

PROCEEDINGS
The 63rd Annual Meeting

NATIONAL
ASSOCIATION OF
SCHOOLS OF
MUSIC

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NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
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PRINCIPAL ADDRESS

REMARKS

FRANCIS S. M. HODSOLL
National Endowment for the Arts

Thank you very much, Robert Glidden, for that kind introduction. In response, let me congratulate you, and the National Association of Schools of Music, for providing national leadership on behalf of arts education in America. As Chairman of the National Endowment for the Arts, I'm greatly indebted to you, for playing a key role on the Endowment's Arts Education Advisory Committee, and to your excellent Executive Director, Sam Hope, for providing invaluable counsel to us over the past several years. I'm most grateful to you and Sam for enabling me to participate in this important 63rd Annual Meeting of NASM, and I am honored to be the first Chairman of the Endowment to address the Association.

The National Association of Schools of Music represents the very best in American musical teaching and scholarship. Your long-standing dedication to the highest levels of excellence in musical education at all levels has contributed a great deal to our cultural life. Your staunch advocacy of cultural literacy as a fundamental goal of American education is of critical importance to making the arts a basic part of education reform.

For too long, your membership was not heard at the Arts Endowment; I'm proud to say that during my tenure it has been both heard and heeded. Today, I firmly believe that the Association and the Endowment are partners in a common cause.

Let me begin by quoting from one of many splendid NASM publications—the booklet entitled “Arts Education: Beyond Tradition and Advocacy”:

The arts disciplines are basic: as a means of communication, as historical components of civilization, and as providers of unique forms of knowledge. As such, they need no other justification as essential components of education. While study in the arts disciplines may enhance other skills and encourage personal development or may lead to a stronger economic base for professional presentation of the arts, these are not and should not be the primary reasons for their study.

We at the Endowment certainly agree. That is why we recently launched a revised Arts in Education Program, to encourage elementary and secondary

schools to make the arts a more serious and sequential part of the curriculum—a part of the basics of education, K through 12.

Let me describe the context, as we see it at the Endowment. We live today in two worlds of art: one that makes a profit, involving popular culture and the commercial sectors of publishing and visual art—and one that does not make a profit, involving the cultural heritage and most contemporary expression. Both worlds have excellence and both have the lack of it.

Much of our current cultural heritage came from the popular culture of its time. The *divertimenti* of Mozart were the “pop” music of their day. Some of Verdi’s arias came out of the folk culture of 19th-century Italy.

While the National Endowment for the Arts is a small part of the funding for the non-profit arts sector, the better known arts, here and abroad, involve the contributions of prime-time television, the movies, our pop musicians, and our “best sellers.” Some of this popular culture will undoubtedly add to the cultural heritage of tomorrow.

But, it is the non-profit sector which assists the production and presentation of Shakespeare and Beethoven; of Balanchine and Charles Ives; of Rembrandt, Cezanne, Picasso, and Isamu Noguchi. It is also this sector which keeps our folk traditions alive and where the uniquely American forms of jazz and musical comedy, formerly commercial, are nurtured. The non-profit sector also includes the many different worlds of artistic experimentation.

There is no question but that the last 20 years in the United States have been years of great progress in building artistic excellence. There are museums, orchestras, regional theaters, dance and opera companies across the land. Many of these are world renowned. The artist population has increased by a large margin; audiences are much larger; there is an influential public television and radio network. And, support for the arts is up exponentially from both the public and private sectors.

But the problem remains that 61 percent of adult Americans in 1982 failed to attend a single live performance of classical music, jazz, theater, musical theater, opera, or ballet, or to visit a single art museum or gallery.

This means that for a majority of our people, art is principally that of the popular culture, particularly that on television. This is an issue of concern for us as it is for you as well.

Leaving aside the luminescence of a handful of stars who perform in the non-profit art world (Domingo, Marsalis, Baryshnikov, Stern, Bernstein), most of the cultural heritage and much of the diversity of contemporary expression languish in the shadow of the market of the commercial art world. These are, in effect, in a “Twilight Zone,” familiar to the better educated, but not really a part of the national consciousness.

Elliot Eisner has called the arts “our most profound forms of human achievement.” It is clear to us that these most profound forms should not live in a Twilight Zone of human consciousness. They should be a part of the lives of human beings generally. But they must be—again in Eisner’s words—“unwrapped to be experienced.”

There is room for hope. An update of the 1984 study of the Council of Chief State School Officers (which we funded with the U.S. Department of Education and the Rockefeller Foundation) reports that out of 27 states which currently have graduation requirements in the arts, all but two have adopted specific standards in arts curricula in the last eight years; and that 43 states distribute guidelines for arts instruction to local school districts.

We have found that many people believe the arts should become a basic as part of general education reform. This is buttressed by the authority of the College Board, the Carnegie Foundation for the Advancement of Teaching, and the National Commission on Excellence. The Council on Basic Education clearly states that the “study of the arts” is basic, and that “instruction should emphasize art history and aesthetics as well as performance.” We have a powerful new ally in this cause—the U.S. Department of Education. Secretary William Bennett made this clear when he addressed you a year ago. “First Lessons,” Secretary Bennett’s splendid report on elementary education in America, specifically includes the arts among the “explicit curriculum” all elementary schools ought to provide, and declares that, “The arts are an essential element of education, just like reading, writing, and arithmetic.”

President Reagan joins in this. He says: “I have always believed in the definition of an educated man or woman as one who could, if necessary, refound his or her civilization. That means we must teach our students more than just hard facts and floppy disks. We must teach them the rich artistic inheritance of our culture, and an appreciation of how fine music enriches both the student who studies it, and the society that produces it . . . The existence of strong music and fine arts curricula are important to keeping the humanities truly humanizing and liberal arts education truly liberating.”

Based on these authorities and these hopes, we have changed the name of the Endowment’s own program . . . from *Artists* in Education to *Arts* in Education. Our purpose is to focus on the end as opposed to a means. Our Program now advocates and supports planning and coalition building, so that over time, we might help the arts become a more sequential and basic part of education in the schools.

Let me emphasize that the role of the Endowment and state arts agencies in all of this must be distinctly limited. We are not education agencies. If serious and sequential arts education is to become rooted in basic American education, it will have to be accomplished at the local level, in America’s nearly 16,000

school districts. And our joining together with you is essential to both of our success.

We at the Endowment hope that our revised Arts in Education Program will encourage state arts agencies to collaborate with state education authorities, local school districts, classroom teachers, arts educators, parents and local artists and arts institutions in crafting and selling effective and sequential arts education programs as part of basic education. We want to promote a collaborative approach which will outlast our initiative and provide a real foundation in local school districts for arts education.

We hope, on the basis of Endowment-funded state planning, to see some school districts move forward comprehensively, so that others might follow. It is encouraging that within a year of establishing our new program, 42 states expressed an interest in moving forward. Earlier this year, 16 state arts agencies received our initial Arts in Schools Basic Education Grants.

But the collaborative approach must be for something. It must insist on high standards and intellectual rigor. Students deserve no less. Arts education must be sequential, like the teaching of English, math, history and science. It must posit learning goals and provide for the testing of student progress towards them.

What do we want our young people to learn in these areas, at what ages? What do we want students to leave high school with? In sum, what are our goals? Until we are clear on this, talking about all the rest is meaningless. I would argue that the principal goal is to provide a sense of civilization . . . first of our own and then that of others.

How does one teach the art that makes up our civilization? There will be different ways. We must leave a lot to the teachers. The disciplines of production and performance, critical evaluation and history, must be included and intertwined.

There will be questions. How does one allocate and use existing and future resources . . . teachers, textbooks, school facilities, budgets, equipment, local arts institutions, artists, and (of great importance) *time*? The achievement of desired competencies has to be related to specific students and specific teachers in specific schools. For example, studio art cannot be required if there are not qualified teachers to teach it. Not all schools will have fine orchestras or museums in their communities, but all could have access to records and slides or videotapes. And, it may be possible to achieve some of our goals through revision and enrichment of English, math, science and history courses and optimal use of the school day . . . with different disciplines reinforcing one another in achieving a variety of competencies.

One needs to determine exactly what can be accomplished by classroom teachers in relation to specialist teachers, and how teaching can be supplemented

by resident artists and professionals from arts institutions; what can students learn through other courses; what must be dealt with within school, and what should be addressed by collaborating arts institutions and other community resources; and what can be reinforced by supportive family life.

We also need to think of evaluation and testing. If goals are firmly set, tests to measure achievement in relation to those goals must be similarly developed. While it is true that testing of knowledge about the arts is easier than testing of capacity to do the arts, there are techniques for the latter, albeit requiring more subjective judgment. These testing techniques need to be developed. They also need to be accompanied by longitudinal surveys on a sampling basis, so that we can see comparatively how well different programs result in the acquisition of specific skills and knowledge. Your own expertise will be of crucial value in this regard.

As I look at the various State requirements in arts education, they generally come down to one or two *required* units for graduation. I think we need to give more attention to what these required units should be. What is it we want *all* students to go away with in the arts? With your help, we need to think more concretely on this in relation to the optional courses that interested students might take.

What needs to be set in place is not a "quick fix," but a long-term process of encouraging American schools to see it as in their own interest to make the arts basic. That "long-term" must be measured in decades, and our strategies must set in motion forces that will outlive current personalities. This will be very difficult, and I'm not entirely sure what eventually we will accomplish in fact, but we must, I believe, give it a try.

The arts, like all other subjects, require discipline and craft as well as inventiveness. Like all other subjects, the students must have a sense of the vocabularies of art before they can have the tools with which to be inventive with art. Like all other subjects, students must have a sense of how great artists have conceived and implemented their art before they can have a sense of what the highest order of human expression can provide.

Similarly, English, math, history and science must, as art, allow for creativity as well as tools . . . for the conception of words as communication (finely written or spoken), of differential equations or probability analysis, of the course of "Manifest Destiny," or of the force of gravity, is a creative act. These conceptions must evolve, just as art, from hypotheses closely tested, often through trial and error. We, who care about the arts, claim too much and let others off the hook when we justify arts education primarily for its stimulation of creativity. And, we also paint ourselves into the corner of self-expression without discipline and craft. Art deserves more, and so do the other subjects of the curriculum.

On October 14, 1987, the Endowment announced, jointly with the U.S. Department of Education, establishment of research centers in arts education . . . in the arts and literature. The literature center will be established at the State University of New York at Albany. It will assess and study what students learn and are taught in literature in both public and private schools at the middle and high school grade levels.

The arts education research center (other than literature) is being funded at \$807,000 in the first year of a three-year commitment subject to appropriations. The Center will have two divisions working cooperatively . . . one at the University of Illinois at its Urbana-Champaign campus, and the other at New York University's School of Education, Health, Nursing and Arts Professions in New York City.

