reliable data instead of off-the-cuff guesses in dealing with routine problems as well as plans for the future.

In times of limited and declining resources, it is obvious that special care must be taken to make the best possible use of available resources. There are few if any schools that are free from such problems these days, and the following hypothetical case studies may serve to illustrate a few typical frustrations.

For example, a particular school may have developed a large but possibly undistinguished choral/vocal program over the years in response to a strong demand for public school and church choir directors in the region. But as the job market tightened up and school teachers' salaries failed to keep up with inflation, the need for trained choral directors and singers declined drastically, leaving the college music department with a large tenured faculty of modestly respectable singers but a small and shrinking enrollment of voice students. At the same time many non-music majors on that campus may have been swept up in the attraction to modern automated electronic musical instruments providing thereby a unique opportunity for the music department to fill an instructional need as well as to hide an embarrassing void. Most of our voice teachers can teach amateur musicians the fundamentals necessary for playing these modern miracle music machines. The trick is in getting them to do it without its seeming to be an insult to their artistry, their training, their experience, and their self-respect. Numerous incentives including threats of terminating tenured positions may be used to encourage faculty members to take on totally new assignments such as the one just described; however, if the faculty members who must accept such new assignments had been fully involved in the self-examination that recognized the problem and recommended its solution, those faculty members might be much more apt to face the new assignment as a welcome challenge rather than as an insult to their artistic integrity.

A quite different approach to dealing with the problems of declining resources might involve the careful analysis of the strengths of a given department followed by an exploration of the means of more effectively marketing those strengths. This is in contrast to the approach just described in which existing market demands were used as the basis for providing new instructional programs by retraining existing faculty members. A careful self-examination could be essential or at least very useful in determining whether or not such an approach might be appropriate for a particular school. It could also be useful in selecting which areas could best be designated as strengths worth the effort and risk of putting in one or two baskets as if they were so many eggs.

An example could be found in the small private school which has been trying for several decades to compete with the large state-supported school seventy miles away. The smaller school developed top-notch piano, organ, and vocal programs in response partly to the needs of its church sponsorship but also attempted to meet the needs of other students who wanted a small-school environment and who wanted to prepare themselves as string players or instrumental conductors for public or private school teaching positions. The result has been a strong choir which tours nationally, a band that appears reluctantly at home football games, and an orchestra that is forced to hire at least half its personnel for a few final rehearsals before appearing in public. The school may also have produced a continuing and dependable supply of graduating organists, piano teachers, and choir directors for positions in church jobs as well as in public and private schools. But now with declining enrollments and resources the school is faced with an unavoidable and inescapable demand from its central administration to eliminate two faculty positions or to increase enrollments enough to justify keeping them.

There are probably no simplistic solutions to such problems, although it might seem at first glance that eliminating the string teacher, who parenthetically also teaches music history and music appreciation classes, is the easy way out. An on-going schedule of self-examinations might well have avoided or at least delayed such a problem by developing a major recruiting effort designed to attract an overflow enrollment of singers, pianists, and organists while also generating a demand for supportive courses that could be taught by out-of-work or underworked professors of instrumental music. If successful, such a plan not only saves a faculty member's position, it also preserves the struggling instrumental program and some semblance of balance in the total instructional program, which is an obvious benefit to all students.

Another hypothetical example might involve the gradual loss of funds we have all suffered for operating expenses, equipment, travel, faculty

development, and the like. It is always tempting in such times to eliminate the software, such as faculty development, in favor of the hardware, including musical instruments and mini-computers. Somehow effective administrators must find the means to support and encourage vital experimentation, development of new ideas, and hard-core research in difficult times even if it means compromising for another year on the purchase of some needed equipment. Internally motivated self-survey may be the best means of identifying which equipment purchases can best be delayed and which faculty development projects are most apt to help the school meet its goals.

Many such hypothetical cases could be drawn, but the key to making any of them work begins with internally-motivated self-study. The department chairman who assumes the authority for making such decisions unilaterally in this day and age is either a rare anachronism or is destined to enjoy a brief career.

It seems to me that with regard to the subject being discussed there are two significant pitfalls that can trap us or impair the effective administration of our programs. At one extreme there is the pitfall just alluded to in which the department chairman refuses to waste his valuable time with any self-survey unless it is mandated by an accreditation requirement and even then expresses privately and publicly his contempt for the entire process. It is very likely that he may even win the support of his faculty by taking on the odious chore by himself in order to spare his talented colleagues the time they might otherwise have to waste on it themselves. This same administrator may make sarcastic comments regarding the value of feeding all these statements of goals, plans, resources, etc. into a computer so that self-studies could be written at the push of a button in the future. Such an approach to self-examination is an obvious waste of time and denies everyone concerned with it the opportunity to take a critical look at what is going on in his own studio as well as the classroom down the hall.

At the other extreme is the administrator who attends every management seminar he can get to, studies every new theory of management that comes along, is constantly filling out questionnaires or developing new ones for the rest of us to fill out, and quite literally spends endless weeks of his own time and his faculty's time in interminable self-examination. He is also available at the drop of a hat to serve as a consultant to other institutions and offers advice and analysis concerning their problems and needs for greater self-examination. As a consequence of his extreme overemphasis on management techniques, he has lost sight of the basic business of his department, and both faculty and student morale tend to deteriorate.

To be sure, the process of self-examination in some reasonable form is basic to sensible decision making and all of us can profit from a regular program of such study; however, it is vital to the success of our programs and the morale of our colleagues that we not let the processes of management and the business of self-surveys become ends in themselves. Sooner or later, and preferably sooner, decisions must be reached, plans must be made, action must be taken, and the teaching, performance, and composition of music must occupy most of us most of the time.

FOOTNOTE

[1] H. R. Kells. *Self-Study Processes: A Guide for Postsecondary Institutions* (Washington: American Council on Education, 1980) pp. 14–16.

MANAGEMENT OF RESOURCES

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> Everyone in state and local government agrees that sound economic development should be promoted, but not many of them agree about how economies grow or what governments could do to stimulate sound growth. In 1979, David Burch of MIT completed a study to determine which kind of firms rate highest in terms of job-generating abilities. Between 1974 and 1976, firms four years old and younger generated 80 percent of the new jobs. The oldest firms, said Burch, tended to be quite stagnant. Large, long-established firms have ceased to be a major source of new jobs in the United States . . . Policies that help firms get started or grow can influence economic development more than the policies aimed at keeping firms from cutting back or failing. Any economic development program has one guideline, put the money and effort where they will do the most good.[1]

These days of tight money challenge the status quo, demand that we evaluate what we are doing, and, like the newer and smaller industries, seek new markets and new opportunities. We are all weary of the administrator who says that although your budget will be less for the coming year, I know you will seek imaginative and creative approaches that will do more with less, but there is some inescapable truth in the statement. We can grow, improve, and expand our market in times of shrinking resources, but this demands careful planning, effective evaluation, and the generating of support for our goals.

> There are people who are beginning to look at the professional aspects of what we are about . . . they are beginning to realize that their choice . . . depends mostly on their own personal values. But that now they have to get those values to be honestly of importance to the community . . . when we begin to look then at how that money is transferred into values we're finding that a lot of the programs that are not receiving support are not getting enough grass roots initiative in order to apply for money. There are not enough positive (and obvious) things happening in order to excite legislators to grant money.[2]

We in higher education are still living down the ivory tower image of the first half of this century and the public resentment engendered by the 60's. We need an effective public relations force on campus, with the general public, and in the legislative offices to make clear what we are doing, why it is important, that we are a valuable public service, a source of innovation and new ideas that will add to the effective work force and help to provide answers to the problems that face our society. Every time any segment of our public turns around he or she should be tripping over news of our presence, what we are doing and what we are planning for the future. The media will promote newsworthy activities and ideas, but the

burden of making our work newsworthy falls upon us. We must work closely with our public school colleagues, provide workshop and concert services in off-campus locations through extension services, act as a booking agency for faculty and student performers at everything ranging from local service clubs to major productions, and above all, establish a continuous and positive relationship with the political world.

Many a large state university music program could very well have ceased to exist during the economic problems of the past year if that school had not gone public with information telling just why that school was important to the state and what it was contributing to the public.

We must keep our legislators informed and seek out receptive members of both the house and senate as special spokespersons for our programs, their importance to the state, and their needs. The effective voice of these legislators is invaluable in gaining the support and understanding of the legislatures.

Many states have organizations of the music chairpersons of higher educational institutions in that state that meet regularly. All too often these meetings share ideas, compare facilities, and in general are enjoyable social occasions, but the pressing need is for such groups to provide a united voice for the needs and concerns of their music programs. They need to become more politically motivated. Meetings should be scheduled with the leaders of the Independent Colleges Association, the head of the State System of Higher Education, and with community college presidents to discuss the role of music in higher education in the state, both professional and as a valuable part of general studies, to listen to the administrators state what they see as the role for music in their institutions and to respond with the concerns and objectives of the music chairpersons.

The colleges and universities in any state are collectively one of the major industries in that state, whether measured in total dollars expended, personnel employed, net worth of property and facilities, or lives affected by their influence. Any impact on the effectiveness, efficiency, or financial health of this major industry has far-reaching consequences, because higher education not only uses tax dollars, it generates state tax dollars by the millions. Far beyond the immediate economic impact, however, the excellence of a university and college system creates a cultural atmosphere that is a magnet in attracting money from out-of-state students, visitors, corporations, and the federal government. The concentration of outstanding research and teaching colleges and universities has demonstrated its worth in attracting businesses and keeping them in a progressive atmosphere as demonstrated in the "Research Triangle" in North

Carolina, the San Francisco Bay area, and the concentration of quality institutions in New England.

We must make the public aware of the impact of quality education in the enriching of individual lives, whether in the classroom or in the spin-off cultural and educational opportunities that a worthwhile college or university provides.

All this is directly dependent upon our knowing what we are doing and where we are going. It is impossible for us to exist in the educational world of the future without effective long-range planning. We must assess our potential and our market since few of us can do quality work in every phase of our profession. We all groan when the directive for establishing long-range plans arrives from the provost's office. It is not an easy task, but only the initial plan is difficult, self-renewal must be a continuous, not periodic, process. Consensus is often difficult to obtain, faculty protect their favorite programs and courses, students are job-oriented, the higher administration demands more for less, but there are guidelines to this decision making process that can be used. The first criterion is the attaining and maintaining of quality. There is no real justification for offering a major program or even a course of less than the best quality the institution is capable of producing. That standard of quality should relate not only to neighboring institutions, but to the profession as a whole. Here the statistical studies of NASM, its consultative services, and its accreditation process can be of great value. The lack of quality in a curriculum is self-defeating since it will have a direct effect upon student enrollment in the entire program. We are in a competitive business and if another college offers a better course or better program the student will be attracted to it. Few, if any, institutions should try to offer all programs. We must study our market, evaluate our faculty capabilities and fiscal resources, even our location, and tailor our programs to the practical objectives available to us. It is, I think, apparent that the profession can sustain only a given number of ethnomusicology, or music therapy programs, but less obvious that there is a limited number of employment opportunities for composers, pianists, or Ph.D.'s in Musicology. Yet, this is not to say that this means there are too many music major programs in our colleges across the country. What it does mean is that we, in our long-range planning and in our continual review of our work, must determine upon the basis of careful study and evaluation, where our most appropriate role lies. This appropriateness has as its first priority the offering of quality.

> In every state there are new institutions responding to new educational responsibilities and established institutions experimenting with new pedagogical methods and revised curricula. . . . Not only is there an awareness that educational institutions are creatures of society and must

be relevant to it, but there is also an equally keen appreciation that the proper educational stance consists of more than a quick response to social wishes as currently defined.[3]

Our profession has not moved as effectively as some others in seeking out this relevance to society's needs, nor has it been a leader in developing new approaches to filling these needs.

Every faculty can identify one or two or sometimes many more individuals with inquiring minds who can become sources for new course approaches, new methods for teaching, and new desirable curricula. Above all, these individuals must be encouraged and assisted in their exploration. Roger Heyns, some years ago, when he was President of the American Council on Education said,

> I . . . have found it useful to sequester a small fraction of the annual budget to support good ideas. The amount of change that can be stimulated and the number of ideas for improvement which can be generated by a small sum are remarkable. . . . We should systematically develop a section in our budgets for research and development in practices and procedures. . . . This fund, whether it is from a reallocation of present resources or from outside sources, becomes an in-house foundation, asserting institutional commitment to self-renewal as a continuous, rather than episodic, process.[4]

Many of us grow weary of the frequent reference to business terms as related to our music programs. I refer principally to "Management by Objectives" and "Cost Effective," yet both of these related terms are very much alive in the minds of higher education administration and there is much that we can learn from the basic principles of these approaches. Music programs are not noted for their economy of operation and most higher administrators have accepted the fact that music on a per-student basis will inevitably be one of the most costly college programs to offer. Student faculty ratios during 1981–82 ranged from a national college average of 7.4 students per faculty member to 11.2 at comprehensive university programs offering the doctorate.[5] This, compared to colleges of Business, Journalism, and most subject areas in Arts and Sciences where 40 to 1 ratios are common, produces a striking contrast. There are ways, however, in which the music program can increase its Student Credit Hour production, that factor which directly or indirectly relates to our funding. The percentage of credit hours music programs derived from non-music majors present, at best, an unfavorable position and is a source of support which we have not fully utilized. In private colleges with less than 50 majors, 60% of the total credits generated comes from their majors, even when they are 50 or fewer in number.[6] It is interesting to note that in this group the situation is worsening instead of improving since in 1980–81 the non-major credit hour production was 42% of the total as contrasted with 40% in 1981–82.[7] The NASM statistical studies make

several points quite clear. The larger the number of music majors, the fewer non-major credit hours we produce, a maximum average of 27% for large state universities. Second, public education does significantly better than private education, a range of 20 to 40% for private colleges as opposed to 27 to 45% for public institutions, but most important, few, if any, of us are realizing the potential good for our total programs of an increased emphasis on the non-music major.

Courses for this ready market are relatively easy to develop given sufficient faculty time, but they can also be offered in many cases at a profit by part-time appointments and graduate teaching fellows where available. Among the most successful in terms of enrollment have been courses in Basic Music, Music in World Cultures, History of Jazz or Rock, in addition to the common Survey of the Literature of Music. A concert preparation course where works to be performed on a weekly required concert are analyzed and explained, evening courses, as well as a community-university concert band, have been found attractive.

Generally an administration is more concerned with the total credit hour production of the entire music unit, but at times the loads of individual faculty come under scrutiny. Applied studio teachers do not fare well in such an analysis and it may be well to seek to have all applied teachers teach one course in addition to their studio load. A poll of the faculty asking what course outside their specialty they feel qualified to teach and in which they have a teaching interest will produce unexpected and remarkable information and increase the potential for desirable credit-bearing offerings.

There are various ways of introducing economies in our programs. The obvious fiscal advantages of sharing libraries, unusual instruments, and pieces of equipment with other institutions are a few of these, and the economics of sharing their use makes possible a considerable saving of funds. It may be necessary to control all purchases of ensemble music through the chairperson's office rather than allocating a certain amount to the director of each performing group. I have never known an ensemble director who turns music money back to the budget. He will always buy music for which he may have no immediate performance plans with any remaining surplus, and while this builds a library in that area, there may be a more urgent need in the program. A central control of these purchases can save a considerable amount of money each year. While I am reluctant to pass on additional charges to students in these days of increased tuitions, it may be necessary to look to this source for operating income; this can include practice room rental, instrument rental, sheet music fees, income from vending machines, and recording charges for student recitals.

In many state systems of higher education, music majors have no additional fee for private instruction while non-majors pay from $200 to $500 a year. These nonmajor fees are often returned to the music budget, as is income from renting performance facilities to the public.

It is highly advantageous to start an endowment fund for the music unit. This can often be established as a Foundation in the Development Office providing latitude in its uses usually free from many state budget restrictions. Gifts to the music program can be deposited in this income-earning account for future use as needed.

A support group, Friends of the School of Music, or some other such designated body, with an active board of directors, can engage directly in fund-raising or can sponsor special events such as a faculty artist series with an admission charge. Many schools have a faculty fun night, or April Fool's Day concert where faculty and sometimes students appear to provide a musical spoof of their activities and interests, with great public appeal. It is sometimes possible to develop successful joint ventures with the local symphony orchestra in which funds for a graduate student string quartet can be provided in exchange for their services to the orchestra, and an arrangement may be possible whereby distinguished artists appearing with the orchestra have a workshop at the school built into their contracts.

In short, entrepreneurship has become an important means of providing scholarship and operating funds for our programs, and provides a means of maintaining, expanding, and improving them. While some music chairpersons are reluctant to move in any such direction without an umbrella, a hot water bottle, and a parachute, it is clear to me that tomorrow's success in our profession calls for a spirit of carefully calculated adventure today.

The conservative use of faculty time provides another measure of economy. Team-taught courses are frequently very expensive to maintain and in many cases sequential teaching of a course by more than one faculty member can work as well. Sabbaticals are of prime value to the program and the individual, but generally are thought of as self-funding. One-term leaves generally provide no replacement funds while longer sabbaticals provide at least some replacement money. A sabbatical should not be automatic, but requires a carefully conceived plan which promises benefit to the individual and to the program. It may be that in order to preserve the sabbatical opportunity and its advantages we should concentrate on the longer term leaves and grant one-term leaves only in unusual circumstances. A shorter leave often has little value since the time span is not sufficient for a meaningful project.

> One basic principle of educational finance is that the budget of an institution and its cost per student are determined as much by the power to raise money as by financial need . . . expenditure per student may tell more about institutional standards of living than about educational excellence.[8]

The impact of any educational program must be judged in large part by its contributions to society, but

> Many discussions of efficiency come down not to how efficiently institutions are carrying out their present missions as they conceive them, but to what the mission should be—efficiency is increased in particular institutions when missions are clearly defined, when quality is improved while expenditures are held constant, or when expenditures are reduced while quality is held constant. Today, interest centers more on cutting expenditures than raising quality, but both are possible. . . . Individuals, corporations, foundations, and government agencies all like to give to thriving, progressive enterprises.[9]

Students, too, are most interested in these educational institutions. It becomes, therefore, of first order priority that we maintain quality, that we be innovative, that we be visible, and that we cultivate new friends in the public, the government, and the institutions with which we work and upon which we are dependent. Society needs the discipline of the well-trained musician, but to "discipline must be added courage, courage to make unpopular decisions, to defend one's convictions, to reject the second rate."[10]

FOOTNOTES

[1] Thomas, John, "Understanding Sound Economic Development," *Inquiry*, University of Oregon, Eugene, Oregon, Spring 1982. p. 48.

[2] Culver, Robert, "The Obvious Importance of the Arts," *Voice of Washington Music Educators*, Vol. XXVII, No. 4, May 1982. p. 8.

[3] Heyns, Roger W., "Renewal, Financing, Cooperation: Tasks for Today," *Educational Record*, Vol. 54, No. 1, Winter 1973. pp. 32–3.

[4] Ibid., p. 34.

[5] "Music in Higher Education 1981–82," National Association of Schools of Music, 1982. p. 46.

[6] Ibid., p. 40

[7] "Music in Higher Education 1980–81," National Association of Schools of Music, 1981. p. 40.

[8] Bowen, Howard R., "Can Higher Education Become More Efficient," *Educational Record*, Vol. 53, No. 3, Summer 1972. p. 194.

[9] Ibid., p. 200.

[10] Hilt, Douglas, "Making Practical Visionaries, Not Starry-Eyed Aesthetes," *Chronicle of Higher Education*, Vol. XXIV, No. 13, May 26, 1982. p. 56.

REPORT OF THE RECORDER

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If there is a single recurring theme to be found in the several small group discussion sessions, it is a concern—indeed, a preoccupation—with diminishing resources, declining enrollment, and the myriad of problems that result. The discussions also revealed a clear understanding that the importance of evaluation and self-study, in dealing with these problems, does indeed extend "beyond accreditation."

A great deal of discussion centered on the appropriateness of reducing or terminating marginal programs in order to better nourish those which are stronger. It is difficult to say precisely how large a program should be in order to survive. Such decisions probably should have more to do with viability—relative quality, cost effectiveness, relationship to other programs—than with numbers alone.

As with all self-study, it is important to involve faculty in distinguishing between relatively stronger and weaker programs. While some concern is expressed about whether faculty can realistically participate in deliberations about which positions to terminate, consensus seems to be that they should be involved, not only for the contribution they bring to the issues, but also because it is politically wiser, and because faculty morale is better served if they are.

Reinforcing a key point in the Glidden presentation, the participants feel that it is unwise to rush into new programs without thoughtful planning and assessment of resources, simply because such programs have been successful elsewhere. Likewise, in addressing issues of retrenchment or reallocation of resources, it is important to avoid over-reaction or too early response to what may be short-term trends. The precipitate termination of a music education program might be an example of this.

Attempts should be made to improve cost efficiency without significant reduction of quality. Some suggestions are: group instruction to replace some portion of one-to-one applied study; machine assisted instruction; sharing resources (e.g., library materials, equipment, visiting artists). Offering attractive courses for non-majors is an effective way to generate additional credits at relatively lower cost.

As an index of concern, it may be worth noting that in all of the seminar groups, discussion of student recruitment and retention seems to have focused more on undergraduates than on graduate students. The contribution of admissions counselors is seen as an important aspect of the

recruitment effort. They will be more effective if they are well informed about the music unit, its faculty, programs, standards, etc.

Printed materials are felt to be useful if they are honest, informative, and have good appearance. The use of purchased "search lists" for direct mail distribution of printed materials is effective if the targeting is correct. Because of its cost, its bulk, and its varied purpose, the college catalog is often less efficient as a recruitment piece.

Other recruitment techniques frequently mentioned include financial aid, audio and/or visual presentations, and ensemble touring. Ultimately, however, highest importance is assigned to personal contact from the music unit, in the form of the audition, letter and telephone follow-up, and the campus visit.

The retention of students is an important and often overlooked factor in maintaining enrollment levels. The importance of effective, committed faculty advisement—more than just schedule arranging—is cited as critical in this regard.

In defending the relatively high cost of music instruction, it is important to make the case that the music unit should be compared with other music units, not with other disciplines, which by their nature are often more cost effective. *Music in Higher Education,* published annually by NASM, is valuable in this regard, because it provides national norms for comparison by size and type of institution.

In discussions concerning the management of resources, a number of ideas emerged for consideration. These included: development of precollege programs; use of part-time faculty when they are available and competent; the appropriateness of student fees for rental of instruments, practice rooms, etc., if fairly assessed; the rental of performance facilities.

It becomes clear through these discussions that creative, imaginative marshalling of limited resources, and the judicious distribution of those resources among many competing demands will represent a major challenge for the music executive during the next several years. It is also clear that effective assessment and evaluation will be of critical importance in meeting that challenge.

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MEETING BY SIZE AND TYPE OF INSTITUTION

THE TRANSFER CURRICULUM IN MUSIC FOR TEXAS COLLEGES AND UNIVERSITIES

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PREFACE

When the Texas Association of Music Schools was formed in 1938, its primary purpose was to assist students in transferring music credits from one institution to another.

How best to accommodate transferees while maintaining the uniqueness, quality, and diversity of music programs throughout the state was, and still is, a paramount concern.

Thirty years later, in 1968, TAMS published "Core Curriculum in Music," a report of its Articulation Committee to the Association of Texas Colleges. As developed by Eugene Bonelli, then TAMS President, the document incorporated materials from four surveys, met existing accreditation standards, was clearly stated and widely disseminated, yet failed to become a state mandated transfer curriculum. When in 1979, TAMS submitted a similar proposal to The Coordinating Board of the Texas College and University System, the Board responded enthusiastically. Times had changed. A committee was formed to develop "The Transfer Curriculum in Music," adopted statewide in October of 1981. Since that time the TAMS Committee on Cooperation in Higher Education has developed "Implementation Guidelines" to answer questions which inevitably arose.

Thus, forty-two years later we have a working document supported both by the state and our association, a document which should ease the woes of transferring music majors. It is a privilege to share it with NASM members and to benefit from your commentary.

TRANSFER CURRICULUM IN MUSIC

The Coordinating Board was established in 1965 with the legislative directive to strengthen the state system of higher education and assure the efficient operation of publicly financed community colleges and universities. The expansion of the community college sector within the purview of

the Board was accompanied by an obvious need for transfer curricula in certain disciplines for students wishing to pursue the baccalaureate degree.

The development of a transfer curriculum in music has been a goal of music educators in Texas for several years. The Texas Association of Music Schools, comprised of both public and independent institutions, had conducted studies on transfer and identified a basic selection of music courses for students majoring in music. This group of educators agreed that a core (transfer) curriculum promulgated by the Coordinating Board would provide major benefits to community colleges and universities and that music students would benefit most of all.

To design this curriculum under the aegis of the Coordinating Board, Commissioner Kenneth Ashworth appointed a 12-member committee of professional music educators, mostly heads of departments, equally apportioned between community colleges and universities. The working paper of this committee was distributed throughout the state among all public and independent institutions, the Texas Association of Music Schools, Texas Music Educators Conference, Texas Music Teachers Association, Texas Music Educators Association, and the Texas Society for Music Theory.

Several meetings and hearings were held by the committee. The curriculum produced by this process was adopted by the Coordinating Board on October 30, 1981, and is designed to provide efficient and effective counseling in course selection for the freshman and sophomore years. Further, its purposes are to contribute to improved communication between community colleges and universities; insure the transferability of credits; assist receiving institutions in assimilation of transfer students, and afford fair and equal treatment for transfer students throughout the state.

The subjects of the Transfer Curriculum in Music are listed for the first two years of study, approved by the Texas Association of Music Schools and compatible with standards of the National Association of Schools of Music. Items 1 through 5 are non-music subjects covering basic academic requirements, state-mandated courses, and courses pertinent to teacher certification. Music courses, found in Items 6 through 10, are those common to professional baccalaureate degrees in (a) performance, (b) theory, (c) composition, (d) music history and literature, (e) sacred music, (f) jazz, (g) music therapy, and (h) music education, as listed in the *NASM Handbook*.

The references in this curriculum to the *Course Guide Manual* serve to identify the nature of subjects and in no way encumber descriptions in the catalogs of the institutions.

A TRANSFER CURRICULUM IN MUSIC

Item	Subject	Semester Credit Hours	Remarks
1	English	6–12	To include English language proficiency, creative writing, and other specialized topics. (May not include remedial courses.)
2	Government	6	Statutory requirement.
3	History	6	Statutory requirement.
4	Humanities	0–6*	
5	Natural Science, Mathematics, Foreign Language	0–12*	
6	Major Ensembles	4	CB100422 Instrumental or CB100424 Vocal**
7	Applied Music: Principal Performance	8–16	CB100416 Brasses CB100417 Strings CB100418 Percussion CB100419 Woodwinds CB100420 Keyboard CB100421 Voice
8	Applied Music: Secondary Performance	4	CB100415 Piano Class or CB100420 Individual Piano, except piano principals choose other than piano from Item 7. The choices may include organ or harpsichord.

* Credit hour and specific course requirements vary among senior institutions. Transfer students should obtain advance information on the requirements from the receiving school.

** The course numbers used in this transfer curriculum are course approval numbers from the *Course Guide Manual*, a publication of the Coordinating Board containing the approval number title, and brief content description of courses approved by the Board for Texas public junior colleges.

Item	Subject	Semester Credit Hours	Remarks
9	Theory	12–16	CB100401 Elementary Sight Singing and Ear Training CB100402 Advanced Sight Singing and Ear Training CB100403 Elementary Harmony, Part Writing, and Keyboard CB100404 Advanced Harmony, Part Writing, and Keyboard The competencies suggested by these components might be developed in the traditional sequence of sight singing, ear training, harmony, and keyboard, or in studies which combine concepts and skills in varying degrees of integration.
10	Music Literature	4–6	CB100602

Guidelines for this curriculum:

In addition to the transfer curriculum in music, the following statements are presented for the guidance of educators and for those students who plan to pursue a baccalaureate degree in music:

1. *Courses not listed in the music transfer curriculum:* Students who intend to transfer to another school should inquire of that institution the requirements for the desired major and accordingly plan the course selection.
2. Credits in the music transfer curriculum earned at accredited Texas institutions may be transferred and will be accepted at face value by all public institutions of higher education in Texas (pursuant to Texas Education Code, Chapter 61.051g). Music competency tests, transfer entrance tests, and auditions given by the receiving institution may not abrogate credits of the transfer curriculum in music.
3. *Students who transfer the completed requirements of the transfer curriculum in music:* Receiving institutions may administer competency tests and auditions for transfer students provided all resident students are tested, auditioned, and advised in like manner.
4. *Transfer students who have not completed the required credits of the transfer cirriculum in music:* Receiving institutions may administer relevant transfer entrance tests and auditions for purposes of advisement.

INTERPRETATION OF "GUIDELINES FOR THIS CURRICULUM"

The Guidelines which appear on the preceding page were developed by the Coordinating Board's Study Committee (membership listed inside front cover). Considerable deliberation preceded the wording of these terse statements. In the following recap each numbered guideline is followed by explanatory remarks.