The Illinois division will undertake status surveys of arts education in the visual arts, music, dance and theater; it will study cultural literacy in the visual arts; it will examine achievement testing in visual arts and motivation in music; it will study the role of music in general education and cultural factors affecting visual arts learning; it will develop a K-12 dance curriculum (with a pilot program at the elementary level) and a K-12 theater curriculum for district-wide programs. The University of Illinois will also undertake observational case studies to assess arts learning in the classroom.

NYU will focus on the teaching of art and music in junior and senior high schools nationally. Ten outstanding teachers in five New York City schools will analyze curriculum and student learning in classrooms. It is our hope that through this process teachers will master research skills which they can use in their own classrooms to improve arts instruction. Those teachers initially involved, along with University researchers, will then work with a second group of 20 teachers nationally to validate exemplary teaching techniques identified in the first year. In succeeding years, suburban and rural schools and teachers will be included in the NYU research.

This national research, which is part of an overall U.S. Department of Education effort involving the content of the basic subjects in the K-12 curriculum, is particularly important in the arts . . . both symbolically and substantively. It is important symbolically because it represents Department of Education-Arts Endowment national collaboration and Department of Education recognition that the arts should be as basic a part of education as English, math and science. It is important substantively because there is less consensus on the nature of the curriculum in the arts than there is for other subjects.

The purpose of the Center will be to provide a place at which informed debate, information gathering and analysis can be brought together in order to provide information that will inform decision-making at the district and school levels.

At the same time, the Endowment is developing a report for the President and Congress on the state of arts education. A draft of this report was reviewed at the November meeting of the National Council on the Arts. This draft reflects comments of the Endowment's Advisory Committee on Arts Education, which met in September to review a previous draft. You should know of our particular gratitude to Robert Glidden, whose wise counsel and insight have proved invaluable.

The report will contain a number of concrete recommendations, and it will set out some of the basic facts that describe the context of arts education in the United States today. One of the more interesting facts in the report is that the education resources allocated to arts education (other than literature) are by no means meager. For example, there are almost as many art and music teachers employed in the schools as science teachers. Most of the state requirements in arts education have been adopted in the past five years, and most of these requirements pose the objective of students gaining from arts education a sense of their civilization. Further, most national leaders in education state their agreement that the arts should be a basic part of education.

The problem is that there is a major gap between these resources and these stated commitments and what actually happens in schools. We need to make the rhetoric and the resources into a reality for young people . . . so that they might achieve in school a sense of their civilization as represented in art . . . the non-verbal as well as the verbal.

There is also something of an anomaly in the fact that whereas television has become a principal medium of communication . . . including artistic communication . . . the schools make essentially no effort to teach young people the rudiments of its constituent and inter-disciplinary vocabularies. No one disputes that literature should be a basic part of "English" or "Language Arts." The object of this inclusion is both to provide a sense of civilization as expressed in words and to provide students a sense of how the best writers wrote as models for their own craft of writing. In the latter sense, the study of literature provides students with a sense of how better to communicate in words. For centuries, the learning of reading and writing and the study of literature have been basic for these reasons.

We live today, however, in an age of television. In the twenty-first century, there will be no one alive who was not born in an age of television. Politicians cannot be elected to office without mastering television's craft, products cannot be sold nationally without television's marketing, and the vocabularies of television are a major part of contemporary culture. Increasingly, people throughout the world make value judgements and major political and economic decisions on the basis of judgements formed in response to the images of television. And yet, no one is teaching young people in schools how to "read" and "write" television.

The craft of television includes all of the arts . . . words, visual images, music, drama and movement. The craft of television combines these art disciplines in a synthesis provided by the art of television-making itself. If one does not have a sense of the vocabularies of visual art, music and drama . . . as well as of rhetoric . . . one will not know how to "read" and "write" television. Therefore, while the basic justification of arts education must always be a sense of civilization and the contemporary society which builds on it, a secondary justification must be to provide the ability to understand and use the amalgam of verbal and non-verbal arts contained in television as an essential means of cultural communication.

We will be making these points in the report that will go forward in December. It is our hope that there can be Congressional hearings next year on these matters, and that our report, the research centers, state arts agency planning with state departments of education, and the continuing dedication of professional arts educators will combine to make a more persuasive case for arts education and, more importantly, help us move the cause forward in the nation's schools.

Finally, the Endowment's joint partnership with the Getty Trust to develop a television series on the arts for young people continues. We hope by the summer of 1988 to have the results of the testing of three pilot programs . . . one in visual arts, one in music, and one in dance. On the basis of these results, we hope to make decisions as to whether to proceed with development and airing of a full series.

In conclusion, I return to the basic justification for our common commitment to arts education. I refer here to what Sam Lipman calls the enduring "values of culture and civilization." The arts and the humanities are of crucial and permanent importance to us . . . to all of us, as individuals and as members of American society . . . because they teach us who we are, and what we can be. They lie at the very core of Western Civilization, of which we are a part, and they provide the foundation from which we may reach out to other cultures and civilizations, so that the great heritage that is ours may be enriched and augmented by the achievements of other enduring traditions.

At the heart of our appeal for serious arts education, therefore, is a quest not only for greater knowledge and appreciation of art, but also for an understanding of a reality beyond the flux of present-day events, an appreciation of the past which illuminates our present, a comprehension of what it is in the present which enables us to face the future with hope and with a deeper perception of what we are and what our world is. This is why the arts and the humanities should be at the core of what is taught in our schools, of what our children read, and of the way in which we see our society and our country.

If Americans are to apprehend and reach for the highest standards, they must be introduced to the historical continuum of genius that underlies the best

in art and in artistic innovation. They must have some sense of the vocabularies of the highest achievements of civilization . . . of the past as well as of the present. Winston Churchill said: "Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse."

Why should we fight for arts education? Listen to Proust:

Only through art can we get outside of ourselves and know another's view of the universe which is not the same as ours and see landscapes which would otherwise have remained unknown to us like the landscapes of the moon. Thanks to art, instead of seeing a single world, our own, we see it multiply until we have before us as many worlds as there are original artists . . . And many centuries after their core, whether we call it Rembrandt or Vermeer, is extinguished, they continue to send us their special rays.

Or Katherine Ann Porter:

The arts live continuously, and they live literally by faith; their names and their shape and their uses and their basic meanings survive unchanged in all that matters through times of interruption, diminishment, neglect; they outlive governments and creeds and societies, even the very civilizations that produced them. They cannot be destroyed altogether because they represent the substance of faith and the only reality. They are what we find again when the ruins are cleared away.

Or Andre Malraux:

Humanism does not consist in saying, 'No animal could have done what we have done,' but in declaring: 'We have refused to do what the beast within us willed to do, and we wish to rediscover Man wherever we discover that which seeks to crush him to the dust . . . ' [A] man becomes truly Man only when in quest of what is most exalted in him; yet there is beauty in the thought that this animal who knows that he must die can wrest from the disdainful splendor of the nebulae the music of the spheres and broadcast it across the years to come . . . In that house of shadows where Rembrandt still plies his brush, all the illustrious Shades, from the artists of the caverns onwards, follow each movement of the trembling hand that is drafting for them a new lease of survival . . . or of sleep.

And that hand whose waverings in the gloom are watched by ages immemorial is vibrant with one of the loftiest of the secret yet compelling testimonies to the power and glory of being Man.

Or John F. Kennedy:

Genius can speak at any time, and the entire world will hear it and listen. Behind the storm of daily conflict and crises, the dramatic confrontations, the tumult of political struggle; the poet, the artist, the musician continues the quiet work of centuries, building bridges of experience between peoples, reminding man of the universality of his feelings and desires and despairs, and reminding him that the forces that unite are deeper than those that divide.

Thus, art and the encouragement of art is political in the most profound sense, not as a weapon in the struggle, but as an instrument of understanding of the futility of struggle between those who share man's faith. Aeschylus and Plato

are remembered long after the triumphs of imperial Athens are gone. Dante outlived the ambitions of 13th century Florence. Goethe stands serenely about the politics of Germany, and I am certain that after the dust of centuries has passed over our cities, we too will be remembered not for victories or defeats in battle or politics, but for our contribution to the human spirit.

The rationale is there, so let us join together, as part of a broad national coalition, to make serious and sequential arts education part of basic education reform. Our young people deserve to have their eyes, ears and minds opened to civilization. As you know so well, they deserve to embrace . . . and be embraced by . . . music, and all of the arts.

PREPARATORY PROGRAMS IN COLLEGIATE MUSIC UNITS

PRESENT AND FUTURE CHALLENGES FOR PREPARATORY PROGRAMS

ROBERT FREEMAN
Eastman School of Music

None of us, I think, has ever seen a 220-pound college sophomore successfully inspired, for the first time in his life, to become a major league shortstop. Nor is any of us familiar with the success of a young woman who dreams for the first time in her middle twenties of becoming a prima ballerina. Similarly, the idea of developing future Itzhak Perlmans from fifteen-year-olds who have never before worked on scales and arpeggios would seem unthinkable to a professional musician, especially to a leading violin teacher. Clearly, though one does not need to begin pre-professional training for attorneys, surgeons, and business executives at the age of three or four, we would all recognize specific fields of human activity where pre-professional preparation must begin early and intensively. The Soviet Union and other totalitarian regimes for whom resources are short have recognized this as a fact of life for many years.

But children normally have as little interest in practicing scales as in doing calisthenics. And in a society like ours, which values providing our young people with the basis for professional lives that can be rich and fulfilling, we normally do as much as we can to let children be children, and to postpone decisions on a choice of profession until as late in a young person's life as we responsibly can, thus allowing the national supply of shortstops, ballerinas, and concert violinists to take care of itself.

In an educational society as diverse as America's, there exist a great many models, developed over more than a century all over the country, for the preparation of young musicians. Some of these programs focus on the pre-professional training of children whom teachers and parents hope will ultimately become professional players. Others have been located in settlement schools, excellent institutions in which the musical activities of young people have had as much a sociologic and generally educational function as they have a pre-professional musical one. Some preparatory programs are laboratory schools of universities, a supervised pedagogic experience for college-age teachers who will themselves become the pedagogues of the next generation. Some preparatory programs exist

in communities where they represent the only formal musical instruction in town. Others, even in some smaller communities, occupy market segments of a larger whole.

Students enrolled in preparatory music programs are there for a variety of purposes, nearly all of them positive. The fostering of facility in complex relationships involving eye, brain, arm, finger, tongue, and foot, for example, are important in terms of coordinative and cognitive development. (To my knowledge we have as yet no neurological explanation of the coordinative wonder that takes place every time one of us plays a Mozart or a Beethoven sonata.) Participation in a small ensemble helps develop a young person's skills in listening, in relating to other human beings, and in making compromises. Participation in a larger ensemble, on the other hand, teaches equally important but markedly different skills in relating to authority and accepting orders. Certainly, any musical instruction should help promote a sense of awe and wonder for music's affective beauty. In my own adolescent experience music was the focus for my earliest sense of self-potential and of enthusiastic excitement shared with other young musicians in connection with the experience of participating together in works by composers like Haydn, Mozart, Beethoven, Schubert, and Brahms. At ages thirteen and fourteen I was enrolled in a wonderful summer music camp in which there were adequate amounts of swimming, tennis playing, and hiking, but where the performance of chamber music was the focus of our daily regimen. Few if any of us were previously familiar with the 18th- and 19th-century chamber music repertoires; we discovered those together for the first time. I can still remember, with exhilaration, being told by a pretty girl in those days that she had especially admired my role in a performance of Mozart's quartet for oboe and strings!