1. *Courses not listed in the Music Transfer Curriculum:* Students who intend to transfer to another school should inquire of that institution the requirements for the desired major and accordingly plan the course selection.

> The Transfer Curriculum is not designed to dictate to universities or community colleges what courses they may offer, nor is it intended to specify degree requirements. These are the prerogative of the school which awards the degree. Therefore, early identification of the school to which a student wishes to transfer and careful advisement at both ends of the line are still the keys to smooth articulation. It should be emphasized that the Transfer Curriculum includes only lower division courses normally taught in the first two years.
>
> Examples of courses-not-listed are Instrumental Techniques/Diction. The variations in hours of credit and groupings of instruments make this area difficult to include in a transfer curriculum. Additionally, these are courses not required in several music major curricula. Hence they are not numbered among courses in the Transfer Curriculum even though they may be vitally necessary to many students. Careful advisement by the sending school and advance inquiry by the transferring student will minimize overlap and superfluous hours.

2. Credits in the music transfer curriculum earned at accredited Texas institutions may be transferred and will be accepted at face value by all public institutions of higher education in Texas (pursuant to Texas Education Code, Chapter 61.051g). Music competency tests, transfer entrance tests, and auditions given by the receiving institution may not abrogate credits of the transfer curriculum in music.

> The Texas Education Code mandates that all creditable components of the music transfer curriculum must be accepted upon transfer. How to observe this requirement and still allow for differences in student preparation, variations in course content, and specific institutional requirements, was a fundamental concern of the Study Committee. Conciliatory procedures are provided in Guidelines 3 and 4 (following).

3. *Students who transfer the completed requirements of the transfer curriculum in music:* Receiving institutions may administer competency tests and auditions for transfer students provided all resident students are tested, auditioned and advised in like manner.

> This statement should be interpreted to include not only students who arrive with all requirements completed, but also those who have com-

pleted any component area, such as two years of theory, or four semesters of their applied field. The key to this paragraph is the phrase *in like manner*.

4. *Transfer students who have not completed the required credits of the transfer curriculum in music:* Receiving institutions may administer relevant transfer entrance tests and auditions for purposes of advisement.

If the student has, for example, completed only two semesters of theory, or three semesters of an appropriate applied level, or one semester of music literature, the receiving institution has more latitude in evaluating the student's progress. The distinction between Guidelines 3 and 4 is that students beginning junior/senior level work will have a fairly large body of common musical training which can be fairly evaluated by competency tests while shorter segments of training tend to reflect individual course content as it varies from school to school. It is because of this distinction that Guidelines 3 and 4 identify two different categories of transfer and describe procedures for each.

Under Guideline 3 all students—transfer and resident—are evaluated *in like manner*. The procedure of evaluation (competency test, audition, etc.) that is administered to transfers is also administered to resident students. Under Guideline 4, transfer students are evaluated but resident students are not. Suggested procedures are discussed more fully in the following section *transfer guidelines for specific courses*.

TRANSFER GUIDELINES FOR SPECIFIC COURSES

Preceding a course by course interpretation, two general statements may prove helpful.

(1) For those who have examined the Coordinating Board's *Course Guide Manual,* it should be pointed out that its course descriptions are intended to be more generic than specific. Nothing in the *Manual* (or in the Transfer Curriculum) would preclude a comprehensive musicianship approach as contrasted with "traditional" theory and ear training, for example.

(2) The number of semester hours indicated for each area reflects norms influenced by state requirements, accrediting bodies such as NASM, and "common practice." They are not intended as either maximum or minimum figures to be imposed on institutional curricula.

The following interpretive remarks and suggestions generally relate to students under Guideline 3 who have completed components of the Transfer Curriculum. They may be adapted in spirit for students under Guideline 4 who transfer only a portion of a component of the Transfer Curriculum.

Item 1.	English	6–12	To include English language proficiency, creative writing, and other specialized topics. (May not include remedial courses.)

Most schools require at least 6 semester hours of lower division English. Since 12 hours are required of music education majors and a number of schools require 12 hours for all students, 6–12 became the normal range. A student transferring 12 hours of English to an institution which only requires 9 would expect the additional 3 hours to count as elective hours if there was an appropriate slot in the degree plan. Otherwise the 3 hours would be shown on the transcript but would be superfluous to graduation requirements.

Item 2.	Government	6	State Statute

Statutory requirement of 6 semester hours of federal and state constitutions for all state schools; also required for teacher certification.

Although private schools are not bound by this requirement except for certification programs, TAMS member schools (including those that are not state schools) ordinarily offer this coursework.

Item 3.	History	6	State Statute

Statutory requirements of American history for all state schools; also required for teacher certification. Some schools will accept 3 hours of Texas history in lieu of one course in American history. Inquiry should be made to the receiving school. (See additional commentary under Government, Item 2.)

Item 4.	Humanities	0–6

The Study Committee was aware of external sentiment for a strong commitment to Humanities in a "core curriculum." The consensus of the Committee was that this issue projected beyond its scope and that mounting a long crusade for the Humanities would be detrimental to achieving immediately attainable goals. The original draft by the Committee contained the heading "core curriculum," later changed and adopted as "transfer curriculum." The Committee was mindful of existing core curricula embracing Humanities in some institutions and believed that the Transfer Curriculum would be compatible with such local programs.

Item 5.	Natural Science, Mathematics, Foreign Language	0–12

The lumping of these three areas was not a value judgment on the part of the Study Committee but rather a reflection of the state requirement for certification. Institutions interpret the 12 hour requirement differently. Thus, careful advisement by the sending school and advance inquiry by the student are imperative.

Item 6.	Major Ensembles	4	CB100422 Instrumental or CB100424 Vocal

Many students will accumulate more than 4 hours of ensemble (major and smaller) during the first two years. None of these may be applied to upper division requirements except at the discretion of the receiving school.

Item 7.	Applied Music: Principal Performance	8–16	CB100416 Brasses CB100417 Strings CB100418 Percussion CB100419 Woodwinds CB100420 Keyboard CB100421 Voice

Eight-sixteen semester hours is an inclusive range which covers both the music education concentration (or others) and the performance major at most schools. The concern of receiving institutions is primarily whether the student is ready for the junior level. The following suggestions for evaluation are in the spirit of the Coordinating Board's "Guidelines for This Curriculum."

(1) With or without audition, register the transferee in the next sequential level and use the regularly scheduled juries at the end of that semester to advance or hold the student in level.

OR

(2) At the end of the sophomore year require ALL resident students to play a competency jury and notify transferring students of a like opportunity. In some instances a scholarship audition could serve the dual purpose. This competency jury would be, in effect, a "junior qualifying" audition, a procedure of long standing at many senior institutions. To be avoided if possible is the auditioning of new junior students for applied placement after a three-month summer "lay-off."

OR

(3) With audition commensurate with local juries, place the student in the proper study-level of repertory. This procedure is especially adaptable for students under Guideline 4. The progress of the individual would determine the ultimate number of semesters required to attain the level of performance for graduation.

Superfluous hours of lower division applied credit may not be transferred as junior/senior hours except at the discretion of the receiving institution.

Item 8.	Applied Music: Secondary Performance	4	CB100415 Piano Class or CB100420 Individual Piano, except piano principals choose other than piano from Item 7. The choices may include organ or harpsichord.

Credit for a completed block of two years in a secondary performance area must be accepted on transfer. If the receiving institution requires a competency test (for example, in secondary piano), it is to be administered to both transfer and resident students. If junior or senior level work in the secondary applied area is required for graduation, testing as for the principal performance medium (see above) would be appropriate.

Item 9.	Theory	12–16	CB100401	Elementary Sight Singing & Ear Training
			CB100402	Advanced Sight Singing & Ear Training
			CB100403	Elementary Harmony, Part Writing, & Keyboard
			CB100404	Advanced Harmony, Part Writing, & Keyboard

The competencies suggested by these components might be developed in the traditional sequence of sight singing, ear training, harmony, and keyboard, or in studies which combine concepts and skills in varying degrees of integration.

Differences of approach make this the most difficult area for articulation between lower and upper division. (For example, certain institutions include heightened emphasis on analysis and introduction to 20th Century materials within the first two years.) Receiving institutions must accept creditable hours, yet competency testing for broad concepts is both necessary and desirable. The following approaches meet the *in like manner* criterion of the "Guidelines for This Curriculum."

(1) Without testing, register the transferee in the next sequential level on a "sink or swim" basis.

OR

(2) After testing and evaluation advisement, allow the student to register in the next sequential level on a "sink or swim" basis or voluntarily choose a lower level.

The receiving institution should not overlook the exceptional transfer student who may test above the next sequential level. It is recommended that the senior institution provide some procedure for credit by examination in such a case.

OR

(3) At the end of the sophomore year give a broadly-based concept-oriented theory comprehensive exam to all continuing students. The test should not be simply a final in sophomore theory. Transferring students

should be notified of the exam and provided an appropriate opportunity to take it, before a time lapse weakens their grasp of the material. This approach can have a positive effect on theory retention for resident students as well, when some of them find they need review in one or more areas.

Item 10. Music Literature 4–6 CB100602

The 4–6 semester hour range represents the typical two semesters of lower division music literature/music history. Courses taken in the first two years would not normally fulfill junior or senior level requirements, except at the discretion of the degree granting institution. In the absence of a general music literature comprehensive examination for students continuing at the junior level, the "sink or swim" approach can suffice.

FINAL STATEMENT

The sole purpose of the Transfer Curriculum in Music is to ease students' transitions from one school to the next while maintaining the vitality, integrity, and uniqueness of programs at the schools involved. To that end, the TAMS Commission on Cooperation in Higher Education makes two recommendations:

1. that this document be widely circulated among department chairpersons, counselors, and faculty advisors to raise their awareness of the implications of the Transfer Curriculum.
2. that the TAMS Commission on Ethics be charged with responding to allegations of impropriety in handling transfers among member institutions.

EVERY TEAM NEEDS A FARM CLUB

JAMES SORENSEN
University of Puget Sound

In their report entitled *Coming To Our Senses,* the Arts, Education and Americans Panel of the American Council for the Arts in Education, chaired by David Rockefeller, Jr., states "Verbal and written language is essential (in learning), but all our sensory languages need to be developed as well if words are to fulfill their deeper function and deliver both subtle and vivid messages."[1] Later the report says "This Panel supports the concept of 'basic education,' but maintains that the arts, properly taught, are basic to individual development since they more than any other subject awaken all the senses—the learning pores."[2]

Those of us in music administration in higher education bear a major leadership responsibility in arts education for the citizenry of the United States. The literature abounds with commentary on the crucial role that aesthetic education plays in the life of the human being.

According to Harry Broudy "the quality of life is measured by the repertory of feelings which pervades it. Life is rich if the repertory of feelings is large and the discrimination among them is fine. Life is coarse, brutish and violent when the repertory is meager and undifferentiated."[3] Bennett Reimer says that "the arts are the most powerful tool available to man for refining and deepening his experience of feeling."[4]

The identification and training of the talented is crucial to the continuation and improvement of the quality of arts in the United States. Equally important is the education in the arts of the general population.

Charles Leonhard states "I view the arts as the only possible means to counter the sterility, the mechanization, the depersonalization, and the retreat into isolation that pervade contemporary society. The arts can play this role, however, only with a concentrated effort on the part of the arts community, the public schools and colleges, and all levels of government to develop a true people's arts program."[5]

There is strong support for arts in the United States. According to a Louis Harris poll commissioned by the American Council for the Arts, 93 percent of the American people feel that the quality of life in their community is partly dependent on having arts experiences available to them.[6]

We have long depended on the public schools in the United States to provide education in the arts and they have done an admirable job. School programs, however, are facing serious problems. There is a fifteen year old nation-wide trend of losing music and art programs because of finan-

cial problems. Not only is that trend not being reversed, but it is rapidly growing more serious. For example, approximately three hundred music teachers lost their jobs in 1979–1980 in Illinois. Recent proposed legislation, in the name of reform and "back to basics," can possibly strangle many arts programs out of existence in that music educators are finding it difficult to establish the arts as basic.[7] No doubt members of this audience can provide plentiful examples of this dismal and possibly alarming state of affairs.

Even in the ideal school sponsored program, service to pre-school and adult populations has been severely limited or non-existent. Quite understandably school programs have been designed for school age children. However, the pre-school and adult populations are highly important and should not be ignored.

Dr. Shinichi Suzuki has had outstanding success with his violin method whereby playing the violin is learned at a very young age "at the parent's knee" as in language. The Suzuki method has expanded to the 'cello, flute and piano as well. Further, the median age of our population is increasing and will continue to do so. Longevity is also increasing. Therefore adults and senior citizens constitute a significant and growing percentage of our population.

There is presently decreasing support for the arts by government. Although the United States has never enjoyed governmental support at the level of many European countries, the 1960's and 1970's did mark a significant increase. That trend has been slowed, if not reversed. For example, in 1981 the National Endowment for the Arts received a 16 percent budget reduction. At the same time the Washington State Cultural Enrichment Program and the Washington State Arts Commission received budget reductions of more than 50 percent.[8] The prognosis for this support is not good.

Historically, higher education has been a major supporter of the arts. Russell Lynes observes "colleges and universities are surely the most consistent patrons (of the arts)."[9] A good deal of the quality "live" arts available to many of the communities in the nation are provided by or in cooperation with the local or area university. The Rockefeller Panel in its report entitled *"The Performing Arts: Problems and Prospects"* states "performing arts organizations located on campuses and performances by visiting groups provide cultural opportunities for the communities in which the universities are located as well as for the students and faculty . . . without jeopardizing its primary obligation to the students, a university can provide a cultural focus."[10] Community and preparatory departments are common among member institutions of the National Association of Schools of Music. Approximately 30 percent of the overall

membership of NASM have community and preparatory departments. The percentage is higher in privately endowed universities than in state supported schools.

Instruction of some kind for non-matriculated students occurs in most, if not all, college and university music schools and departments. The teaching is often unofficial and given by faculty, university students, and others. This unofficial instruction is, by its nature, often haphazard. If the instruction occurs it is beneficial to the clients and to the university to formalize the process through the organization of a community program. However, if established, the program must be designed solely for service to clients, not to fill university faculty teaching loads, to provide extra income, or the like. Faculty for the community department must be screened with criteria which address the specific needs of the clients.

The college or university sponsoring a community music program benefits in several ways. The program will:

1) provide a community presence for the university by bringing pre-college and adult students to the campus for musical study.

2) provide a community presence for the university through the affiliation of carefully selected music teachers of established reputation.

3) provide the university with potential resident ensembles comprised of the community department's teaching staff and identified with the university.

4) provide the university music unit with an easily accessible pool of qualified and tested adjunct faculty for university students.

5) provide the university with a pool of potential undergraduates.

The potential impact of such a program upon university recruiting is suggested by information from a 1976 American Music Conference survey. Surveying the top four percent of college bound high school students, 88 percent participated in after-school music programs and 95 percent were engaged in the study of music either in the school or privately.[11]

Students enrolled in a university sponsored community music program receive major benefits. The university guarantees screening in hiring practices so that qualified and appropriate faculty are provided. (In this regard, the American Music Conference has recently shown concern for improving the quality and image of private teachers available to the public. AMC is now exploring the development of standards and means for certifying independent private teachers.) In most study areas, the community department provides a choice of faculty and the potential for transfer

between faculty. Also, the university music school or department is a music center which, by its nature, introduces the community department student to the broad world of music. The activity, concerts, recitals, rehearsals, classes, and informal contact with musicians is an enriching experience analogous to the marvelous "finds" one uncovers while browsing or searching for a book in an excellent library.

There are many valuable services which the community department provides to the faculty selected to teach in the program. Based on the times made available by each faculty member, all scheduling and rescheduling is accomplished by the department administration. Space, upkeep of facilities, equipment, and some instruments are provided. The department provides adequate and appropriate publicity. Tuition monies are collected by the administration and faculty are paid by the administration based on a written contract. Policy for attendance, make-up, and the like is administered for the faculty by the department. Recital facilities are available for students and faculty alike. Recitals from individual studios and those comprised of students from several teachers' studios are offered. The opportunity for collegiality and consultation among faculty members and the identity with a recognized music unit are important to faculty members.

School programs, as well as private teachers, benefit from a local university sponsored community music program. Significant enrichment occurs with the increased public consciousness of and zeal for music. Further, the community department can be of significant aid to school music programs in terms of enrichment and service.

The structure and organization of the community or preparatory department is important to its success. Several basic ingredients should be provided.

The establishment of an advisory board comprised of faculty, school music teachers, private teachers, parents, and music industry representatives ensures a broad base of support for the community music department. The board can generate creative ideas which will enhance the operation of the department and help avoid problems and allay concern.

Efficient administration is vital. The community department requires at least a part-time administrator who has control over access to the university music facility and a full-time person to handle the daily operation of the department.

The scope of instruction should be as broad as possible and include lessons in voice, piano, organ, harpsichord, guitar, recorder, and all band and orchestral instruments. As mentioned earlier, it is important to pro-

vide for adults and pre-school children as well as those of school age. Basic musicianship classes as well as chamber music coaching should be provided for all ages. Class piano, class voice, and class guitar are important parts of the program. Beginning instruction on all instruments should be available to students, regardless of age.

Charges to clients are based on a semester tuition. It is important that a firm policy be established and followed in regard to missed lessons and make-up procedures. These are advantageous to both the faculty and the student in terms of progress and consistency.

Initial recruiting of faculty for the community department is accomplished by the administrator in consultation with the host institution faculty. Selection should be competitive and based on specific criteria. Subsequently it is best for the community department faculty to have the opportunity to be a part of faculty selection. It is important for members of the faculty to restrict their teaching to the community department within a 10 to 15 mile radius of the campus. Many problems of propriety and priority will be avoided if this policy is followed.

A program such as the one outlined here can be of significant service to the sponsoring institution, students, schools, teachers, and to the community as a whole. A strong program which encourages and heightens public enthusiasm for good music is important to us all.

FOOTNOTES

[1] *Coming to our Senses, The Significance of the Arts for American Education,* McGraw-Hill, New York, 1977, p. 3.

[2] Ibid, p. 6.

[3] Harry Broudy, *Enlightened Cherishing,* University of Illinois Press, Urbana, 1972, p. 58.

[4] Bennett Reimer, *A Philosophy of Music Education,* Prentice-Hall, Englewood Cliffs, New Jersey, 1970, p. 38.

[5] Charles Leonhard, "People's Arts Programs," *Music Educators Journal,* Vol. 66, Number 8, April 1980, p. 39.

[6] "Bulletin board," *Music Educators Journal,* Vol. 66, Number 3, November 1979, p. 25.

[7] Koste Belcheff, "Needing More Money but Getting Less?", *Music Educators Journal,* Vol. 67, Number 5, January 1981, p. 32.

[8] Washington State Task Force On The Arts, *Report To The Governor,* May 1982, p. 1.

[9] Russell Lynes, "The Artist as Uneconomic Man," *Saturday Review,* February 28, 1970, pp. 25–26.

[10] Rockefeller Panel Report, *The Performing Arts: Problems and Prospects,* McGraw-Hill, New York, 1965, pp. 180–181.

[11] Clara Degan, American Music Conference, 1000 Skokie Boulevard, Wilmette, Illinois 60091.

ADAPTATION OF EXISTING SPACE FOR MUSIC FACILITIES

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Reallocation of resources is hardly a new concept, but it becomes an increasingly important one as we respond to changing economic and demographic circumstances. Nowadays, if we want to establish a new program, we are more apt to staff it by moving faculty from other programs—through retirement or retraining—than by creating new faculty positions. We are more apt to support a timely new project by transferring budget resources than by acquiring new funds.

The concept applies equally well to space. Given the often prohibitive cost of new construction—especially for music facilities, which can be one and a third to one and a half times more costly than buildings without critical acoustical requirements—the adaptation of already existing space may become for many of us the only practical hope of expanding or improving our music facilities.

I would like to describe what DePaul University was able to do recently to provide new facilities for the School of Music. The fact that the new facilities are attractive is serendipitous; more important, they more than tripled the size and vastly improved the quality of the space we had previously occupied.

Recently, DePaul had an opportunity to buy the entire campus of a theological seminary, which adjoined DePaul's Lincoln Park Campus.

Three and a half acres of that purchase, containing three major buildings, has been developed as a fine arts campus. An academic administration building became the School of Music; what was the library now houses the Goodman-DePaul School of Drama and the Art Department; and the former 500-seat chapel has become a concert hall.

The School of Music contains some fifty teaching studios and offices, a number of large rehearsal rooms, classrooms and teaching labs, plus faculty and student lounges, support spaces, and a small lecture recital hall.

Although the overall acoustical integrity of the building was fairly good, a major project was undertaken to reinforce the acoustical isolation of the rehearsal rooms, and to construct sound-proof teaching studios. This involved ripping out most of one entire floor and rebuilding twenty-

two rooms. The studios are each 216 square feet, and have excellent acoustical separation. I will explain later how this was accomplished. The building contains an electronic music studio and two class piano labs. The percussion facility contains a 450 square foot ensemble room, with ample shelves and cupboards, a teaching studio, and auxiliary teaching-practice room, and a storage room. Constructed of face brick and quarry tile, the facility has reasonably good acoustical properties, and keeps the percussion empire relatively contained. In its previous incarnation, the percussion facility served as a book store for the seminary.

The Lecture-Recital Hall has 150 seats equipped with pop-up tablet arms, so that it can be used for large classes as well as for performance. It also contains an isolated recording booth. The draperies on stage conceal a large projection screen and chalk boards, and also make it possible to tune the hall. There is space off stage for piano storage. The size of the Concert Hall is somewhat deceiving because of the colonial style architecture. Actually, it is fairly large. The stage is sixty feet wide by about thirty-two feet deep. It is built mainly with sections of Wenger portable staging. The acoustical draperies were specified by our acoustical consultant. They can be opened or closed, and help to reduce reverberation time in a hall that is essentially too live. Acoustical panels behind the draperies would absorb more sound, but we have not introduced these because we hope to replace the wood pews with upholstered theatre seats in the near future.

A plaza covers what was a very large, open, all purpose room. The space was considered an ideal location for practice rooms, because there is nothing above it but air, and nothing below it but dirt. We simply painted out the ceiling, carpeted the 3,000 square feet of floor, and set in twenty-seven Wenger prefabricated module practice rooms. We have been very well satisfied with the practice rooms, and I will tell you more about them in a moment. We used two sizes of practice rooms. The smaller one is large enough for an upright piano. We also have some practice rooms large enough for a grand piano. Actually, because they are constructed of modules, rooms can be made any size, including studios or even classrooms.

The entire project, including purchase of the land, the buildings, furnishings, and approximately a half-million dollars for acoustical renovation, was accomplished for about one-third of the estimated cost had we replicated the buildings with new construction.

From this experience, I would like to share a few observations and suggestions for any of you who may be contemplating a project of space adaptation, whether it might be the installation of a few practice rooms or the renovation of an entire building.

If sound isolation is a requirement in your new space, you may be confronted with a choice between prefabricated sound modules, and "built-up" construction, in which you engage your own architect and your own contractor.

Prefabricated modular rooms have the advantage that the result is assured. The acoustical integrity is guaranteed to be virtually complete. If it is not, the manufacturer simply replaces it. Individual ventilating systems in each unit circulate the ambient air considerably more frequently than in normal rooms, and eliminate the problem of sound transfer through ventilating ducts. The units typically are installed by the manufacturer, and because little time is required for this, there is no lengthy period of disruption. Should there ever be a need to relocate them, the units can be disassembled, moved, and reassembled. Because they are constructed of modules, they can also be resized.

If the decision is to design and build the space using your own contractor, there are a number of important considerations to keep in mind. First of all, to achieve acoustical isolation in a room, the shell of the room must have as few interruptions as possible, for example, for plumbing, electrical conduits, etc., and these must be tightly sealed. Doors should be solid and heavy. Although they are somewhat expensive, special doors are made for this purpose.They should fit tightly, and should be equipped with drop seals or rubber gasketing.

There are various materials which can be used to reduce or prevent sound transmission through walls, floors, and ceilings. One approach is to introduce mass. If you could make thick enough walls out of concrete, or lead, you could prevent sound from passing through them. But all of that weight would create a different set of problems. A more practical solution structurally—and the one we used to build our teaching studios—involves alternating layers of sheet-rock and compressed fiber-glass.

There are, in effect, two walls in the teaching studios. The principle is that the sheet-rock reflects some sound, but being porous, it also permits some sound energy to pass through, become converted into heat, and diffused through the fiberglass. The wall consists of one inch layer of sheet-rock, four inches of fiber-glass, and another layer of sheet-rock; then a space of dead air, and a repeat of the first three layers. Finally, sheet-rock is placed in the dead air space, and the whole thing is sealed with plaster in metal channels at the top and bottom.

A less effective, but considerably less expensive solution, is to cover walls with carpet. While this will provide far from complete sound isolation, it can provide some reduction of sound transmission if more costly approaches are not feasible.

Whatever materials are chosen, the greatest problem almost invariably will be the ventilating system. It means little if you are able to prevent sound from passing through the walls, but then transmit it from room to room through the ventilating ducts (often quite effectively, unfortunately). There are techniques for dealing with the problem of sound transmission through the ducts, but they can be very expensive. Depending on the nature of the original ventilating system, this can turn out to be a major part of the total cost of a project.

Two important variables that may influence the choice between modular installation and built-up construction are the extent of work necessary to prevent sound transmission through the ventilating system, and labor costs in the local area. Modular rooms contain their own ventilating units, and therefore do not transmit sound, and installation normally is done by the manufacturer, and is included in the purchase price.

I would like to leave you with three brief suggestions. First, if you have a tight budget for furnishings, explore the use of used furniture. The best place to look may be at a dealer who sells new furniture, for the same reasons that you might prefer to shop for a used car at a new car dealer. Any metropolitan area will have office furniture dealers who take used furniture in trade when they refurnish banks, large corporate offices, and the like. Often the items are in surprisingly good shape and include matched sets. We were able to furnish the entire School of Music—quite attractively, we feel—for approximately half the cost of new furniture of lesser quality.

Secondly, it goes without saying that you will need an architect for a project of any magnitude. If possible, choose a firm with experience in designing music facilities, and ask to see examples of their work. There is a great deal of difference between building an office building, a dormitory, or a supermarket, and designing functionally effective space for music.

Finally, I cannot overstress the importance of engaging an acoustical consultant for all but the simplest projects, when there are acoustical criteria to be met. Good architectural firms will not only agree to this, but will encourage it. Architectural acoustics is an inexact science, as we all know, but it is possible to improve the odds. Also, it may be easier for an expert consultant to convince an economy minded business manager of the need for something more than a plaster-board wall, a mail-order door, or shower curtains in your recital hall.

FACULTY DEVELOPMENT AT SOUTHWESTERN UNIVERSITY

GEORGE E. NELSON
Southwestern University

In the late 1970's, colleges and universities were suddenly faced with problems resulting from an increasingly immobile faculty. There were fewer job openings which made it more difficult for teachers to change positions. The condition has been described as the "growing old together" syndrome. Southwestern addressed the problem of how to encourage individual growth and at the same time prevent complacency and stagnation. Studies were made of other schools, notably Gordon College in Massachusetts. From this information, the President's Council formulated a plan for faculty development with an estimated cost of $50,000 annually.

In 1979, a proposal was presented to the Cullen Foundation of Houston which contained a request for an endowment of $1,000,000. The proposal was rejected because it did not address the issues of faculty tenure and promotion. The proposal was revised to include a provision that every new faculty member would be required to develop a growth plan. The proposal was further strengthened by specifying that faculty development plans would be included in the criteria used for future promotions, salary increases, and tenure. The revised proposal was resubmitted in 1981 and subsequently approved. The Cullen Foundation presented to Southwestern University a permanent endowment of $1,000,000, established for the purpose of creating a comprehensive and integrated program of faculty development.

The University committed itself to support two main kinds of faculty development activities: individual growth plans and group development activities. Insofar as the individual growth plans, six to nine months will be the normal time frame from the beginning of planning to execution and acceptance of the plan. Each plan would no doubt differ in emphases and structure, but would be similar to other plans designed according to the following recommended steps: (1) a conference with the dean focused on the feasibility of possible plans; (2) a written description of current responsibilities and professional activities, and an initial statement of long-range goals and short-range objectives; (3) the selection of a Growth Plan Adviser; (4) discussions with the Adviser from which the growth plan will be identified, goals set, activities planned, and time table established; (5) submitting the plan to the dean and finally the president for approval; (6) submitting to the dean a budget showing anticipated expenses on a year-at-a-time basis.

A list suggestive of the kinds of activities for which support can be requested is as follows: (1) out-of-pocket expenses in connection with research and scholarly or creative activities, (2) attendance at workshops, seminars, and professional conferences, (3) cost of enrollment in courses at other institutions, (4) expenses for study leaves and sabbaticals, (5) cost of writing and publications, (6) student assistance required to carry out special projects, and (7) cost of on-site visits to other institutions.