All preparatory programs have an obligation not to take for granted the goals and objectives for which they are preparing the students entrusted to them. Because I cannot think of more than four or five programs in the country which have prepared substantial numbers of professional musicians, it should be important, I think, for preparatory programs to keep lists of former students and alumni, the better to track the evolving musical interests of those who once studied in the program. On a national basis, if I had my way, high marks for such programs would be given not only to those whose alumni ultimately became professionals but to those whose alumni continued to function enthusiastically as musical amateurs, to attend concerts performed by others, or to buy recordings. Low marks would be given to programs whose alumni, with the withdrawal of parental pressure to practice, simply had no further interest in good music.

Returning for a moment to an earlier comparison: aspiring pre-adolescent shortstops need to learn hitting, running, catching, throwing, and sliding, for example. But, inevitably, they also learn a great deal about the structure and syntax of baseball, important not only for their own athletic development but

for the evolution of the next generation of fans. And it is clear that the national market for major league shortstops is as limited as the national market for concert violinists. A broader range in the field, a stronger arm, and a higher batting average will, in individual cases, do no more to expand that national market than more even scales, better intonation, or a silkier sound.

Clearly, one of the most central problems for any preparatory program is the difficulty in determining which students are being prepared for what. In my own view, a program which prepares students simply to perform half a dozen pieces on teachers' recital programs falls far short of the mark. Before students learn to play any pieces, in fact, it makes good sense, when youngsters are still three or four years old, to develop their aural sense of music by listening and singing. Once a student is prepared to learn the rudiments of notation and to control two or three brief pieces, there is every reason to continue, as intensively as possible, his or her developing aural facility, beginning with simple two- and three-part song forms, and building sequentially towards an aural grasp of successively broader time spans. As a nation we are said to be notably deficient in linguistic, aural, and listening skills, a matter which now appears to have the most serious consequences for our understanding of other cultures, our over-reliance on weaponry rather than diplomacy, and in the increasingly tenuous position of our manufacturing industries.

The development of aural skills is now aggressively pursued at Eastman, and I hope at other institutions, through an exciting new program in our Preparatory Department, wherein two- and three-year-old children and their parents are introduced, before they have ever heard of kindergarten, to listening skills that develop attention spans. The sequential enhancement of these skills on the K-12 level lies at the heart of a new collaborative project at Eastman that involves our Preparatory Department and, on the collegiate level, our Music Education Department. Relevant in this connection are three doctoral dissertations over the past fifty years at Eastman and at the University of Michigan on retention rates in bachelor of music programs, though the retention of collegiate music students seems to me but a positive halo effect compared with the national need for enhanced aural skills in the population. All three of the dissertations study factors of apparent relevance to a student's ability to complete a four-year BM program (clearly a matter of some interest to admissions officers at a time of nationally declining cohorts of music students): ability at age 17 or 18 as an instrumental performer, intelligence, motivation, familiarity with musical repertory, and aural skills. In all three dissertations, and with all three populations studied, it is the students who can write down what they hear and who can hear, before performing, what is written down, who have the greatest success in pre-professional study. As a result, it has always seemed to me that any preparatory program has a special obligation to its students and to the future of music in America that focus on aural skills begin very early and continue intensively. It is these skills, after all, which will be of greatest utility for one who wishes to be prepared in

music, for the profession, or as a potential member of the audience. The development of improved pedagogical plans towards the enhancement of aural skills has for some time seemed to me the highest national desideratum among preparatory programs in music. Although all students will ultimately wish to study an instrument or voice, there is a great deal to be said, administratively, for seeing to it that no private instrumental or vocal instruction be offered without required instruction and practice in the development of aural skills. If one is really serious about such matters, the fee for class instruction in aural skills should be subsumed as a part of the cost of private instruction, following the marketing strategies of some motel chains which advertise that “. . . kids stay free.”

When asked several years ago by the Educational Testing Service how best to recognize and encourage the nation's pre-collegiate musical talent, I recommended the establishment of a collegiate scholarship fund for high school students scoring most highly on an advanced aural skills test. Though ETS allocated the money to a national program recognizing performance potential, wherein most of the money continues to be used for airplane tickets and hotel accommodations, it is still not too late, I think, for the development of the kind of program I recommended earlier. It would support not only important segments of musical education on the collegiate level but would enhance musical literacy for the country as a whole. The musical education of those who will ultimately become the board members of the country's principal professional organizations can only take place, after all, when the potential board members are still children and teenagers. By the time one becomes a member of the Boston Symphony Orchestra trustees or the board chair of General Motors, there is relatively little time available for the development of aural skills.

Some of the youngsters whose aural abilities we are concerned with will profit markedly from early experience in writing music—in imitating styles of bygone times and in creating new works. We should be much less interested, I think, in a work's potential as a classic for the ages than, on the preparatory level, in the musical experience which a youngster gains in thinking about how to put a two-minute piece together and on why some two-minute pieces seem better than others.

But most of our preparatory students will continue to focus their attention on performance, and this is perhaps as it should be. In this area teachers would do well to reflect carefully on the musical potential of each student as an individual, and since private instruction is normally involved, to create pedagogic strategies that encourage each student to seek his own highest musical goal. Too often, music teachers present private lessons without much sensitivity to the needs of the individual, reflecting more the way in which the teachers were taught than what each of the students needs. The case described recently in the Harvard alumni magazine of a Williams College historian who took lessons with

a piano teacher of younger children in Northampton during a sabbatical from Williamstown, seems to me only a bit exaggerated for the sake of humor. In the view of the Williams professor he was defeated in the end by two humiliating experiences: his inability at the age of forty in a student recital to perform a brief tonal piece in which he was vanquished by a snotty eight-year-old, and by his inability to convince the piano teacher that the student's wife, a Smith professor, was too busy correcting examinations to bake cookies for the piano teacher's annual Christmas recital. Clearly, it makes sense to consider different repertoires for forty-year-old beginners from what is traditional for elementary school children. But in that simple point is a much broader pedagogic lesson for us all. If each musical talent is a little different, and each interest in music a bit different in its potential, would it not make sense to dedicate more interest than most of us do to thinking more carefully about the kinds of repertory that are suitable to varying human beings, at different times in their life cycles, and at different times in the evolution of human history?

It happens far too often that preparatory students focus upon the "mastery" of a relatively small number of pieces, each studied in isolation from the other. Though I see no particular reason for including historical studies as part of a musical preparatory program, it does seem to me that the pieces studied should not be learned in isolation from one another. Better than the "mastery" of a single Beethoven sonata, for example, would be, I think, a reasonable familiarity with half a dozen Beethoven sonatas, with special attention to the ways in which those pieces are like each other and different from one another. Important, too, is the development of a broader interest among preparatory students in works written by living composers. At Eastman we have announced this year that no one will graduate from the collegiate program without the performance of a substantial work written during the past forty years. For a great many reasons, such a plan makes at least as much sense to me in the preparatory area.

Though no one would disagree that ensemble experience is an important component of anyone's preparatory education in music, I fear that such experience is gained by many too few of our young people. Traditionally, the players of orchestral instruments have done much better in gaining ensemble experience than have keyboard players and singers. There is, however, no particular reason why this should be the case, for mastery of sight-reading skills is as important to the latter as it is to the former. In many communities the acquisition of ensemble experience for its students will give a preparatory program an important outreach opportunity for collaborating with public school music programs in the area. Unfortunately, the gradual disappearance of orchestral programs from the nation's public schools since the time of the Second World War provides an especially striking opportunity in this domain.

There was a time in America's history when a large proportion of musical preparatory students came from the homes of recent European immigrants. In

recent years it appears that the demographics of our preparatory programs are changing, with increasingly large representations among preparatory students coming from Oriental families. It seems, too, that as more and more aspects of the musical profession have opened themselves to young women, more and more parents are willing to take chances on the professional futures of their daughters that they might not think of taking for their sons. This reminds me of a conversation I had two years ago as a visitor to the world's largest school of music, the Kunitachi College of Music near Tokyo, where more than 3,000 undergraduate students are enrolled, most of them young women. When I asked the director how it was possible in Japan to find professional positions for such large numbers of students in a relatively small country, I was told that in Japan, for young women, music is considered an excellent preparation for marriage—the survival in the East of a Victorian attitude that lost favor in the West a century ago. Another recent demographic change in preparatory programs is the apparent result of the women's movement. A quarter century ago it was mothers who brought their children to preparatory department instruction at Eastman. During the past decade we see as many fathers as mothers escorting their children to musical instruction. Relevant to the demography of preparatory programs is the situation of American minorities. It is difficult to find qualified minority group members for professional positions in music because relatively few such people are graduated from our professional schools. And it will continue to be hard to find qualified minority freshmen so long as minority students enroll in preparatory programs in comparatively small numbers. Only a much higher priority towards the recruitment and development of talented young minority members in preparatory programs will make a difference. In this context the excellent work accomplished by Michael Senturia's "Young Musicians Program" at the University of California, Berkeley, deserves special admiration.

There was little doubt twenty years ago that the musical life of the United States was expanding. The Ford Foundation had given American orchestras \$85 million, and the Congress had invented the National Endowment for the Arts. American cities of all sizes began to build art centers. More and more colleges opened music schools and departments. The recording industry was in the midst of making what seemed half of the printed history of music available to the public on discs. But as we approach the end of the 20th century, many of us are deeply concerned about the future of good music in America. Many of the professional orchestras are in fiscal trouble. There are half as many professional music students enrolled in a larger number of schools and departments. Public school music programs have been cut repeatedly. Fewer newspapers employ full-time music critics, and there are fewer newspapers. Very little good music appears on television, and both the airways and the record stores are filled, more than ever, with rock and roll on the one hand and country and western on the other. Many more synthesizers are sold, and many fewer pianos, both uprights and grands. Many fewer recordings

are being made than a quarter century ago, and the music publishers are deeply concerned about their ability to stay afloat.

Those of us who teach music in preparatory departments are now challenged as much as at any time in our century, I think, to see to it that proper counseling is provided for all of those who study in our programs. We hold a sacred trust for the future of the works we have inherited, for the works that talented composers will continue to write, and for the continuing development of an audience for all good music. It is vital for us to be able to discriminate between those talented and dedicated enough to become professionals and those whose purposes would be better served as avocational and as members of our future audience. Let me conclude by returning to a refrain that has characterized this paper. Imagine the eventual health of American baseball in a context where those of us who never succeeded as members of the Yankees and Red Sox simply abandoned baseball to those of fleetier feet, stronger arms, and sharper eyes. In this connection it seems centrally important that especially those who teach performance give increased attention to separating those who will succeed in the profession from those whose primary interest in music will be avocational. Both kinds of people deserve the very best we can give them, as does music.