Another kind of activity included in the Faculty Development Program is that of group development plans. Normally, these plans will be formulated by a group of faculty in which they enunciate a specified set of educational objectives for an activity, define the nature and forms of their work together, and identify ways in which the group development plan will enhance their long term professional growth and contribute to the Univesity's academic program.

The Faculty Development Program has had a significant impact on life at Southwestern University. Faculty members are now free to continue educational endeavors, strengthen professional skills, undertake research projects and other scholarly activities, travel to other parts of the country and abroad; whatever they choose to do without financial burden. Ultimately, the students will be the beneficiaries of this faculty development, and Southwestern University will have moved a step closer to the excellence which we all pursue.

THE DEVELOPMENT OF MORE OPTIONS: CURRICULAR EXPLORATIONS AT GRAMBLING STATE UNIVERSITY

T. M. JENNINGS, JR.
Grambling State University

INTRODUCTION

The serious search for feasible alternatives to established programs in music began in the very early seventies at Grambling State University. As early as 1970, the music department faculty noticed the beginning of an enrollment decline, and though the decade of the seventies was marked by fluctuating enrollment figures at Grambling, the general direction was downward, and the reasons for the decline were quite clear. Some of those reasons are presented below.

1. The competition for academically strong and musically talented Black students increased fourfold following desegregation.
2. The increasing cost of living took its toll on low-income families, and over 90% of the Grambling student body fell into that category.
3. As the top third of the student body (in terms of academic strength) became thinned out by the recruiting competition, the rate of academic failures increased, and departmental recruitment efforts did not maintain enrollment levels.
4. The state music organization for Black public schools was disbanded, and with its demise, the most natural of all recruiting vehicles for predominantly Black colleges of the state was eliminated because the organization's festivals, which were traditionally held on the campuses of Black colleges and universities, were discontinued.
5. The number of counselors willing to advise academically strong students to attend Grambling State University was drastically reduced as public schools were consolidated.
6. The number of ensemble directors who were willing to send students to Grambling was also sharply reduced when the public schools were desegregated.
7. The shift of Black students to predominantly White schools was not matched by a flow of White students in the other direction.

The location of the university also presented a clear problem because a large number of colleges and universities were competing for students in

an area of relatively low population. The top twenty-one cities in the area served by Grambling had a combined population of *circa* 490,000 people, and this figure has not changed significantly in the last ten years. Furthermore, the larger metropolitan areas from which Grambling's students came had one or more institutions of higher education located therein. In fact, Grambling itself is located within five miles of Louisiana Tech at Ruston, and the total population of the two municipalities was less than 25,000. The town of Grambling had a population of around 4,000. Grambling State University was competing with four major state universities, two private colleges, and two junior colleges for students. All of these schools were located within 110 miles of Grambling, and all but two were a mere seventy miles away or less. So the nature of the problem was quite clear: too many schools were competing for music students (and others as well) in a sparsely-populated area. North Louisiana is farm, timber, oil, and gas country, and only the very largest cities have afforded significant cultural exposure for their citizens; therefore there has not been sufficient interest in the arts for good music students to have been abundant.

Grambling therefore began to recruit in large cities on the west coast, in the midwest, and in the northeastern part of the United States. This helped to retard the enrollment decline, but not to stop it. Clearly, the key to increasing the departmental enrollment and maintaining it was to increase the influx of students from the State of Louisiana. In order to do this, the Grambling music faculty agreed that it had to do the following things:

1. Improve the general departmental image through:
   a. An established reputation for a strong faculty
   b. Superior facilities and equipment
   c. Good publicity
2. Develop new programs
3. Improve student retention
4. Increase the number of "other-race" students in the department
5. Identify some sources of funds to make the above activities possible.

Most of the needed improvements were high-cost items, and they would never have been accomplished without extraordinary sources of funding. It was clear that the necessary program changes and the very necessary improvements in facilities could not be achieved through state funding alone. Enter here the federal grant resources. Because the federal grants provided the necessary financial resources, and most of the im-

provements would not have been possible without federal aid, a discussion of the grants constitutes a major part of this paper.

Indeed an account of the method by which the funds were acquired may be more important than a detailed discussion of the programs themselves because:

1. Most music faculties will probably prefer tailoring their programs to meet the unique needs of their own students and to reflect departmental philosophies as well
2. The details of the programs being discussed here need to be carefully revised before the programs are publicized.

However, some attention will be given to specific programs when the need arises.

INITIAL IMPROVEMENTS AND SEARCH FOR NEW PROGRAMS UNDER THE FIRST TITLE III GRANT

The search for funds to support improvements was rewarded when Grambling State University was granted $2.8 million under the Title III Advanced Institutional Development Program (Higher Education Act of 1965, Public Law 89-329 as amended), and the music department was awarded about ten per cent of that grant. The grant (hereafter referred to as the AIDP grant) was funded for the period 1977–1982, and its general five-year music objectives were as follows:

1. To strengthen the departmental faculty through the addition of a piano teacher and a woodwind teacher with a strong theory background
2. To provide at least one person to operate the departmental listening center
3. To provide an adequate supply of instructional materials to accommodate a projected increased enrollment as well as to accommodate increased use by students already enrolled
4. To acquire departmental equipment and instruments adequate to meet minimum NASM standards
5. To provide for the development of a structured tutorial program for music majors, music education majors, and students enrolled in music courses designed to meet general education requirements
6. To provide for the development of a revised curriculum that satisfied the interests and needs of students and met state certification standards and accreditation standards.

Since the AIDP grant was school-wide, it involved a large number of activities not mentioned here. The objectives listed above are stated as they appeared in an early version of the proposal. However, there were few significant changes in the objectives in subsequent versions. In essence, the department set out to strengthen its faculty, improve teaching, increase library holdings (of scores, recordings, audio-visual equipment and materials), acquire better instruments and equipment, provide tutorial service for low achievers, earn NASM accreditation, and ultimately, to expand the curriculum. The evaluation of the teaching component's results required extensive testing to determine the level of student improvement. The curriculum expansion objective was a long-range item requiring the department to do the following things:

1. Survey the needs and interests of present and future students
2. Determine significant trends in the music field
3. Draw up tentative curricular outlines, course descriptions, and the like for new programs under consideration
4. Gather information regarding accreditation requirements for contemplated curricula
5. Identify and supply consultants who were competent in the areas and fields covered by the grant
6. Estimate costs of required additional facilities, equipment, faculty, materials, books, staff, and miscellaneous other costs
7. Initiate the preparation of curriculum proposals.

The music faculty obained information from students, teachers in the field, professionals in the areas under consideration, consultants, and religious leaders. In this case, the information obtained was about shifting employment trends and opportunities for future Grambling graduates. In addition, music department representatives reviewed published materials such as *Careers in Music* (1976, MENC, MTNA, and NASM), "Careers and Music," a special edition of the *Music Educators Journal* (March, 1977), and *The Downbeat Guide to Musical Careers* (4th edition).

Most of these objectives were achieved during the period of the grant. Departmental facilities, equipment, and instruments were improved, and the tutorial system seemed to help most of the students who took advantage of it. A piano teacher, a double reeds teacher, and a listening center director were added and five major areas of student interest and ability were identified. The task of translating the identified interests into viable and accreditable programs began. The five programs were for Baccalaureate degrees in Church Music Administration, Sound Reinforcement and

Recording Technology, Instrumental Repair, Jazz and Contemporary Commercial Music, and The Business of Music. Additionally, Associate of Arts degrees and minor programs were also developed. Minors in Church Music Administration and Jazz and Contemporary Commercial Music are already approved. The department has submitted to the university a five-year planning document requesting four Bachelor's degree programs, four Associate of Arts degree programs, and three minors. This proposal included the jazz minor which was approved this past summer.

DEVELOPMENT OF THE NEW PROGRAMS UNDER A SECOND GRANT

The five-year planning document presented to the university by the Grambling Music Department was part of a university-wide long-range planning program which naturally involved the entire university. The success of the previous grant program, the quality of the university's long-range planning document, and the quality of a new grant proposal were sufficient to gain the university an Institutional Aid Program grant (funded under Title III, Higher Education Act of 1965, as amended by Public Law 96-374). The total funding of the new grant is just under three million dollars, and the Music Department's share is a little more than $630,000. The funding is to be distributed over a five-year period, 1982–1987. Whereas the emphasis of the first grant was on strengthening existing programs, improving teaching, and determining what new programs were needed, the new grant emphasizes the development of the programs recommended and described in the planning document. The new grant includes funds for the following items:

1. Equipment
2. Materials and supplies
3. Consultants
4. Faculty for a limited number of years
5. Travel
6. Faculty development
7. Course design and development of syllabi

The program content, requirements, and facilities are being designed to meet the requirements of 1) The National Association of Schools of Music, 2) the Accreditation Board of Engineering and Technology (ABET), and 3) the Recording Industry Association of America. These progams will be developed in approximately the following order during the next five years:

1. Church Music Administration
2. Instrumental Repair

3. Jazz and Contemporary Commercial Music
4. Sound Reinforcement and Recording Technology
5. The Business of Music

FACULTY INVOLVEMENT

The entire sixteen member music faculty will be involved in program development, but in varying degrees. Consultants will be employed where justified and where the grant budget will allow it.

PHYSICAL FACILITIES

The responsibility of providing the physical facilities rests with Grambling State University. Fortunately, there is ample space to house most programs under the existing Fine Arts building. The major exception is the Sound Reinforcement/Recording Technology program, and that program will be accommodated through temporary arrangements until the permanent facility can be completed.

MAJOR FIRST YEAR GRANT ACTIVITIES

The first year of the grant is being spent in the following manner:

1. Determining accreditation standards
2. Locating and hiring a consultant to assist in designing the Sound Reinforcement curriculum
3. Completing the Church Music Bachelor's degree proposal and the Jazz program proposal
4. Preparing letters of intent for the Board of Regents
5. Determining the precise nature of possible competing programs at other state schools if indeed such programs exist
6. Improving library holdings
7. Completing tentative curricular outlines for the Instrumental Repair program and The Business of Music program
8. Designing courses and syllabi
9. Designing teaching modules.

Most of the above activities are built into this year's schedules as specific grant program objectives and must be completed by the end of the current academic year.

A FEW FACTS ABOUT SPECIFIC PROGRAMS

It has already been noted that the programs will not be discussed in great detail; however, a few facts may help round out the picture; therefore, brief statements about the programs follow.

Church Music Administration

Grambling State University is located in an area which has a profoundly rich religious heritage, and many of the students who come to Grambling reflect very strong religious backgrounds. This has also been true for many students who have come from urban centers. Naturally, the influence of that religious heritage has been very obvious in the kind of musical backgrounds and musical interests characteristic of the majority of music majors at Grambling. They have exhibited a great love for religious music, and many have expressed a desire to receive solid training in this area. In fact, a significant number of them have gravitated toward church work after graduation. Over the past decade, more and more of them have been employed by churches immediately after graduation, and large inner city churches have begun music programs on their premises, thereby creating the need for trained teachers. Thus, eight or nine Grambling graduates have gone directly into church positions after receiving their college degrees. In one outstanding situation, they were offered part-time positions as performers and an opportunity for full-time employment either elsewhere in the church organization or in the immediate community. Furthermore, one graduate who went to the east coast established a basic music program for his employer, a large urban church. This graduate has since joined the Air Force as a chaplain. A second graduate has become a priest while another has entered a southern seminary to earn a Master's degree in Church Music. Yet another is setting up a music school associated with a church in a large Pennsylvania city. Finally, a fifth graduate is employed at a large church on the west coast. These last five graduates and the nine referred to a little earlier reflect the trend away from teaching and into religious music.

The above facts, combined with some other very encouraging survey results, motivated the music faculty to give the Church Music Administration program a try. This curriculum will feature the following music courses and sequences:

1. Applied music
2. Harmony, ear training, and other theory courses
3. Keyboard harmony and improvisation
4. Ensemble
5. Choral arranging and conducting
6. Church music literature and history
7. The administration of church music programs
8. A practicum

This curriculum will naturally contain the required general education courses and other courses where needed.

Instrumental Repair

This appears to be a rather unique program for which no models seem to exist and for which there appears to be no established specific standards. However, the evidence indicates that there are firms that will employ persons trained in this area, and there are numerous young people who desire to enter the field.

As with other proposed music programs, the music department is forced to work within the framework of degrees presently authorized for Grambling: the Bachelor of Science and the Bachelor of Arts degrees. The degree program in Instrumental Repair will therefore be designed to meet the accreditation standards for one of the above degrees.

The program will be designed to:

1. Meet the Grambling general education requirements
2. Provide the minimum allowable proportion of Liberal Arts core courses
3. Meet the 25–35% minimum standard for music course content
4. Provide a solid background in instrumental repair techniques and principles.

The major problem with this curriculum has been that of providing enough instrumental repair courses to provide adequate training without getting way out of line in terms of the total number of hours in the curriculum. The Grambling general education core is rather large, and there are a lot of instrumental repair courses which could be included.

Sound Reinforcement and Recording Technology

As with the Instrumental Repair curriculum, Sound Reinforcement and Recording Technology must be molded to fit the Bachelor of Arts or the Bachelor of Science degree framework. In this curriculum, the department plans to include the following categories of courses.

1. General education
2. Liberal arts core courses
3. Music courses (theory, history, applied music, and ensembles)
4. Studio/audio courses to meet ABET standards

While the liberal arts core is rather flexible, the general education core is not. However, its existence is a rather burdensome reality which has to be accepted for the moment at least. While the content of the studio/audio component is by no means finalized, it is currently designed to include the areas listed below:

1. Electronic circuitry
2. Recording techniques, lecture and laboratory

3. Sound engineering, lecture and laboratory
4. Music business
5. Computer programming
6. Audio editing
7. Acoustics
8. Field experience

The Business of Music

The music business curriculum is the most recently conceived one and, quite naturally, the least developed. It will probably not be ready until the end of the current academic year. However, it appears that there exist many good models and the program standards are clear cut. There remains the obvious task of working out the details of the curriculum to meet all accrediting standards and to fulfill all university curricular requirements.

Jazz and Contemporary Commercial Music

The Jazz and Contemporary Commercial Music curriculum is one which the Grambling Music Department faculty considers as long overdue, and the departmental attitude has been somewhat apologetic in response to inquiries regarding such a program. However, as long as fifteen years ago, the departmental faculty decided that first priority would be given to acquiring NASM accreditation, and that the expansion of the departmental curriculum would follow accreditation. That is still the departmental posture. However, the faculty does feel that the department is now at a stage of development where it can begin work on new curriculum designs, even while working to gain full membership on the basis of existing programs. Thus, the persons working on the Jazz program have been allowed to proceed with all deliberate speed.

Because the prospective Jazz and Commercial Music faculty desires to produce very competent young musicians, the program is being structured so students will receive training and experience to perform traditional music, Jazz, and contemporary popular music of a variety of styles. Students who enter the program will be given solid backgrounds in basic traditional theory before being allowed to study more popular styles. The curriculum, as presently conceived, will contain the following course clusters and individual courses:

1. General education
2. Liberal arts core courses
3. Applied music
4. Ensembles
5. Traditional and popular theory and improvisation
6. Arranging

7. Jazz and traditional history courses
8. Support courses such as Music Business, Sound Recording/Reinforcement, Afro-American Music, Conducting, *etc.*

The rather obvious problem here, as with the instrumenal repair curriculum, is that there are so many courses to consider that there is a danger of overloading the curriculum with courses. So the faculty has to consider the alternatives and make some painful decisions in that regard. The difficult task is deciding what courses to omit.

SUMMARY

Grambling State University has received two sizeable federal grants to assist in 1) program development, 2) improvement of facilities, equipment, and instruments, and 3) improvement of instruction. The grant acquisitions were made possible through university-wide grant acquisition efforts and long range planning. Without either of these elements, the grants probably would not have been awarded to Grambling.

While the first grant was mainly geared toward strengthening the department and identification of curricular areas into which the department might move, the second enables the department to develop five new programs identified as attractive new curricular options, namely, 1) Church Music Administration, 2) Instrumental repair, 3) Sound Reinforcement and Recording Technology, 4) Jazz and Contemporary Commercial Music, and 5) The Business of Music.

The viability of these programs remains to be proven of course. However, this can be done only by setting up the curricula and observing enrollments. The grant provides funds to develop programs which are fully accreditable, and accreditation standards are ever present in our minds. Where no standards currently exist, the department will have to be doubly cautious in developing curricular designs. The curricula will be phased in over the next five years.

The deparment is determined to develop good solid programs which will not only be popular but also will provide a high degree of respectability for the department and for its graduates. Every possible effort is being made to find good program models.

The amount of work that has been invested in the new programs has been monumental, and the team-work and cooperation exhibited by the music department faculty and staff has been nothing short of phenomenal. This writer believes that the efforts of the departmental faculty and staff and a number of unselfish colleagues outside the department were the ingredients that caused the grant acquisition efforts and departmental improvement program to progress so well.

MUSIC EDUCATION: STILL ALIVE AND WELL

JOYCE J. BOLDEN
Alcorn State University

There is a story going around that Willie knew everyone. One night while he and his friend were together Willie read in the newspaper that Senator Edward Kennedy would be in town. Willie said, "I know Ted. It will be good to see him again. I used to spend summers at the Cape with his family." Willie's friend scoffed, "You don't know him or his family." At the $500 a plate dinner for which Senator Kennedy was speaking there sat Willie and his friend. In the middle of the address Senator Kennedy spied Willie and said, "It's a pleasure to see a long time friend of my family here tonight—Willie. We used to play touch football every summer at the Cape."

A month later Bob Hope was rehearsing for a television special when Willie and his friend happened to stop by the studio. Willie casually remarked, "I accompanied Bob on his first USO tour. As a matter of fact, he and I did a dance routine." His friend said, "Okay, big shot. Prove it." They entered the studio and stood to the left of the stage. At the end of the act Bob Hope strolled off the stage and saw Willie. "Willie, I bet you've forgotten that soft shoe routine we did a long time ago for the USO tour."

Several weeks later while Willie and his friend were watching television President Reagan appeared on the screen. Willie said, "I know Ron. Back in the old days when he was an actor I was his stunt man." His friend replied, "I know you don't know the President." Several days later Willie and his friend happened to be in Washington walking in front of the White House when the presidential limousine suddenly stopped, blocking traffic, and the President jumped out of the car. "Willie, it's good to see you. Stop by the White House soon so that we can discuss the good old days in Hollywood." Willie's friend was shocked.

By now Willie's friend was exasperated because similar occasions occurred more and more frequently—Margaret Thatcher, Rudolph Nureyev, Leontyne Price, and on and on. One evening as Willie and his friend watched the news Pope John Paul II appeared on the screen. Willie said, "You can never tell to what heights someone may rise. Why, I used to run errands for Pope John Paul when he was just a village priest over in Poland." Willie's friend threw up his hands in disbelief. "You don't know the Pope. I bet you $20,000 you don't."

The two friends boarded a plane for Rome. When they arrived they headed for the Vatican. "I'd like an audience with His Holiness Pope John Paul," stated Willie. The secretary, wondering from whence this naive American had come, explained, "It takes months to arrange an audience with the Pope." As Willie and his friend left the office and entered St. Peter's Square, thousands upon thousands of people from around the world were standing shoulder to shoulder awaiting the appearance of the Pope on the balcony to bless the crowd. Willie said, "You stay here. I'll be back in a minute." Several minutes passed. Slowly the doors to the balcony opened. Two men appeared. The crowd waited breathlessly. Willie's friend turned to a very old peasant who happened to be kneeling beside him. "Is the man garbed in those magnificent robes Pope John Paul?" The peasant looked up at the balcony and said, "I don't know, but that's Willie standing next to him." Everyone knows Willie.

Everyone knows music education. It's still alive and well despite the numerous diseases which have beset it—declining university and public school enrollment, diminishing budgets, the importuning of state certification requirements, the rigorous standards of the several accrediting agencies, the disenchantment and growing discontent with public schools, the disaffection with teachers, the imposition of competency-based curricula, the infliction of the National Teacher Examination, the fragmentation of music education.

Some of these problems may be attributed to the state of the nation. But are there other reasons for inquiries regarding the state of health of music education?

Recent reports have shown that the level of understanding of music history, notation, and terminology for 9- and 17-year olds has decreased.

Elementary schools, upon which the foundation for music programs must be built, have been forsaken by performance oriented music educators who pursue, to them, the more prestigious positions on the secondary level.

The hue and cry—there are no jobs! Yet, despite cutbacks in school music programs, music positions are available. The geographical area, however, may be in less populated or rural areas and more openings may be for elementary and middle grade teachers.

Our students are becoming more and more specialized, thus limiting their options. Yet, we are not advocates of diversification.

The insular thinking of many music educators restricts the sharing of accomplishments with the larger public.

Over the years music education (and its attendant enrollment) has meant survival for many music departments. In bountiful times—large enrollments and ample budgets, there was no need to examine the malaise which was gradually creeping into the field. Teacher apathy, elitism, specialization, and an obsession with performance have checked the growth of music education. Music for the masses, a phrase now considered passé, may need reexamining. We are missing an excellent opportunity, for by training the masses music educators have the power to influence the people who will ultimately make decisions affecting the viability and importance of the field. The prescription for continued good health may also include a dose of revitalization and a dose of teaching music for lifelong learning.

Music education is still alive and well. Perhaps the practitioners should be sued for malpractice!

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

FIRST GENERAL SESSION
NOVEMBER 21, 1982
1:00 P.M.

The meeting was called to order by President Robert Bays who asked Warner Imig to lead the Association in singing the National Anthem and the Hymn of Thanksgiving, Eileen Cline accompanying.

President Bays then recognized the officers or principal staff representatives of a number of colleague organizations who were attending the meeting. Other members seated at the podium were introduced, including the Executive Director, the Chairman of the Nominating Committee, Commission Chairmen, and the Officers of the Association. President Bays also recognized Past Presidents Warner Imig and C. B. Hunt and Honorary Member Himie Voxman.

The keynote speaker, Myron Atkin of Stanford University, was next introduced.

Following the address, President Bays recognized as a group the 81 music executives who were new to the Association. Members of the Association responded with a round of applause.

Robert Werner, Chairman of the Commission on Graduate Studies, was recognized to present the reports of the four commissions. These reports are printed elsewhere in the *Proceedings*. A motion introduced by Mr. Werner and seconded by Mr. Rubin to adopt the reports was passed with no audible dissent.

President Bays extended a welcome to the representatives of new member institutions who were participating in the annual meeting for the first time.

Mr. Glidden was recognized to present the annual report of the Treasurer. He noted that for the year ending August 31, 1982, the Association had experienced a deficit of $710.00 and that the projected deficit for fiscal 1983 would be somewhat higher. The report included a summary state-

ment of the Association's assets, liabilities, and fund balance. Mr. Glidden then moved and Mr. Cannon seconded that the report be approved. The motion was passed by the Association with no audible dissent.

Mr. Hope was recognized to introduce his colleagues on the National Office staff and to make announcements. He then introduced the proposed changes to the NASM Handbook noting that the changes had been approved by the Board of Directors and were therefore before the Association with the status of a motion made and seconded. It was also noted that the Board had voted to delete section XII.,L and that a revised wording of that section would be presented to the Association in 1983.

Mr. Hause moved, with Mr. Hersh seconding, that the proposed change to Article II (dues increase) be separated from the other proposals. The motion passed with some audible dissent. Article II was then on the floor for debate. Those arguing against a dues increase emphasized the difficulty many institutions faced in securing the additional funds. Those supporting the increase pointed to the importance of the various projects of the Association to the profession.

Mr. Lease moved the previous question. There being no objection the motion was brought to a vote. With the outcome of a voice vote in doubt, the chair requested a show of hands, and the motion carried.

The remainder of the document was then on the floor and was passed with no audible dissent.

Mr. Umberson was recognized to give the report of the nominating committee. He introduced individuals who had been nominated for election and solicited write-in nominations from the membership. He also reported that the Board of Directors had selected a chairman (Harold Luce) and two members (Donald Mattran and Marilyn Somville) to serve on the 1983 Nominating Committee together with the new members about to be elected.

The General Session was recessed at 2:20 p.m.

SECOND GENERAL SESSION
MONDAY, NOVEMBER 22, 1982
11:30 A.M.

Mr. Bays called the meeting to order and presented the annual report of the President, which is printed elsewhere in the *Proceedings*.

At the conclusion of his report, Mr. Bays recognized Warner Imig who was completing his term as Immediate Past President and who was attending his 32nd consecutive NASM meeting. The membership re-

sponded with warm and hearty applause. Mr. Bays then recognized and thanked other individuals who were retiring.

Mr. Buttram was recognized to present the report of the ethics committee, which is printed elsewhere in the *Proceedings*. It was moved by Mr. Buttram and seconded by Mr. Stegall that the report be approved. The motion passed with no audible dissent.

Mr. Hope was called on to present the report of the Executive Director. That report is printed elsewhere in the *Proceedings*. At the conclusion of his report, he recognized Robert Werner who presented a plaque and expressed appreciation to outgoing President Robert Bays, with the membership joining in an enthusiastic response.

Mr. Umberson, Chairman of the Nominating Committee, again introduced the candidates for election offices and commissions. The election was then conducted by written ballot.

The second General Session stood adjourned at 12:23 p.m.

THIRD GENERAL SESSION
NOVEMBER 23, 1982
11:30 A.M.

President Bays thanked the following people for their service to the Association.

Helen Jackson, Member, Commission on Non-Degree-Granting Institutions
Verne Collins, Member, Community/Junior College Commission
Wayne Bohrnstedt, Chairman, Region 1
Morrette Rider, Chairman, Region 2
Gary Thomas, Chairman, Region 3
Willia Daughtry, Committee on Ethics

President Bays then recognized each of the Regional Chairmen, who presented their reports. (These reports will be found elsewhere in the *Proceedings*.)

The President announced the election results:

President: Thomas Miller
Vice President: Robert Glidden
Commission on Non-Degree-Granting Institutions: Jon Peterson
Community/Junior College Commission: Merton Johnson
Commission on Undergraduate Studies: Harold Best, Helen Laird, Paul Langston, Morrette Rider
Commission on Graduate Studies: Robert Freeman and Robert Thayer
Committee on Ethics: David Meeker and David Swanzy
Committee on Nominations: Harold Luce, *Chairman*, Virginia Hoogenakker, David Kuehn, Donald Mattran, Marilyn Somville
Regional Chairmen: Region 1: Louis Clayson, Region 2: James Sorenson, Region 3: Donald McGlothlin

President Bays also announced that he had appointed Bruce Benward to fill the unexpired term of Robert Glidden as Treasurer.

The meeting was adjourned at 11:55 a.m.

Respectfully submitted,
David Boe, Secretary

REPORT OF THE PRESIDENT

ROBERT BAYS

In this brief report, I want to review some of the activities of the Association in the past three years, and to look at some of the challenges ahead.

Because most of our larger projects span several years, you will have heard me comment on some of them in earlier annual reports. We should not apologize for our moving slowly in some of our activities. It is more important to know where we want to go than to be in a hurry to get there.

One of our major projects of recent years has come to visible completion. Several years ago a committee made up of NASM members and individuals from the professional performance world undertook a study for us of the role and status of chamber music in higher education. The report of this committee has been published and is being distributed to our members and the membership of Chamber Music America. You should receive this report in the next month. We hope that you and members of your faculties will find the report of interest, and that it may be of value in working with local and state arts agencies. Additional copies will be available from the national office.

Our opera committee continues its activities on schedule. A draft of the committee report has been presented for discussion at this meeting. It will also be reviewed by the attendees at the Opera America meeting in December, and after final revision, will be presented to the membership of NASM for action in November, 1983. We anticipate that this report will be published in January, 1984, and distributed to members of NASM and Opera America. Among the committee recommendations will be guidelines for degree programs in opera and music theatre. Those institutions represented here offering degree programs in opera or musical theatre, or planning to do so, should give particular attention to these guidelines. Our committee, in drafting recommendations for standards, has felt very strongly about certain experiences in acting and movement, which typically have not been required in opera curricula.

At the heart of the accreditation process is the self-study. If our criteria are well chosen and if the self-study is undertaken seriously on the campus, this step in the accreditation sequence may be the most valuable part of the experience for the accredited institution. This year, a revised self-study format has been produced by a committee of our members. Their goal has been to make the self-study process more useful for evaluation and planning within the institution, and to relate the format of the guidelines for the self-study more directly to the guidelines used by evalu-

ators in on-site visits. This can be particularly useful in correlating the on-site evaluation with the materials the institution has prepared in response to published NASM standards.

Another major project completed this past year is a revision of reporting procedures for programs in music therapy. NASM works on a continuing basis with professional associations in the field of music therapy to develop and refine standards for accreditation in this field.