RESOURCES

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INTRODUCTION

The appropriate allocation and use of resources is central to the successful management of a preparatory program. This is often a difficult task, because the needs of the collegiate program and the preparatory division may conflict—especially if resources are limited. Since resources generally are limited, many questions will need to be answered for college and preparatory programs to function smoothly side by side.

MISSION

At the heart of all questions regarding resources is the mission. There must be a clear statement of mission for the collegiate program and for the preparatory division so that priorities may be established and decisions made regarding funding, faculty, and use of facilities. Some questions that will need to be answered are:

- What is the purpose of the preparatory program?
- How does it relate to the mission of the college?
- Is its main function truly preparatory—serving as a feeder program for the college? Or is its main function community outreach—meeting the needs of the amateur and educating future audiences?

Answers to these and similar questions will have enormous impact on the allocation and use of resources. If the institution does not deal with these questions or make its position clear, decisions regarding resources may seem arbitrary and lacking in forethought. The potential exists then for a great deal of ill will and conflict between college and preparatory personnel. If the mission, goals, and objectives of each program are clear, the possibility exists for a peaceful and mutually beneficial coexistence.

Furthermore, since no viable program remains static, issues must continue to be examined and needs reassessed as the respective programs grow and change. Meaningful dialogue is essential to continued cooperation between college and preparatory programs.

ISSUES

The three main categories of resources in which the potential for conflict exists are:

1. Funding
2. Faculty
3. Facilities and equipment.

Policy decisions will need to be made in each of these areas, stemming from the decisions regarding mission.

1. Funding

One of the first questions which will need resolution is: How does the preparatory program relate to the college or university in terms of budget? Is it expected to be self-supporting? Will it be subsidized and, if so, by how much? Or will it be revenue-producing?

In developing an answer to budget questions, the institution will need to determine how costs will be allocated. Which items will be charged to the preparatory department and which will be absorbed by the parent organization? Will items such as utility costs be factored in? Will services such as business office support and public relations efforts be considered?

Clear-cut solutions to these issues are not easily found, as so often the facilities and services are shared. The "right" balance will undoubtedly be different in each case, as the variables are myriad. The important thing is that the issues are considered and that those people affected by decisions have a voice in making them.

Perhaps one of the most volatile issues in the area of funding for the preparatory program is that of fundraising. More often than not, preparatory division administrators are told they may not do fundraising for their own programs but must rely on the central development office. With so many competing needs in any educational institution, the preparatory program often finds its concerns at the bottom of the priority list. This causes a great deal of frustration for preparatory division administrators who envision programming possibilities but lack necessary funding. The potential for conflict on this issue is enormous.

2. Faculty

Many of the decisions regarding funding will have enormous impact on faculty issues. What the budgeting relationship between the two programs is will be a major factor in determining tuition levels and, therefore, faculty salaries. Faculty salaries are, of course, an area of great concern and potential problem. Here again, some fundamental issues will need to be addressed. For example:

- Will the preparatory division draw its faculty from the collegiate program or hire its own?
- Will the faculty be salaried or paid hourly?
- Will preparatory faculty receive full benefits and faculty status or be treated as independent contractors?

—Will rates of pay be the same in both programs? (This is of particular concern for the individuals who teach in both programs.)

In the area of faculty, one of the frequent problems one encounters is a sense of “second-class citizenship” among the preparatory division instructors. Since usually they do not have full faculty status and are treated basically as independent contractors, they are often not “hooked in” in the same way as collegiate faculty. Collegiate faculty in turn may promote an attitude of “us” and “them.” And, of course, the fact that preparatory faculty are usually paid at lower rates adds to the problem.

Breaking down barriers and encouraging mutual respect and a spirit of cooperation is an ongoing challenge to administrators in both programs.

3. Facilities and Equipment

Questions which will need to be addressed regarding facilities and equipment include the following:

- Where will the preparatory program be housed?
- Will it share college studios, classrooms, and practice facilities or have space designated for its exclusive use?
- In the case of shared space, who will have priority in scheduling?
- How will the space be maintained—by the preparatory administration or by the college?
- Will the preparatory division have full access to college audio-visual equipment or be responsible for acquiring and maintaining its own? What about other teaching materials?
- Will the preparatory division have full access to library materials? Will its needs be considered in the acquisition of new books and music?

A potential for feeling of second-class status also exists in regard to facilities. Often the preparatory program is allocated the least desirable studio space and permitted to schedule classes only after all the collegiate needs have been met. Although this may seem “fair” in certain respects, it makes it difficult for preparatory division administrators to plan ahead or to build a sense of pride and professionalism among their staff.

Another commonly occurring problem is a sense of resentment among college students towards the preparatory division. College students often feel “their” practice facilities are being usurped and they are being denied access. If not handled well, this situation can escalate into outright hostility and vandalism. Because of the sense of ownership which college students (especially full-time resident students) tend to have for campus space, their viewpoint must be considered in the process of determining space allocation. This is particularly true if changes are being made.

SUMMARY AND CONCLUSIONS

In considering the issues surrounding allocation and use of resources for the preparatory program, two dominant themes seem to emerge as sources of tension—and the two are very much interrelated.

The first is the issue of status, or second-class citizenship. The fact that the preparatory division was generally established by the college for the benefit of the college means that the needs of the college program will almost always be considered first. The needs of the preparatory division may be treated as little more than an afterthought. Except in the most enlightened institutions, the “cultural and intellectual climate” of the preparatory program is not even a consideration.

For peaceful coexistence between the two programs there must be mutual respect. This means that the preparatory division must be viewed as a worthy educational program in its own right, if not equally important at least highly significant.

The second issue is that of planning. Lack of an adequate planning process can be the source of a great deal of tension between college and preparatory division. The best administrators know that most people will accept a decision with which they disagree if they feel their viewpoint has been heard. It is essential, therefore, that the needs of the preparatory division are considered within the context of a regular planning process for the college or university. The preparatory program must be viewed as an important part of the whole institution, not merely as a peripheral operation.

This brings us back to the question of mission. As stated at the outset, it is truly at the heart of all decisions regarding resources. It is the first step in any strategic or long-range planning process and is essential to the smooth operation of any educational program.

To promote an appropriate cultural and intellectual climate for preparatory study, a statement of mission must be developed and regularly reviewed. It must be used as the foundation for all decisions regarding allocation and use of resources.

Since there are inevitably areas where college and preparatory programs will overlap and needs may conflict, there are bound to be points of tension. Regular dialogue and formal channels for communication and planning are essential to the smooth operation of the coexistent endeavors.

GOVERNANCE AND ADMINISTRATION

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Most preparatory teaching is in the traditional setting for private applied lessons—a teaching studio. In the past, professional teachers have looked to the administration of the preparatory school to set policies, provide teaching space, advertise the program, schedule lessons, collect fees, and so forth. Governance in preparatory programs, however, can follow practices of collegiate units especially where a professional faculty is teaching in a large program that is not subsidiary to the collegiate unit. Faculty committees for curriculum, scholarships, community relations, administration, faculty welfare, and so forth can strengthen the operation of the school and increase the faculty's sense of responsibility. Where the preparatory program is a laboratory for collegiate students, and where the collegiate faculty are involved only part time in the preparatory program, governance functions are mostly subsumed by the structure already in place for the collegiate unit. The paper that follows is in outline form with some annotation. There is no priority implied in the order of subheadings.

I. Goals

- A. To provide applied instruction for pre-college students (and for adults).
- B. To provide teaching experience for music students enrolled in degree programs. For example, students teaching in the piano pedagogy program. Generally controlled and supervised by music faculty.
- C. To combine goals of I.A. and I.B.
- D. To provide applied faculty with additional students in the absence of a full class of collegiate students.
- E. To raise revenue.
 1. To cover costs of preparatory program.
 2. To cover costs and to raise additional revenue for support of departmental programs.
- F. To generate favorable publicity for the music department.
- G. To assist elementary and secondary schools with music instruction.
- H. To provide group instruction in performance areas and classes in music theory, music literature, and other topics of interest.
- J. To provide ensemble experience (chamber and/or large).

II. Size and Complexity

- A. Programs administrated by faculty members who get some released time and some secretarial and other staff assistance.
 1. Faculty members supervise collegiate students who are the faculty for the preparatory program.

2. Tuition covers graduate assistant stipends (or hourly wage for undergraduate students).
3. Close relationship with the academic program of the collegiate unit.
- B. Programs administrated by full-time administrators and staff.
 1. Including admissions officer; development officer; secretarial and other staff.
 2. Patrons, Board of Visitors, etc.
 3. Need for scholarships, financial support of outreach programs, etc.
 4. Need for upkeep of building, energy costs, and other overhead.

III. Scheduling

- A. Facilities with adequate teaching studios. Departmental faculty expect collegiate degree programs to have priority over prep programs. If the prep program uses space in the music building, conflicts with collegiate programs should be avoided if possible.
- B. Easy access for students.
 1. Close to public transportation.
 2. Parking.
- C. Avoid conflicts with school, church, and social activities.
- D. After school, evenings, and Saturday; adults may be scheduled during the day.
- E. University students who teach in the prep program may need some flexibility to handle responsibilities such as ad hoc ensemble performances.

IV. Finances

- A. Salaries and other costs must be budgeted. The college or university admissions, accounting, and other administrative offices perform important functions for collegiate music departments, functions that are in some part the responsibility of the music unit for its own preparatory programs. Preparatory schools that are separate from a collegiate unit must have the staff and the accounting system to perform a wide range of administrative activities.
- B. Appropriate fee charges. Fee charges usually must cover expenses, so overhead considerations are very important. It is obvious that a state or private university that subsidizes costs by providing space, upkeep, and administrative salaries can manage with lower fees than is the case for preparatory schools that are not blessed with substantial subvention. Fees must be in line with community practice and may reflect the professional status of the teacher (study with a university faculty member can be at a different rate than study with a collegiate student; also a different charge for lessons with undergraduate, master's, and doctoral students).

- C. Accounts. A special account(s) for the preparatory program is appropriate. Bills for lessons must be sent far enough in advance to allow for prepayment. It is important that fees be paid at the office rather than to the teacher and that receipts are given. Teachers must then be authorized to give a specific number of lessons for a specified length of time; e.g., Dear Ms. Jones: You are authorized to give 10 lessons, one-half hour in length to Mr. John Johnson. It must be emphasized to the faculty that the administration is not liable to pay for lessons given that were not authorized.
- D. Collection of fees.
 - 1. Pre-paid. Payments by semester but arrangements possible for mid-semester or monthly payments.
 - 2. Receipts for payments.
 - 3. Collected by office.
 - 4. Teacher is given authorization to teach and held accountable for accurate record keeping.
- E. Overhead (buildings, energy, staff, etc.) provided by university or must be otherwise budgeted (through endowments, fees, etc.).