Over the past several years we have commented on the developing relationship of NASM with our sister associations in accreditation in the arts, the National Association of Schools of Art and Design, National Association of Schools of Dance, and National Association of Schools of Theatre. I think we may now say that we have achieved our initial goals in promoting this relationship. We have assisted in strengthening these associations, providing the guidance that our long experience in accreditation makes possible. This has seemed desirable on the assumption that strong, functioning, independent accrediting agencies in each of several clearly defined arts areas would reduce the frustrations and tensions inevitable when several organizations compete for the role of accrediting agency in a given field. We have also been concerned that accreditation in music, art, dance, and theatre remain the responsibility of the disciplines involved, rather than an agency speaking for and accrediting in the name of "the arts" in general. The assessment of quality in curriculum, faculty, and student performance can be accomplished best by those closest to the specific disciplines and involved in their practice. Again, we have labored under the assumption that assisting in the development of strong, independent accrediting associations in other arts areas is in the best interest of all of us.

We are engaged in several cooperative ventures with these sister associations. The most ambitious of these and far reaching in its impact is the *HEADS* project, the Higher Education Arts Data Service. This is conceived as a joint data collecting project of accrediting agencies in the arts, and the International Council of Fine Arts Deans, which will provide us with a large body of information about the arts in higher education—quantifiable data about the contributions in their many dimensions, of our institutions to the total cultural life of our nation. We shall be able to pull out of our data bank information about any discipline or all disciplines, or any facet of these. Data will be collected by means of a revised annual report form, with certain structural features common to the forms for all four associations. This effort will be operational as soon as the funds are found to implement the initial program. These are actively being sought. We are optimistic that this project will be under way in the very near future.

Another cooperative venture has resulted in a statement defining baccalaureate degrees in the arts. We hope this will help eliminate some of the confusion concerning appropriate degree designations for professional and liberal arts programs in the various arts disciplines, as well as for multi-discipline programs.

Another project has produced a protocol for joint evaluation visits by two or more arts accrediting agencies. It is important to remember that such joint visits will be made only at the request of the institution, for its convenience and in the hope of minimizing the costs of evaluation. The protocol has been written so that the integrity of each discipline involved in the evaluation process is protected.

Again, in cooperation with the other accrediting agencies in the arts and the International Council of Fine Arts Deans, we are working on a statement of major policy issues in the arts in higher education. This statement is designed for an audience of decision makers in our society who may have little or no expertise in the arts, but are in positions of great influence, and help shape public policy in the arts. The initial draft will be ready for your review this spring. It will merit your serious attention and comment.

Confidentiality continues to be a major issue in accreditation and probably will be for some time. At the heart of the issue is the question of which best serves the public interest: full disclosure at all steps in the accreditation process, or protecting the integrity of the process by assuring candor in the institutional self-study. To what degree should the content of the self-study, evaluators' reports and accreditation action be made public? Could we expect the present level of honesty in self-assessment of weaknesses and problems if the report were made public to students, parents, and press? If under the threat of publication, the self-study report were to become a public relations document, the basis of our accrediting process would be jeopardized. We would be compelled to rethink our total approach to accreditation.

One answer to the need to protect the public's interest in the accreditation process is the presence of "public consultants" on our commissions. These individuals have been chosen because they have no professional interest in either the academic or professional music worlds. Their role on the commissions is quite literally to represent the interests of the public at large. Our experience has been that our public consultants take this responsibility seriously and do indeed represent the public interest.

While the content of the self-study report is considered by NASM to be confidential, and the meetings of commissions are not open to the public at large, we do make public the final action of the Association by

listing in the *Directory* the names of all accredited institutions. It is important also that we develop our standards for accreditation by an open process, with opportunities for discussion by all members of the Association, and by faculty members of our music schools. These standards are published in our *Handbook* and are available to the public.

Our present posture is based on our being a voluntary non-governmental association. To the degree that accreditation should ever become a function of state or federal governments, the responsible agencies would be under increased pressure to publish all documents, thereby reducing the possibility of working with complete and candid self-assessment as the basis of the accreditation process.

As long as membership in NASM is clearly voluntary, and applicant institutions enter the evaluation process of candidacy in full knowledge of the policies and procedures involved, we probably can stand firm with our present policies. The courts so far have been reluctant to interfere in private agreements made by responsible parties.

NASM's authority to serve as the accrediting agency for music in higher education is derived from two sources, the Council on Postsecondary Accreditation (COPA) and the United States Department of Education. COPA is a non-governmental agency which has accepted the responsibility for monitoring the policies and procedures of accrediting agencies. The U. S. Department of Education has an interest in the legitimacy of the accreditation process inasmuch as accreditation is one of the criteria used by that agency for the granting of federal funds to institutions of higher education. Each of these agencies requires a periodic review of the policies and procedures of accrediting associations.

NASM underwent such a review by both COPA and the Department of Education this past year, and is continued in good standing for a period of five years by COPA and four years by the United States Department of Education.

NASM participated on a pilot basis in preparing joint review materials for these two agencies. There is a great deal of duplication and overlap in the information requested. The purpose of the pilot project was to minimize the needless duplication of effort and to reduce the volume of paperwork when an accrediting association faces a review by both COPA and the Department of Education within the same year. It should be noted here that NASM was extremely well served by the documents prepared for this joint review by our Executive Director Sam Hope and his staff. These documents were a model for the presentation of such materials, and were recognized as such by both agencies. In his letter officially informing NASM of the action of COPA, Richard M. Millard, President of COPA,

wrote "In the light of the success of the project, primarily due to your efforts, several other associations are currently scheduled to prepare such materials. Without your help this would not have been possible." We were also commended informally by COPA for our efforts toward making joint visitations by two or more arts accrediting agencies possible. We are deeply indebted to Sam and our office staff for the enormous effort they put into the preparation of materials for this review. Those present who have prepared materials for NASM and a regional accrediting agency in the same year will appreciate the value of this pilot attempt to prepare a single set of materials for both agencies.

Most of us are facing serious problems on our campuses with faculty morale. We are faced by a barrage of news stories at the campus, local, and national levels, most of which warn of impending disaster—reduced funding, reduced enrollments, and consequent reductions in faculty and programs.

Reduced funding for higher education and reduced enrollments in the arts and humanities are realities. Forces are at work in our society shaping these realities, forces over which we have little or no control. The consequences, though extremely serious at the moment in some institutions, on the national level may turn out to be less a disaster than we have feared, particularly if we can take a long enough view to see the current situation in its larger context. The larger goals by which we have measured success or failure in our programs may not always have been carefully thought out, or projected over a long enough period of years. Our goals may very well have been distorted by the atypical conditions of the last 35 years.

From the late 40's through the 60's, we grew so rapidly in student population and size of faculty that growth in size became an end in itself, a state of mind, an unchallenged "good." Our mission is primarily to develop the musicians needed for a rich and vital musical life in our nation and to educate the general population in their knowledge and awareness of the broader musical heritage. These are equally important and honorable goals. We have not always been as concerned for the second of these in building our programs in the past. It could in the long run prove to be the more important of the two.

As student enrollments diminish, we must face up to the challenges to our integrity as institutions: How many professional majors can we justify in order to serve their best interests and those of society? How many pianists, singers, flutists can we encourage to expect rewarding professional careers? Do we give thought to what is best for the student in our recruiting activities and admission policies? Our desire to keep our ensembles populated can become a problem of integrity not unlike the recruitment of athletes by universities. We must be sure we are not using

students, without a thought for the long term consequences for their personal and professional lives.

I have no doubt whatsoever that the arts will remain a major force on the campus. I would in fact predict that the creative experience will increasingly become accepted as essential to the well being of a university. Campuses parade before their constituencies the resident poet, composer, or performing artist as proudly as they do their Nobel prizewinning scientist.

Perhaps our greatest challenge as we look to the future is the need to sustain our programs and to develop better ones, with the assistance primarily of imagination and intelligence. It would seem that the chances of any significant increase in federal funding of the arts in the professional or academic worlds are very slim. We must realize, however, that the level of funding in the past, at its best, had very little impact other than symbolic. Next year's total expenditures by the National Endowment for the Arts will be only a fraction larger than the amount the U.S. armed services will spend on service bands.

Most of us in the academic world, having cut our professional teeth during the 50's and 60's, too easily came to assume that the solution to all problems is more money, more students, and more faculty. This mentality led to our postponing the really important decisions, the essential, fundamental ones: Who should teach music; What are the qualifications necessary for a student to enter a collegiate music program; How many professional schools of music, how many graduate programs in music, are needed to provide first-rate training for the students who can benefit from that level of education?

Another major challenge to our imagination: how can we develop a closer relationship between the academic and professional worlds—more sharing of faculty, and providing a more effective career entry for young professionals? It is all too easy for the university to become isolated from the professional world. If we are to assume responsibility for the training of young artists, this obviously cannot be permitted to happen.

Within the next five to ten years, we will face a serious shortage of college teachers in American higher education. This will be due partly to the large percentage of our faculty members who entered the profession in the late 40's and early 50's, and who will retire in the decade ahead. This will be a much larger percentage of our faculties than has been typical in similar periods in years past. One of our greatest challenges of the next few years is finding ways to identify and keep in the arts our most talented young people. The competition from such areas as engineering, business, and law is intense, and we are losing some of our finest potential artists

and teachers. Serious efforts are underway nationally to influence federal policy to provide support for this purpose.

We can, in good conscience, encourage talented young people to prepare for careers as artists and teachers. There will be jobs for them. We do ourselves and our nation no service, however, if we continue to recruit marginally talented students in an attempt to keep numbers high, as if this in itself were a virtue. In the settling-down process of the next decade, we may find the art of music and our society better served.

In closing, I want to thank you for the privilege of serving you as your president these past three years. I have not asked anyone to serve in any capacity who did not immediately agree to do so. The level of dedication and participation of the membership of NASM is something I have not known in any other organization. And finally, I must again express my appreciation to Sam Hope and his staff. As we all know back home, the level of staff work can make a mediocre administrator look good, or a good administrator look bumbling. Our association is in good hands.

It would be impossible for me to thank individually all who have assisted me these past years, so I will simply say thank you to all.

REPORT OF THE EXECUTIVE DIRECTOR

SAMUEL HOPE

The volume of NASM business continues to grow. Since the 1981 Annual Meeting in Dallas, the staff has assisted the Association's officers, commissioners, and committee members in a variety of activities.

NASM ACCREDITATION: STANDARDS, POLICIES, AND PROCEDURES

Management of the accreditation process under the rules of the Association continues to be a major activity in the National Office. The revisions to NASM standards and procedures completed two years ago are working well. Major refinements considered at this meeting should further improve the effectiveness of these documents.

During the year a focus on self-study has resulted in a new format for the NASM Self-Study Report. This and the forthcoming correlation of the annual report and self-study process will focus self-study development at institutions on qualitative analysis.

The Association is concerned that the self-study process become as useful as possible in the ongoing development of music programs. Over the next few years greater emphasis on the self-study will be visible in the activities of the Association. The session on self-study and management at this Annual Meeting represents the beginning of this effort.

NATIONAL ACCREDITATION ISSUES

During the past year the Council on Postsecondary Accreditation was reorganized to permit greater efficiency and effectiveness. The Executive Director finished his three-year term as chairman of the Assembly of Specialized Accrediting Bodies in July of 1982; he continues to be active in COPA, serving on a Task Force in August and preparing a working paper on "The Concepts of Validity and Reliability and Their Relationships to Accreditation" for the Fall meetings of COPA. The Treasurer of the Association continues his fine work as Chairman of the COPA Board.

The U. S. Department of Education's accreditation effort has been scaled down but is operating more effectively and efficiently than ever. For the first time, there are excellent relationships between COPA and USDE.

NASM received and passed its periodic reviews by COPA and USDE during 1981-82.

GOVERNMENT RELATIONS: ARTS AND ARTS EDUCATION

NASM has joined with other arts and arts education organizations in monitoring federal activity. Never a high priority, federal activity on education in the arts is minimal. However, there are hopes that NEA and other federal agencies will be more vocal in their support for private sector organizations working on arts education issues.

We have also worked with our colleagues in monitoring the work of the Arts and the States Committee of the National Conference of State Legislatures. Working relationships have been established with the leadership of this committee, and we expect continued dialogue on policy issues of mutual concern.

HEADS PROJECT

Members of the National Office staff have devoted many hours to the Higher Education Arts Data Services project. The HEADS project represents an historic step forward for music in higher education. The ready availability of statistics for institutional and national policy work will represent a new and important capability. We hope that all NASM members will participate fully in this project.

The HEADS questionnaire, due out in Fall, 1983, replaces the old NASM annual report. Thus, the HEADS questionnaire is required for all NASM member institutions. The new HEADS system will report information from the last complete academic year, in this case, 1982–83. This represents a change from the old annual report system which was based on projections of the current year. We appreciate your patience as we establish a new and more sophisticated data system.

A new feature of the HEADS project will be the publication of a summary document outlining the contribution of the arts in higher education to the national arts enterprise. This will be very useful in public relations efforts throughout the nation.

PROJECTS

NASM has been engaged in a number of important projects. The project on chamber music is reaching completion with the final report now in the mail. We believe the membership will be proud of this report for many reasons, not the least of which is its beautiful design. We hope that copies of this report will be shared widely in the music community and beyond, and that it will support curricular policy discussions about chamber music study.

In 1984 we expect to publish an equally significant report on opera and musical theatre. We are now in the comment process on standards drafts from the project.

In both these efforts, it is important to recognize the kind of gracious cooperation we have received from Chamber Music America, Opera America, and the National Opera Institute.

NATIONAL OFFICE

The National Office processed applications for Commission action in various categories for some 200 NASM institutions, answered numerous written and telephone inquiries, planned meetings, and managed the NASM publications program.

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, Karen Moynahan, and Liz Traylor—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, the development of projects and other types of cooperation 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 ask only that you write or telephone before coming.

REPORTS OF THE REGIONAL CHAIRMEN

REGION ONE

Region One unanimously voted to submit the following resolutions to the Board of Directors:

I. Region One agrees that the 25% raise in dues is needed, but recommends that the Association reconsider the automatic 10% raise for each of the subsequent 4 years at the next annual meeting.

II. Region One recommends a procedural change: That any voting on action items be delayed until at least the second meeting of the General Session. This would allow for discussion of such items in either the Regional meetings or the meetings by size and type of institution.

Region One expresses this need for interaction and discussion of such matters before a vote at a general session.

Region One elected Louis Clayson, Chair and George Umberson, Vice Chair.

Clarence Wiggins
Acting Chairman

REGION TWO

Election of Officers was the only business in the Region Two meeting.

New officers of Region Two are:
Chairman: Jim Sorenson—University of Puget Sound
Vice Chairman: Ted DeCorso—University of Alaska
Secretary: Richard Evans—Whitworth College

Morrette Rider
Chairman

REGION THREE

The annual meeting of Region Three was held Sunday, November 21, 1982 in the Cascade Ballroom of the Westin Hotel.