V. Publicity

- A. Brochures. Attractive brochures are time consuming and expensive to produce.
- B. Newspapers.
- C. Letters to public school music teachers.
- D. Radio and TV.
- E. Catalogs may include background information, schedules, recital programs, faculty biographies, policies, ensembles, scholarships, fees, etc.

VI. Evaluation and Accountability

- A. Written report of progress. A written progress report should be given to the students or mailed to the parents. It is important that this report be explained fully and tactfully to the student. The report should emphasize the positive while pointing to areas for improvement.
- B. Teacher record of lessons given. It is essential that the teacher (or office) keep an accurate record of lessons given and that a policy about make-up lessons be clearly understood. Notification of cancellation should be as early as possible and any lesson that is missed without notification according to policy need not be made up.
- C. Supervision of student teachers by experienced faculty.
- D. The personality and ability of the applied teacher can obviate most problems; students should like their teachers and should be making progress.

- E. Certificates and/or other awards to students who reach prescribed levels or in other ways distinguish themselves.
- F. Performance juries to determine awards (and possibly to advance levels.)
- G. Handbook for parents. Explain goals and ways parents can help; give suggestions for practicing; list policies; explain instrument care, etc.
- H. A written explanation (and encouragement) about any award or certificate program (include specific requirements).
- J. Course evaluation of teachers by students.
- K. Study of reasons for dropouts or dissatisfaction.

VII. Governance in Large, Self-contained Preparatory Programs

- A. Handbook for faculty. May include calendar, administrative staff responsibilities, faculty coordinators, faculty committees, faculty responsibilities, record keeping, faculty policies.
- B. Executive committee or faculty advisory council to work with administrators.
- C. Curriculum committee to review offerings and suggest new or innovative programs.
- D. Teaching loads. Collegiate faculty may use teaching in the prep program to fill loads.
- E. Tenure considerations and fringe benefits if the faculty is professional and full time.

VIII. Problems

- A. If collegiate students are teaching in the prep program, projected income may be a factor in decisions concerning the overall aid package through the financial aid office.
- B. Practice rooms and studios that are not acoustically suitable are as objectionable for the prep program as they would be for departmental faculty.
- C. ID cards may be issued if security in the building is a problem.
- D. Teachers should not teach preparatory (or adult) students privately in competition with the prep program.
- E. Private teachers in the community may not welcome competition for students.
- F. School-owned instruments for rent may deprive local music businesses.
- G. Competent accompanists may be needed and usually need to be compensated.
- H. Parking for faculty—so frustrating when not readily available.

IX. Miscellaneous

- A. Cooperative programs and credit arrangements with public and private schools.

- B. Special requirements for scholarship students such as: (1) attendance at theory class, (2) recital performances, (3) ensemble participation.
- C. Music library as a resource for preparatory programs—graded series of method books; graded series of solo and chamber repertoire; books on pedagogy.
- D. Career advisement for preparatory students.
- E. Master classes by guest faculty or university faculty. May not be effective if students are not at approximately the same level.

X. Forms

Authority to administrate flows from decisions about goals, curricula, development, and resources. As with administration of the collegiate unit, there is no foresight powerful enough to obviate administrative problems with preparatory programs. Faculty participation in governance usually provides insight to better prepare for present and future challenges.

CURRICULUM AND PROGRAMS: MANAGEMENT PERSPECTIVES

STEPHEN JAY

The University of the Arts

THE PREPARATORY PRELUDE: OR "WHAT'S IN A NAME?" —PLENTY!

Although I use the term *Preparatory* throughout this paper in deference to the title of the conference to mean the non-degree-granting music educational unit of a college/university, I believe the term is inaccurate if not misleading.

"Preparatory" to what? Does not the term imply that the program *leads* to something—presumably to the collegiate program? Does not such an assumption have curricular implications? It suggests that the educational program should be designed to prepare one for entrance to a college/university music department, and that is not, in my opinion, either the proper purpose or the desirable curriculum for a Preparatory program.

Nor does it apply to adults who, in the case of many member institutions of the National Guild of Community Schools for the Arts, account for 50% of the enrollment. Those students are surely not "preparing" for something further. Therefore, in some institutions, the adult part of the program is referred to as *Extension*. But of what? That, too, is a misnomer.

Perhaps we should adopt other terms such as "Community Arts," or "Continuing Arts," or "Lifelong Arts Education" to better describe Preparatory programs. But since none of these is an accepted title, I reluctantly use "Preparatory" to mean all of the above.

The purpose of a Preparatory program, whether connected with or independent of a college/university, should simply be to provide the highest possible quality of musicianship education and training to children or adults in a non-credit context. There is no difference in the mission of such a program be it based in a free-standing institution or part of a college/university. Nor should "non-credit" mean the lack of an educational philosophy, structure, or curriculum, or the absence of some form of certification by which to measure and to recognize achievement.

CURRICULUM CONSIDERATIONS

A Preparatory program, as far as I am concerned, must provide an appropriate, comprehensive curriculum, just as is expected of degree programs of "higher" education. It is not acceptable that a Preparatory unit merely provide

space for the presentation of lessons or classes. To be blunt, that signifies the administration is nothing more than a collective madame in a Preparatory school of ill repute. Preparatory program connotes curriculum which in turn connotes both quality and quality control.

Preparatory Education for Children

Children should receive a curriculum package which includes:

- Lesson (possibly in a group)
- Musicianship class (which includes the elements of ear-training, music theory, and music composition)
- Ensemble experience (large or small)
- Performance experience (both informal and formal, on a regular basis)

Movement, aural and rhythm-oriented “kinderclasses” are possible preliminaries. Music literacy is an objective; original composition the heart and soul of a Preparatory program for children.

I am convinced that the entire curriculum package should be compulsory and its acceptance a condition for enrollment. Such a system provides the balanced, comprehensive education unavailable at a private teacher’s studio, and is consistent with the high educational purposes of a college/university with which the Preparatory program is linked. At the very least, and as a possible first phase of such a compulsory system, the costs of classes and ensembles should be made part of the tuition charged for lessons so that the student receives more for the money by taking the entire available curriculum package, but does not receive the “reward” of a price reduction for taking only the lesson.

Preparatory Education for Adults

The concept of a comprehensive Preparatory curriculum is not appropriate for adults in the Preparatory unit who are, in my experience, primarily interested in private instruction in voice or instrument, and who do not take well to the other parts of the curriculum. Performance experiences are sometimes agreeable if held in informal circumstances but are understandably a very sensitive issue to adults, especially to those who are beginners or who have returned to playing or singing after an absence of many years. However, in place of musicianship classes, and the other elements of a curriculum, it is possible to offer a range of elective classes and seminars in such subjects as classical and jazz styles, history or literature, and lecture/demonstrations, *particularly designed for adults*. Especially useful are performance-oriented courses which culminate in attendance at performances and meetings with performing artists.

The importance of adult students transcends the Preparatory unit itself, and deserves special mention. Unlike the general adult community, these adults have become active participants in the college/university through their Preparatory

studies. Because of their “insider’s” view, they gain a special understanding of and attachment to the institution and can become valuable assets both as conduits to the community and as potential supporters. Obviously, their views should be solicited and their relationship cultivated.

Musicianship Class Content

I have long felt the point of the musicianship class is not to impart the Circle of Fifths (usually long before the student has even experienced music in most of those keys). It really should have little to do with music “theory.” Not directly, anyway. Please remember that I have already rejected the notion that the purpose of Preparatory education is to prepare for entrance examinations at college and university music departments.

Rather, the musicianship class presents a heaven-sent opportunity to open the ear (particularly the *inner* ear) of the student, and to engage the creativity which is in every person through improvisation and original composition. At every level students should *create*—melodies, rhythms, songs, instrumental pieces for themselves and their classmates, and musical theater pieces. Composition, at every level, is the single, most important part of the musicianship curriculum.

A cultured ear, a cultured intellect, a cultured heart and cultured fingers. These four need to be developed simultaneously and kept in constant equilibrium.

—Erszebet Szonyi: *Kodaly's Principles in Practice*

With those as means and ends, the rest—the theory, the history and the other important elements which are listed in the guidelines of the NASM *Handbook*—can be attained sequentially, memorably and joyously. After all is said and done, the purpose of Preparatory education is less to train to replicate the past than to provide tools for the future (which certainly includes development of skills with which one *can* replicate the past).

ADMINISTRATIVE CONSIDERATIONS

The delivery of such a Preparatory program to its constituencies requires adequate administrative, management, and communications systems. Like the educational mission, such systems are necessary whether the program is based in a free-standing institution or is part of a college/university. There are, however, differences in context and conditions for such management-related issues between an independent Preparatory school and a college/university-linked Preparatory unit.

The independent school has a direct relationship with a Board of Trustees and direct responsibility for many operational matters which are not usually concerns for the Preparatory unit of a college/university.

On the other hand, when Preparatory educational services are interconnected with or dependent upon another institution, or with a “senior” college/university,

there arise conditions peculiar to the non-independent program. These relate to the allocation and management of human, physical, and financial resources on an institution-wide basis, which necessitates administrative and governance systems capable of handling shared resources including: security, maintenance of buildings and equipment (including educational equipment), and services such as printing, promotion, and computer.

Such administrative requirements suggest the need for strong communication between the Preparatory unit and its college/university, and for proper forum for advocacy of the Preparatory program within its college/university. That, in turn, calls into question the very place of the Preparatory program within the administrative structure of the institution as a whole.

ADMINISTRATIVE STRUCTURE

Curricula do not exist in a vacuum. They can only function with administrative understanding and support. In order to carry out the educational mission and deliver the curriculum to the consumer, it is necessary that the "director" of the college/university's Preparatory program be considered a senior administrator within the overall administrative structure, equal in status to other major administrators. It is essential that the Preparatory "director" be an equal member of whatever senior management group—Dean's Council, Provost's Cabinet, etc., exists at the particular college/university. Only in this way can the "director" be an effective advocate, properly deal with internal and external management issues, and ultimately be able to develop and nurture the curriculum of the Preparatory unit.

Therefore, it is my position that the Preparatory, Undergraduate, and Graduate music programs of a college/university are equal parts on the institution's educational continuum. It follows that the heads of all three units of the college/university, or of the music school or department, as appropriate, should share equal responsibility for the whole. Hence the importance of the role of the Preparatory "Dean" (there—I've said it) in the appropriate senior management group.

THE COLLEGE AS RESOURCE: OPPORTUNITIES AND CAUTIONS

There can exist a wonderful symbiotic relationship between the Preparatory and collegiate entities in a single institution. The Preparatory unit can serve as a laboratory for the college, and the college as an artistic, educational resource for the Preparatory.

Performances, lectures, demonstrations, artistic events of all kinds should be made especially available to the students of the Preparatory unit. That is especially true for the adult students, who occupy an unusual position which

bridges college and community. Should there be an admission charge to the general community, I urge that there be none for the Preparatory students. In other words, Preparatory students and faculty should occupy a position on the campus similar to that of their collegiate counterparts. It builds audiences and community goodwill at one and the same time, with obvious development (fund-raising) implications. The relationship *may* also offer possibilities for internships in administration and teaching and, in some cases, bona fide employment opportunities.

College Students

College students should be employed to teach in the Preparatory unit *only* if they are really qualified to do so, and that means doing so at the Preparatory level which requires special understanding and skills. Professional music students do, indeed, sometimes possess those attributes; they are sometimes *the* qualified Preparatory teachers in a community. But they simply must not be used as an unqualified and unsupervised source of cheap labor. They should be engaged as interns only when there is adequate supervision by experienced *Preparatory* staff or faculty. I stress the adjective “Preparatory” because it is imperative that only those who are the specialists in educating with the Preparatory environment be the ones who provide such supervision. It is not wise, either educationally or, in the long run, financially, to foist unqualified personnel on Preparatory consumers. Sad to say, that does occur.

College Faculty

The college faculty are often an excellent source of curricular and artistic advisors, master class teachers, and adjudicators. Yet they are often not sought out by Preparatory administrators to provide such services. This may be related to the inferior hierarchical position occupied by some college/university-linked Preparatory units, a problem which I have already addressed. Sometimes it is that perception which blocks such initiatives. It is true, of course, that not all college faculty members, nor all performing artists, for that matter, are well qualified or suited to such service at the Preparatory level. But some are, and they should be utilized.

I previously suggested that adult Preparatory students may be particularly interested in courses for laypersons in areas of music history, performance practices, and the like. The teachers for such courses may well come from the ranks of the college faculty who often enjoy the enervating experience of teaching such a different and interesting public. It can be stimulating for both and provides a good example of the “positive connections between preparatory programs and collegiate programs,” to quote from the preface to the NASM document *The Assessment of Preparatory Programs in Collegiate Music Units*.

However, as much of a resource as is the college/university’s faculty, let me issue some words of warning about their use in Preparatory programs.

College professors and Ph.D. candidates are not necessarily either interested in or capable of teaching children or lay adults. There is nothing inherent in their collegiate-level preparation, training, or experience that makes them so. Never should they be automatically assigned to Preparatory duties because of a need to fill their college loads. Only those individuals who have a genuine interest in and sympathy for the education of children and adult "amateurs" (used in the finest sense of the word) should be entrusted with such responsibilities.

"For the young, only the best is good enough."

—Zoltan Kodaly: Article, *Childrens Choruses*

That is also true for those adults who come to our Preparatory programs. Of paramount importance is the integrity of the program, no less for the Preparatory than for the college unit.

Real damage can be done both to students and to the college/university's reputation in the community if quality control is not exercised. It is even more dangerous if the reason has to do with instructors from the college itself. And it can and does happen.

It is also true that the college/university's reputation in the community is enhanced by the existence of a strong and vital Preparatory program which is often a highly visible aspect of the institution's community service.

THE FINANCIAL POSTLUDE

Good curriculum and program, and the management required to sustain them, are obviously not without financial implications. I close with some observations about the funding of Preparatory programs.

There are several types of financial resources for such an enterprise:

- Earned Income*, which for most Preparatory programs means tuition, since ticket, bake, and other sales are usually not important ingredients in *earned income* for the non-independent Preparatory entities.
- Budget allocations* from the college/university's central administration.
- In-kind services* provided by the college/university.
- Unearned Income*, a strange and mysterious term soon to be addressed.

I have already stated that I believe the tuition should encompass all of the elements of a comprehensive curriculum. What percentage of the costs of those components is covered by the tuition is dependent upon the extent of financial support by the college/university.

The Preparatory unit is often a great financial as well as community relations asset for its college/university for two reasons. First, it is likely to be a positive revenue producer; second, it contributes to healthy plant utilization. "In-kind"

services are a good way for the institution as a whole to recognize those contributions and support the Preparatory unit. But alone that is not enough. There must also be established a formula by which a certain percentage of the Preparatory unit's "earned income" is returned in its budget to be used in support of its program.

Actually, there is nothing wrong with the idea of "chargebacks" to the Preparatory unit by the college/university for services rendered, and there are at least two methods by which to calculate them:

- as a percentage of the square feet occupied or utilized by the Preparatory unit, relative to the similar, usable overall space in the entire institution;
- as based on the percentage of the revenue earned by the Preparatory unit to the earned income of the institution as a whole.

However, that is only fair if two conditions are met:

- that the same formula is applied to all similar educational units;
- that the Preparatory unit receive a proportionate share of *unrestricted contributions* to the institution as a whole as well, of course, as those donations which are designated for the Preparatory unit.

Which brings me to my final point.

If ever there be a misnomer, it is the term *unearned income*, income which is developed through donations and grants. Those of us who have been involved in fundraising know that no funds are harder earned than "unearned" funds. It does happen that some unrestricted gifts are made to a college/university because of the existence of its Preparatory program, which is often the recognized community outreach of the institution. Therefore, the Preparatory unit is indirectly but definitely responsible for a portion of unrestricted gifts, and deserves a percentage of that institutional income which is needed to support its curriculum and its students (including scholarships), for they are no less important to the Preparatory than to the higher education component of the college/university.

This combination of a return of a portion of earned income of in-kind services, and a percentage of the institution's general fundraising is necessary if the Preparatory program is to be of a quality worthy of the college/university which has assumed the obligations and responsibilities of community education through its Preparatory unit.

THE TWO-DIVISIONAL MUSIC SCHOOL: PROSPECTS FOR MUTUAL SUPPORT IN “DEVELOPMENT” ISSUES

FRAN G. ZARUBICK
The Peabody Preparatory

A plethora of books, magazines, seminars, and degree programs are based on the theories and practice of corporate management. The increase in enrollments and subscriptions provide testimony to the desire of managers to improve their performance in the marketplace. Managers of collegiate and pre-collegiate music institutions are also faced with the need to improve their performance in the marketplace. Having the responsibility of regarding and fully developing our available resources, we must consider the totality of the institution as opposed to segmenting its components.

Developing comprehensive college and pre-college divisional plans and subsequently a cohesive institutional plan are the first steps toward defining available resources. This planning process will necessitate the leaders of the collegiate and pre-collegiate divisions being fully acquainted with the programs in each division.

Once the planning process has been completed, the emergent result should be a synthesis of the needs, direction, strengths, and weaknesses of the institution. Having identified areas of common concern, administrators can begin to explore avenues of development that might increase visibility and the base of contributed funds, expand resources, and promote institutional unity.

The following ideas concerning faculty involvement, curricular development, and fundraising are provided as a springboard for further thinking.

FACULTY INVOLVEMENT

Knowledge of Programs

Are many or most of your faculty members familiar with the purpose, range, and scope of the programs and curricula available with college and pre-college divisions? Are the members of the collegiate faculty aware of and familiar with the faculty at the pre-collegiate level and vice-versa?

If your response to both of these questions was affirmative, you are certainly one large step ahead of most of us. Typically, faculty are limited in their knowledge about the division in which they teach. Those who are involved in committee work may have slightly broadened horizons, but, in general, faculty are only acquainted with the faculty in their divisions and with the programs and curriculum that impact them.

A key issue in image building and increasing visibility must begin within the organization. We need to cultivate faculty awareness and work at ways to inform them. Otherwise, we are underutilizing one of our most valuable public relations resources.

Recognizing that most faculty members want to be involved, but that they are busy people who don't want to serve on unproductive or time-consuming committees, we need to create or take advantage of situations in which their institutional education can be fostered. The business of faculty education is an on-going process that can be accomplished in a myriad of ways.

- Faculty Newsletter—An institutional, in-house publication announcing new faculty, new programs (from pre-college and collegiate levels); featuring a monthly faculty profile of a member of each division to breed familiarity.
- Faculty Participation in Board Meetings—From time to time, most boards are interested in hearing from the faculty about particular programs. In arranging these meetings, directors can include a diverse representation and allow faculty to hear about the programs/accomplishments of their colleagues.
- Invitations to Particular Faculty for Events—The directors of each division should extend themselves by sending personal invitations to intra-divisional faculty for appropriate concerts or master classes.

Collegiate Faculty Participation in Pre-College Activities

Include a member of collegiate faculty on searches and curriculum review committees for the pre-college division, in the adjudication panels for pre-college competitions, in a performance with the pre-college orchestra, as a guest for a repertoire class or perhaps as the leader of a special master class. The college faculty will learn more about the prep school, its student body, and its faculty.

Interchange of Students Among Inter-Divisional Faculty

As pre-college divisions develop strong programs and attract and/or retain particularly gifted students, the prep and collegiate faculty can work together to insure that students study with the most appropriate teacher. It is important to keep in mind that the idea of interchange works in two directions. Sometimes noted collegiate faculty receive calls from students in the community who want to study with them because of their reputations. Perhaps this noted faculty member feels that it would be more appropriate for the student to study with someone else before joining his/her studio. If there is a connection to the pre-college faculty and awareness of the teaching skills, the collegiate faculty is in the position to recommend a prep teacher. On the other hand, a prep teacher may find that he/she has a gifted advanced student that might benefit by studying with the collegiate artist faculty. If positive lines of communication exist and

the institution has developed policies and procedures for this type of exchange, then the student can transfer to the artist faculty without some of the guilt associated with changing teachers.

Joint Teaching Positions

The joint faculty appointment fulfills a growing need for the two-division institution. In addition to important curricular advantages there are also budgetary and potential funding implications.

Upon agreement of the two divisional leaders, a search can be based on a shared position. The preliminary planning for such a position should include clearly delineated functions and budgetary commitments for each division. In some cases, the divisions may plan a joint "search." There are a number of faculty who function well and benefit from the dual challenge of teaching pre-college and college students.

JOINT CURRICULAR PROGRAM DEVELOPMENT

Along with the concept of sharing faculty, it is possible to consider joint programs. For example, chamber music and large ensemble programs can be designed to serve college and pre-college students. The primary purpose of creating the joint program should be to establish a course that best meets the needs of the students. In cases where exceptionally talented high school students study at the pre-college level, the only difference between them and the college student may be chronological age. Given the musical and psychological needs of students, perhaps the pooling of resources in the student populations will offer more appropriate avenues of study for both groups of students. As in the formation of all chamber music groups, ability and compatibility are the primary needs to consider.

Recitals and concerts are another prospective area for joint ventures. Pre-college directors might consider inviting college students to perform as guests in a recital. The reverse is also a possibility. Having exceptionally talented pre-college students or ensembles perform on a college level recital can be inspirational to all of the students.

Delving into another possibility, perhaps pre-college ensembles or soloists could be invited to perform just prior to a collegiate symphony concert, thereby exposing audience members to students they might not otherwise hear.

FUNDRAISING ISSUES

Of primary concern to most two-pronged institutions, fundraising strategies must be developed to effectively benefit both constituencies. The scope of joint fundraising should be considered limitless.