Forty-one representatives were present and identified themselves.

Members were urged to contact the National Office with content suggestions for the 1983 meeting no later than March 15th. A list of potential topics for the 1984 meeting was also identified.

Hal Tamblyn, Chairman of the Nominating Committee, presented the following nominations for Region Three officers:

Chairman—Donald McGlothlin, University of Missouri—Columbia
Vice Chairman—Paul Swanson, Nebraska Wesleyan University
Secretary—James McCray, Colorado State University

There were no nominations from the floor. The slate was approved by unanimous voice vote.

The remainder of the meeting was devoted to an address by Richard Dickson of the Lutton Music Personnel Service.

Gary F. Thomas
Chairman

REGION FOUR

The Region Four meeting was called to order by Chairman Miller who introduced Glen Joffe of the U.S. Video Corporation. Mr. Joffe gave a presentation of the application of Videocassettes in education.

Following the program presentation, the Vice Chairman invited those present to recommend possible region Four topics for the 1983 annual meeting. After discussion the meeting was adjourned.

Milton M. Schimke
Vice Chairman

REGION FIVE

The NASM Region Five meeting was called to order by Chairman Dale Bengtson. The agenda was distributed.

1. The Chair gave greetings to music executives represented from Indiana, Ohio, and Michigan. Several members announced distinctive programs that are being presented in their schools this year—guest artists, festivals, research projects, etc.

2. The Chair opened nominations for the office of secretary to fill the unexpired two-year term of Dennis Monk who moved to the University of Alabama. Robert Lawson, Wayne State University was elected.

3. The possibility of a Region Five meeting in the Spring, 1983, was discussed. Because of professional travel cut-backs, it was determined that the Spring meeting was best deferred.

4. Possible topics to be presented by Region Five at the meeting in Dearborn, November, 1983, were discussed. The following suggestions were made.

A. Securing Corporate gifts (over the Region Five area) to Music and the Arts.

B. The Relationship of the Arts to Public/Parochial Elementary and Secondary Schools.

C. The Role of Music Education in our Institutions.

D. Fund Raising by Music Units for Scholarship and Development.

E. Pre-College Music Programs sponsored by College/Universities for the Community.

Dale Bengtson
Chairman

REGION SIX

The Fall 1982 meeting of Region Six was held at 2 p.m. on Sunday, November 21 in the Fifth Avenue Room of The Westin Hotel, Seattle, Washington. Approximately 50 members were present.

Secretary Dan Patrylak reported on the Spring meeting held at the University of Delaware, March 13, 1982. Larry Peterson was host. The program included presentations on faculty evaluation and computer-assisted instruction, plus a round-table discussion of the role of music in general studies.

It was agreed at the Spring 1982 meeting that future Spring meetings would be held on the second Saturday of each March.

Chairman Joel Stegall announced that the Spring 1983 meeting of Region Six will be held on Saturday, March 12 at Montclair State College, New Jersey, with Jack Sacher as host.

Suggestions were requested for topics to be presented during the Spring meeting. A variety of issues and problems were offered.

Agenda is to be announced in January, 1983.

Suggestions included:

1. Quality control and enrollment implications.
2. Executive training and management.
3. Dealing with stage fright.
4. Institutional cooperation for advertising about attending schools in the Northeast.
5. Consortium for auditions.
6. Academic planning.

7. Problems with retrenchment.
8. Ensembles and student/faculty credit.
9. Part-time faculty: responsibilities, expectations, and fees.
10. Demonstration in the Lincoln Center Institute for the Arts in Education.
11. Music in General Studies.

The meeting was adjourned after announcements regarding the 1983 and 1984 NASM meetings and discussion of tentative topic formats for those meetings.

Joel Stegall
Chairman

REGION SEVEN

Region Seven met on November 21, 1982 at 2:15 p.m. with Chairman Jess Casey of Winthrop College presiding over 33 representatives of Region Seven institutions. The agenda consisted of discussing an agenda for the group's meeting in 1983.

Some topics forwarded to the group by the Board of Directors were discussed and to these the following three were added:

1. Possible joint projects with the Southern Regional CMS
2. Special activities in fund raising for those institutions that are the primary cultural resources for their communities.
3. A new system for assigning grades, credit, and charges in applied music currently under study at Shenandoah Conservatory.

The meeting adjourned at 2:55 p.m.

Paul Langston
Secretary, Pro-tem

REGION EIGHT

Region Eight met on Sunday afternoon, November 21, with 34 representatives of 32 member institutions present. After greetings and introductions, topics for future national and regional meetings were discussed.

A brief report was given about the 1982 Spring meeting in Nashville. Arrangements for the 1983 Spring meeting were considered. It was decided that the site and exact date should be ascertained by mail.

A Nominating Committee was appointed to present a slate of officers at the Regional Meeting in Dearborn. Joe Buttram, University of Ken-

tucky, is Chairman. Other members are Russ Schulz, Shelby State Community College, and Gene Black, Samford University.

Jerry L. Warren
Chairman

REGION NINE

Region Nine, in special election, elected Paul Mansur as Chairman to fill the remaining year of the current term. Harold Luce was nominated and elected to fill the remainder of the unexpired term of Vice Chairman vacated by the accession of Paul Mansur to the office of Chairman.

The remainder of the meeting was devoted to a brief discussion of topics and resource persons relative to the 1983 Regional Meeting during the NASM assembly.

Paul Mansur
Chairman

REPORT OF THE COMMITTEE ON ETHICS

JOE B. BUTTRAM, CHAIRMAN

Since the November, 1981 meeting, five complaints were received in the National Office. However, in accordance with procedure, these complaints required no action by the Ethics Committee.

Discussion in the Ethics Committee meetings for 1982 included several items presented to the Committee by institutional representatives.

Of primary concern were "procedures" to be followed providing for proper transfer of the student already having financial obligations to one institution. More specifically, what is the responsibility of the student involved? What are the roles and obligations of administrators of the respective institutions? Other items included the need for a "clearer definition of financial aid," the lateness with which transfers sometimes occur, problems in handling verbal commitments prior to formal release, and the lack of forthrightness with which the "true worth" of financial aid is presented.

Also discussed was the idea of extending the Code to include graduate students offered aid in the form of teaching assistantships.

Finally, the view was expressed that the May 1 deadline for offering employment to faculty members may be unrealistically early, particularly in view of current economic uncertainties.

The above are referred respectfully to the Executive Committee for consideration.

REPORT OF THE COMMISSION ON NON-DEGREE-GRANTING INSTITUTIONS

THOMAS W. MILLER
Chairman Pro Tempore

After positive action by the Commission on Non-Degree-Granting Institutions, the following institutions were granted renewal of non-degree-granting institutional membership:

David Hochstein Memorial Music School
Interlochen Center for the Arts

A progress report was accepted from one institution, and was refused from one institution.

One institution was granted program approval.

REPORT OF THE COMMUNITY/JUNIOR COLLEGE COMMISSION

ARNO DRUCKER, *Chairman*

The Community/Junior College Commission denied membership to one institution, accepted progress reports from two institutions, granted plan approval to one institution, and deferred plan approval in the case of one institution.

REPORT OF THE COMMISSION ON GRADUATE STUDIES

ROBERT J. WERNER, *Chairman*

After positive action by the Commissions on Undergraduate and Graduate Studies, the following institutions with graduate programs were approved for ASSOCIATE MEMBERSHIP:

Golden Gate Baptist Theological Seminary
Valdosta State College

Two institutions were denied Associate Membership.

Two progress reports were accepted from institutions recently granted Associate Membership.

Action was deferred on four institutions applying for PROMOTION TO FULL MEMBERSHIP.

The following institutions were CONTINUED IN GOOD STANDING:

Austin Peay State University
Baylor University
Henderson State University
Illinois State University
Loyola University
Murray State University
New Mexico State University
Philadelphia College of the Performing Arts
Texas Christian University
Texas Tech University
University of Florida
University of Hawaii
University of Idaho
University of Illinois
University of Kentucky
University of North Carolina, Greensboro
University of Northern Colorado
University of Southern California
University of Southern Mississippi
University of Utah
University of Wisconsin, Madison
Washington State University

Action was deferred on applications for renewal of full membership from twenty-five institutions.

Progress reports were accepted from seventeen institutions, and refused from three institutions.

Plan Approval for new graduate curricula was granted in eight instances, deferred in six others.

Final Approval for Listing for new graduate curricula was granted in six instances, deferred in four others.

REPORT OF THE COMMISSION ON UNDERGRADUATE STUDIES

CHARLES F. SCHWARTZ, *Chairman*

After positive action by the Commissions on Undergraduate and Graduate Studies, the following institutions with undergraduate programs were approved for ASSOCIATE MEMBERSHIP:

Central College
College of St. Thomas
Missouri Western State College
Nicholls State University
Olivet Nazarene College
Rutgers University, Newark College of Arts and Science
University of Arkansas, Pine Bluff
Valdosta State College
Wingate College

Action was deferred on applications for Associate Membership from five institutions, and three applications for Associate Membership were denied.

Progress Reports from institutions recently granted Associate Membership were accepted from nine institutions.

The following institutions were promoted to FULL MEMBERSHIP:

California State University, Dominguez Hills
College of Saint Teresa
Idaho State University
Louisiana College
Metropolitan State College
Millersville State College
State University College, New Paltz
Stephens College
Trevecca Nazarene College
University of Wisconsin, Green Bay

Action was deferred on applications for Promotion to Full Membership from eight institutions.

Eight progress reports were accepted from institutions recently promoted to full membership.

The following institutions were CONTINUED IN GOOD STANDING:

Ashland College
Austin Peay State University
Baylor University
Henderson State University
Houghton College
Illinois State University
Loyola University
Murray State University
Nebraska Wesleyan University
New Mexico State University
North Park College
Otterbein College
Philadelphia College of the Performing Arts
St. Mary of the Plains College
Texas Christian University
Texas Tech University
Union University
University of Florida
University of Hawaii
University of Idaho
University of Illinois
University of Kentucky
University of North Carolina, Greensboro
University of Northern Colorado
University of Southern California
University of Southern Mississippi
University of Utah
University of Wisconsin, Madison
Washburn University
Washington State University

COMPOSITE LIST OF INSTITUTIONS APPROVED IN NOVEMBER 1982

Renewal of Non-Degree-Granting Institutional Membership

David Hochstein Memorial Music School
Interlochen Center for the Arts

Associate Membership

Central College
College of St. Thomas
Golden Gate Baptist Theological Seminary
Missouri Western State College
Nicholls State University
Olivet Nazarene College
Rutgers University, Newark College of Arts and Science
University of Arkansas, Pine Bluff
Valdosta State College
Wingate College

Promotion to Full Membership

California State University, Dominguez Hills
College of Saint Teresa
Idaho State University
Louisiana College
Metropolitan State College
Millersville State College
State University College, New Paltz
Stephens College
Trevecca Nazarene College
University of Wisconsin, Green Bay

Renewal of Full Membership

Ashland College
Austin Peay State University
Baylor University
Henderson State University
Houghton College
Illinois State University
Loyola University
Murray State University
Nebraska Wesleyan University
New Mexico State University
North Park College

Otterbein College
Philadelphia College of the Performing Arts
St. Mary of the Plains College
Texas Christian University
Texas Tech University
Union University
University of Florida
University of Hawaii
University of Idaho
University of Illinois
University of Kentucky
University of North Carolina, Greensboro
University of Northern Colorado
University of Southern California
University of Southern Mississippi
University of Utah
University of Wisconsin, Madison
Washburn University
Washington State University

Officers of the Association for 1983

President: * Thomas Miller, Northwestern University (1985)
Vice President: * Robert Glidden, Florida State University (1985)
Treasurer: * Bruce Benward, University of Wisconsin, Madison (1983)
Secretary: * David Boe, Oberlin College (1984)
Executive Director: * Samuel Hope (*ex-officio*)
Immediate Past President: * Robert Bays, University of Illinois (1985)

Commission on Non-Degree-Granting Institutions
* Milton Salkind, *Chairman,* San Francisco Conservatory of Music (1983)
Stephen Jay, Saint Louis Conservatory of Music (1984)
Jon Petersen, Interlochen Center for the Arts (1985)

Community/Junior College Commission
* Arno Drucker, *Chairman,* Essex Community College (1984)
Theodore Jennings, Grambling State University (1983)
Merton Johnson, Del Mar College (1985)

Commission on Undergraduate Studies
* Charles Schwartz, *Chairman,* East Carolina University (1985)
Harold Best, Wheaton College (1985)
Maureen Carr, Pennsylvania State University (1984)
William Hipp, Southern Methodist University (1984)
Helen Laird, Temple University (1984)
Paul Langston, Stetson University (1985)
James Miller, University of Northern Colorado (1983)
Morrette L. Rider, University of Oregon (1983)
David Tomatz, University of Wyoming (1983)

Commission on Graduate Studies
* Robert Werner, *Chairman,* University of Arizona (1984)
Paul Boylan, University of Michigan (1984)
Robert Fink, University of Colorado (1984)
Robert Freeman, Eastman School of Music (1985)
William Moody, University of South Carolina (1983)
Jerrold Ross, New York University (1983)
Robert Thayer, State University College, Potsdam (1985)

Public Consultants to the Commissions
Robert Dupuy, Austin, Texas
Sharon Litwin, New Orleans, Louisiana

* Member, Board of Directors

Regional Chairmen

Region 1 * Louis Clayson, California State University, Sacramento (1985)
Region 2 * James Sorenson, University of Puget Sound (1985)
Region 3 * Donald McGlothlin, University of Missouri, Columbia (1985)
Region 4 * Frederick Miller, DePaul University (1984)
Region 5 * F. Dale Bengtson, Anderson College (IN) (1984)
Region 6 * Joel Stegall, Ithaca College (1984)
Region 7 * Jess Casey, Winthrop College (1983)
Region 8 * Jerry L. Warren, Belmont College (1983)
Region 9 * Paul Mansur, Southeastern Oklahoma State University (1983)

Committees

Committee on Nominations

Harold Luce, *Chairman,* Texas Tech University (1983)
Virginia Hoogenakker, Belhaven College (1983)
David Kuehn, California State University, Long Beach (1983)
Donald Mattran, Syracuse University (1983)
Marilyn Somville, University of Iowa (1983)

Committee on Ethics

Joe B. Buttram, *Chairman,* University of Kentucky (1983)
David Meeker, Ohio State University (1985)
David Swanzy, Loyola University (1984)

National Office

* Samuel Hope, *Executive Director*
Michael Yaffe, *Assistant Director for Operations*
Willa Shaffer, *Staff Associate*
Karen P. Moynahan, *Staff Assistant*
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