More than likely, your institutional plan will reveal many common funding concerns. These needs may range from increasing the endowment to physical plant improvement, to scholarships, and the list continues.

When you have a prospective donor, do you present him or her with a range of potential funding projects? Do you include projects that will mutually benefit both of your divisions? Do you introduce potential donors to representatives from both divisions?

There are numerous possibilities for constructing proposals that request funds for both divisions. For example, a single proposal requesting scholarship monies can include budgeted amounts for the collegiate and pre-collegiate divisions. A proposal to fund faculty performances and/or master classes can provide for participants from both divisions.

Special events present joint fundraising and community involvement possibilities. These may include, but are not limited to, progressive dinner socials, wine-tasting parties or a black-tie ball with chamber music performances by students in both divisions, gala concerts or candlelight concerts featuring collegiate faculty with a brief interlude by gifted pre-college students, an afternoon subscription concert series for seniors featuring faculty from both divisions, etc.

Moving from the realm of fundraising activities to the care and nurturing of actualized givers, donors really appreciate the personal touch. Most of us, as managers of non-profit schools, suffer from insufficient staff to see to some of the other personal contacts beyond the first thank-you letter, printed recognition in programs, the school newspaper article, or the plaques on the doors or buildings.

However, if we have done our job in educating and involving our faculties, we can and should consider them as additional resources. Faculty can be asked to participate in a number of ways to thank donors who have contributed to programs from which they directly benefit. They can take a donor to lunch, write a thank-you letter, organize a group of students to give a special performance, etc.

Students, too, can be involved with the thank-you process. They should be encouraged to write personal notes and issue invitations to attend their performances. The bottom line is that donors want to know that they have made a difference.

Other Questions to Consider

If your institution has established gift clubs and/or provides tickets to performances, do you include both pre-college and college activities? If your institution prints an annual or monthly performance calendar, do you include both divisions' events? If your institution sends out an annual appeal letter, does your pledge card include check-off boxes for both divisions? If your institution sponsors "phonathons," do you make an appeal for both divisions?

In short, secondary goals of fundraising should promote institutional visibility and unity.

The ideas and concepts presented in this paper only begin to scratch the surface of the cooperative ventures that may be possible to develop. The configurations, goals, and resources of every school are different, but it is hoped that some of the issues that have been discussed will prompt some consideration for assessing, reviewing, and perhaps expanding the relationship between the college division and pre-college division in your school.

PREPARATORY PROGRAMS AND THE PUBLIC SCHOOLS

MICHAEL YAFFE
Hartt School of Music

My goal today is to issue a challenge to preparatory programs and the colleges, universities, and conservatories that house them. The challenge is this: promote music study in conjunction with the public schools. This single statement can provide the framework for accomplishing the goals set forth by NASM and other groups in the series of brochures and other publications that have been distributed in the last few years . . . publications like *Arts Education: Beyond Tradition and Advocacy*. Prep programs have a unique position in the context of music education. We serve pre-college students but are housed in college environments. We can utilize the academic and musical strengths of quality collegiate programs to enhance educational opportunities for pre-college students. "Enhance" is the operative word in this discussion. Prep programs can enhance educational experiences, but we should also work hard to strengthen what music training exists in the schools, because public school music programs are the main hope we have for salvaging a musically literate culture in America.

Why? Because, the morals, values, and priorities that develop in our children today are shaped by parents to some extent, by TV to some extent, but more and more by what children learn in school during the regular day. That is the key to why public school is so important. If music in the schools means an occasional guest artist for an assembly, or it means listening to rock records over the loudspeaker before home room, then nothing we do unaffiliated with school will make a broad scale difference on the student population. If, however, we work together with public school music teachers, then we may help to instill a higher priority about music in more children's minds.

Now remember, the stereotyped put-downs that we often heap upon public schools are much overplayed. Not nearly all of the programs are bad. After all, most of the teachers are graduates of the music education programs of our colleges. Even if the programs do not always meet our expectations, there is greater potential to work from within the public school music framework than from outside it. If public school teachers have given in to pop culture completely in their programs, it is because they perceive that this is the only way for the school district to accept music into the schools. We can help to change that perception through teacher training activities and other area-wide coordinated efforts. The prep program can be the focal point.

An important direction for a preparatory division is to complement the public school music programs. The preparatory divisions that exist (or could exist) as

part of collegiate programs in music are the most practical means by which higher education can change the way in which music is taught to youngster.

The first step is the development of goals and objectives for the preparatory division. Traditionally, the prep division has been an extension of the performance or “applied” department of the collegiate programs: prep taught private lessons to pre-college students using some of the same faculty of the collegiate performance program. This is, of course, an important part of the prep program. But, to complement the public schools, it seems obvious that the prep program must also involve the expertise of the music education component of the collegiate program.

Let me give you some examples.

Chances are the music education faculty works on research relevant to school-age kids—for example, early childhood education. This is an area that most public school music programs do not deal with because a) music is not an important part of primary grade school and b) public schools have not entered pre-kindergarten in a large way. But current research by Edwin Gordon and others tells us it is important to the development of musical aptitudes to start children on informal music activities as early as possible—even right from birth with parents involved. A prep school early childhood program should interact with public schools in two ways: 1) area teachers should be aware of what is taught and how it is done, 2) teacher training should ensure that the work begun in “prep” is consistent with the school program.

By the way, early childhood programs in the prep can have an additional payoff—literally. If your program, like most, has fundraising restrictions, an early childhood program is the type of activity that will probably pass through the restrictions because funding sources for early childhood are often not approachable for the college in general.

There are other areas for the music education department connection—for example, musical aptitude tests. They provide good research sources for music education graduate students and a method to identify potentially talented children who should take lessons in the preparatory program. Further, when extremely talented students are identified, the prep program can provide much more intensive instruction than the public schools can to nurture their talent.

Meetings with area school people are especially important to open up the channels of communication. If you are not happy with what you see in the public schools, don’t ignore it—discuss change with the teachers. Sometimes the public school music teacher can really benefit from your support in his or her fight with upper administration. Sometimes a discussion will help the teacher develop a program that will complement the goals of the prep (after all, this cooperation is a two-way street).

In several places, regular meetings between public school music teachers and collegiate colleagues have developed area-wide action plans for strengthening the role of music instruction in a child's life. The prep division can be the central body in organizing these types of activities, since we serve a number of pre-college students and also are housed in a collegiate setting.

Besides the connection with the music education department, there are other relationships between the collegiate and prep program that should be cultivated as ways to promote the study of music. For example, collegiate conductors can conduct exemplary area-wide high school ensembles—regional youth orchestras, choruses, or wind ensembles. The pre-college theory program can be a training ground for graduate theory students with proper supervision from the collegiate faculty. Access to the high-level collegiate performance faculty for the exceptionally talented pre-college student is another benefit of the collegiate connection.

Scholarship programs can also help the promotion of music study. Most prep programs do not have large scholarship pools, but used wisely, they can develop new musicians. The use of scholarship programs to encourage study in some of the less popular instruments can be useful to the public schools and the overall cause. For example, setting aside scholarship funds for private study in viola, bassoon, lower brass will benefit the prep program and the public schools by developing more well-rounded music student populations.

Finally, the thorny subject of artist in the schools. I am cautious about this type of support for the public schools. It has certain short-term benefits, but we need to understand that these types of programs often interfere with rather than support school programs. When a chamber group comes to school for a morning, unless it is made a part of the educational program for music students, it can be disruptive rather than supportive. When prep faculty ensembles go into the schools, I think we need to think seriously about how it is done, for whom it is done, and why it is done. For example, an assembly for all 10th graders by a brass quintet does not promote music study. However, several smaller workshops for 4th graders who must choose an instrument that year may be the best thing a brass quintet does all year to promote music study. It is important that artists placed in the schools have a direct relationship with the program in the school if we want them to have lasting impact.

It is too simplistic to say that we as college and prep divisions should take over where the public school programs leave off. In the long term, it should be our goal to assist the development of quality public school programs and nurture them when they are successful.

The conclusion is simple. Prep programs of university music departments have a great potential to promote the study of music. One important way is through direct, regular, and comprehensive interaction with the public schools.

THE PROMISING POTENTIAL OF PROMOTION

Laurie Barton

Foundation for the Advancement of Education in Music

All of our efforts in music education exist in a very complex environment influenced by politics, education, art, economics, and public values. The conditions that result from the interchanges and relationships among these elements set the context for serious teaching and learning in music. Sometimes this context is very supportive; sometimes it's very tenuous. But there is no doubt that it takes hard work to exert control over our destiny, and we in the music community must become increasingly adept at strategic efforts to influence these conditions. Promotion is one such strategy that we have underutilized in the past. Promotion—specifically the promotion of music study—can help the music community inform and influence the thinking that drives these different issues, especially in the area of public values.

To promote means to contribute to the growth or prosperity of an enterprise and to encourage understanding and support of that enterprise. Greater public awareness and understanding of the importance of music study—its role in education and in our lives—is essential to strengthening the support structure for presentation, creation, and education in music, and to preparing fertile ground for a rich, lively, and substantive musical culture in America. What are we, as members of the music community, doing about promotion? What can be done? Before we address these questions, it might be helpful to step back and take a broad view of our current situation.

On the positive side, we have the results of years of dedicated work. Echoing the strengths enumerated in the briefing paper entitled *K-12 Arts Education in the United States: Present Context, Future Needs*, these include: 1) the devotion of individual teachers to providing musical skills and knowledge; 2) the existence of a framework of delivery of music education in colleges, universities, preparatory schools, community schools for the arts, public schools, private studios, and many other settings; 3) a strong tradition of music education in many American communities; 4) a basically sound system of teacher preparation in higher education; 5) a vigorous and supportive industry related to and interested in music education.

On the not-so-positive side, we live in a time when students are conditioned to expect immediate gratification by the mass media and popular culture, when the easy availability of music is taken for granted, and when music is overly associated with entertainment. It is not too surprising that we have difficulty in justifying the inclusion of music study in basic education. In the minds of many people, music is not considered a serious educational endeavor.

Over the last twenty years, this perception has had and continues to have repercussions in the music community and on the musical life of America. We find that enrollments of music students in higher education have declined; professional orchestras fold because of lack of funding; public school music programs are cut; sales in certain sectors of the music industry have decreased; and music publishers continue to worry about their ability to survive.

The irony is that most parents will affirm that they want their children to study music and the arts. However, when it comes to ranking music in importance to other subjects, music somehow ends up as “low man on the totem pole.” The reasons for this are myriad. I’m sure we have all encountered some of the following ideas about music study. These include, but are certainly not limited to: music study is only for the talented; music as a subject lacks structure, rigor, or content—partly because music is often taught as an activity rather than a subject; music study is designed to develop “performers” rather than individual capacity to understand and participate in music; music study is too expensive or music lessons are too inconvenient; or music study is elitist and only for the well-educated. Add to this the high value and visibility accorded to the performance of music—with the marching band and the child prodigy as the most prominent manifestations of this “syndrome.” There is insufficient public understanding of the everyday process of learning musical skills and knowledge, and of the idea that personal access to music comes with intellectual and physical application.

Clearly, there is a need to re-orient the public value system to principles that are supportive of serious music education and of high aspirations for student achievement in music. What can be done to improve the image of music study? How can we overcome the lack of understanding? On the whole, we pay close attention to keeping the public informed about what we’re offering in the way of events, programs, services, and teachers. While these are important, the picture this presents to the public is incomplete. We must broaden the scope of our messages to the public and encourage them to also become aware of the ideas that we believe are the real reasons for studying music. Because ultimately, if people don’t “buy into” and feel some “ownership” of these ideas, then all of our concerns for teaching the skills and knowledge of music rest on a very shaky foundation.

It’s time to extend the conversation about the value of music study beyond our own circle to the general public and the policymakers responsible for educational and cultural decisions. After all, unless the people we’re trying to reach had some type of musical education themselves, they are not likely to figure it out for themselves. It’s up to us to communicate persuasively the ideas and concepts that we’d like the public to value and understand about music study: that music study belongs in a strong general education, and that it develops and enriches human potential.

Promotional and advertising campaigns bombard us with hundreds of messages on a daily basis. How can we compete with corporations that spend fortunes in developing sophisticated advertising? In the past, the music community tried to deal with promotion on a "to each his own" basis. In a long-standing tendency to go our separate ways, we have organized ourselves into hundreds of large and small associations, each pursuing our limited purposes and agendas. In such isolated circumstances, it is easy to become blind to how dependent we are on one another and to lose sight of our single all-important purpose: to have more people become engaged in and competent in music.

From time to time, one organization or another among us has allocated some small budget and resources to promote the cause of music or music education to the American public. The results of these isolated efforts have not been satisfactory. At best, our messages reached a limited number of people for a short period of time; at worst, different messages from different groups sent confusing and often conflicting messages to our target audiences.

Agreeing to promulgate a set of ideas—a common message—is the key to being effective. Widespread and repeated use of focused messages such as those contained in the promotional materials of the Foundation for the Advancement of Education in Music will help to build the respect and understanding that music education deserves. Everyone is familiar with phrases such as "AT&T: the right choice" or "Coke is it." If the principle of repetition works so well for major corporations, there is no reason it shouldn't work for us, too.

It has been said that advertising always follows, it never leads. But perhaps the promotional directions of the music community can prove one of the exceptions to this "rule." We must resist the temptation to sell the expedient and persist in sending messages that enhance the dignity and integrity of music as a discipline. If the message is based on substance rather than superficiality, if it is based on ideas rather than appeals to the id, then advertising as an educational force can challenge old ideas, provoke new thinking, and create awareness where before there was ignorance or apathy. The success of institutional advertising, undertaken by advertisers who explain, defend, or attack good and evil aspects of our life and times is proof that advertising can elucidate and explain issues. Witness the presentations of the International Paper Company on the value of reading, and Mobil's use of the op-ed pages in newspapers.

While separately organizations and individuals in the music community may not have found the numbers, strength, or funds to equal major advertising efforts, together we can achieve much. Combining the resources of organizations and individuals who are concerned with the future of education in music yields the human, organizational, and financial power to change public values and attitudes toward music study. With coordinated and persistent effort, the music community can positively influence people's thinking about education in music. In the process of defending and advocating the importance of balanced, comprehensive,

and sequential music study, our total participation in shaping culture becomes more effective and comprehensive.

We must identify ways to articulate our case in forums where it will be heard by people making decisions about education. The site at which this can best happen is at the local level. Because basic decisions about K-12 education are made by local citizens, it is to the parent, the school administrator, the school board member, and other community leaders that we must address our most convincing arguments.

This is why individual effort is vital to the success of a promotional enterprise. If each of us personally takes up the call to promote music study in our own community, the aggregate of similar efforts throughout the nation will leverage results equal to those achieved by the costly advertising campaigns of major corporations. This applies the concept of *synergism*, in which joint action by separate parties yields a total effect that is greater than the sum of their efforts when acting independently.

Mutual support and reinforcement may be sought from other sectors of the local music community. The music executives and faculty of the collegiate unit, public school music teachers, private teachers, music retailers, members of the local symphony orchestra, and arts administrators may be willing to work with you in spreading the message. Invite their cooperation and explore ways you can promote music study together throughout the community.

Preparatory schools, situated as they are between the higher education community and the community at large are ideally positioned for this and can function as a centerpiece of coordinated promotional activity among diverse music constituencies. Working together also presents a powerful image of consistency and unity to those we seek to persuade and influence.

It is clear that we are in a unique period of opportunity when the public antennae, as it were, are likely to be more receptive and attuned to hearing our messages. What is especially gratifying is that many of our ideas about the importance of music study—such as the ideas of disciplined work for students and the importance of learning content as well as technique—are consonant with these movements.

The education reform debate continues, and there is conjecture that education will be an important issue in the upcoming presidential campaign. Last year, the National Endowment for the Arts changed its policies and instituted new programs in support of curriculum-based arts education. The National Endowment for the Humanities has generated increased attention to the humanities in public schools through its recently released report and through its self-funded survey of what our seventeen-year-olds know about history and literature. The NEA will shortly release a report on arts education in the public schools.

Howard Gardner's research on human intelligence suggests that there are several "relatively autonomous" realms of intelligence. Musical intelligence is included with six other areas of intellectual competence. Gardner's work is receiving national media attention.

Another signal indicating that ears are open is the attention paid to books like Hirsch's *Cultural Literacy* and Bloom's *The Closing of the American Mind*. The fact that these books have been on the best seller lists for weeks strongly suggests revived interest in the status and quality of culture and civilization. There is growing realization of what happens when we lose interest in our cultural and intellectual heritage, as well as concern about the intellectual narrowness that occurs when students are not provided access to their civilization.

To the extent that we can overcome the notion that music is only entertainment, to the extent that we can reinforce the idea that music training is part of a disciplined effort of the mind and will, and to the degree that we can connect the study of music to the defense and development of civilization, we can achieve our vision of opportunities for high-quality music study for every student.

We are a small community, and changing public values won't be easy. But we can always take comfort from the lesson of David and Goliath. In any event, the art of music, the nation's cultural life, and the children of America are worthy of our best effort.

TEACHER EDUCATION

ATTRACTING STUDENTS

C.B. WILSON

West Virginia University

Attracting students to many of our institutions and to many of our music programs has taken on new dimensions in recent years, due to demographics and other factors unique to the 1970s and 1980s. It is a matter which many of our older faculty members view as distasteful; after all, one shouldn't have to "recruit." This activity, or at least the term, is often offensive, may be mysterious, and sometimes smacks of commercialism, indeed suggestive of a practice somewhat unethical and certainly unnecessary in the hallowed reaches of the academy.

Nevertheless, it is clear to most current music executives that "attracting students" (a much more satisfactory term than "recruiting") is as essential to one's program as convincing one's academic vice president of one's budgetary needs.

Quite beyond the necessity of attracting students in the contexts noted above, there is a more specific issue on which attention must be focused: the need to attract outstanding candidates to the profession of music teaching, if the long-term cultural needs of our society are to be met. As noted in the prospectus for this session, "to many aspiring musicians, the artistic, intellectual, and social image of music teaching as a career is less than positive; further, there is general concern that careers with few financial rewards attract less than the most gifted students."

The latest publication of the Working Group on the Arts in Higher Education, called "Teacher Education in the Arts Disciplines," draws attention to the importance of identifying, preparing, and supporting outstanding teachers in all of the arts. This is indeed vital if the arts in general and music in particular are to appropriately flourish in our culturally multifaceted society. It certainly provides us with some significant challenges.

The principal purpose of this presentation is to direct attention to issues surrounding the attraction of students, especially to teacher training programs. Before identifying a number of such issues, I want first to review the matter in a general context and comment on some standard approaches to recruiting.

We all know that we must attract students to our own programs in order for them to function properly. In the larger music units which perceive themselves as "comprehensive," that is, units which offer a full range of undergraduate and graduate degree programs, with appropriate performing ensembles and instructional services, a certain critical mass of students is essential. Those responsible for such programs also know that the issue transcends simple numbers; one must attract not only musicians, but a reasonable number of musicians who are oboists, violists, and tenors, as well. Smaller music units likewise aspire to the possibility of balanced and fully populated performance groups, but more often are faced with another basic problem: how to attract enough students to offset convincingly the relatively high cost of individualized music instruction with appropriate credit-hour generation.

What can we do to achieve the enrollment required for a successful program in music? This is obviously important, for it establishes the context in which teacher training programs exist.

Two key factors in the attraction of students are credibility and the visibility of the program. Equally important is the efficient use of resources, including those of personnel as well as those of a monetary nature.

Credibility of the program, of course, is essential. Students must want to attend, and their teachers and parents must want to send them. In other words, the music unit in higher education must have products that potential consumers seek. Curriculum, teaching personnel, performing ensembles, placement of graduates, and counseling all must be perceived as of high quality, each in their own way sufficiently attractive to encourage students to apply for admission and to accept an offer if made. Another facet of credibility should be demonstrated in the admissions process itself; the standards for admission must be appropriate, and indeed selective.

Visibility of the program is an equally important part of the attraction process. A program of quality is of little value if the potential customers are unaware of it. There are, of course, a number of dimensions to the visibility issue. However it is addressed, I would suggest that a successful program for visibility goes beyond massive media saturation. Advertising, attractive brochures, and coverage in the print and broadcast media are important, and all are appropriate; but there is no more effective way to convince a student, a parent, or a teacher of the sensitivity of your faculty, of the quality of your performing groups, of the adequacy of your facilities than direct personal contact or exposure.

As effectively as the issues of credibility and visibility can be conceptualized, both are dependent upon resources. In practical terms, most of us have fewer dollars and fewer people available for these matters than we would like and it is therefore an important challenge to use the resources available to us as efficiently as possible. Is a full-page ad in every issue of a national journal

necessary, or would a floating half-page in every other issue be acceptably effective? Although it is appropriate to identify faculty in our literature, how important is it to list all faculty in a national ad? To what extent is national advertising really necessary at an institution that clearly serves a regional or even a primarily local clientele? Another matter which requires resources is one's outreach program. How do we most efficiently put our faculty and students in touch with our public, indeed with our consumers? Sending faculty and student groups into the schools, into the state, into your market area, can be very expensive. Are there more effective uses of resources for these purposes?

Attracting students to a college or university music program because of its quality is an ideal for which we all should strive. It is a high-minded ideal. Providing visibility for a quality program in an honest, forthright manner should be a relatively simple matter when one has the necessary resources. The result, one would think, would be that the best students will be attracted to the best programs. Appropriate market forces would be at work. There is another factor, however, which, if improperly used, can defeat one's efforts to attract students for the right reasons. This factor is the talent-based scholarship. Such scholarships can be used to assist very talented students who wish to attend a particular institution, indeed in many cases assisting those students who could not otherwise afford to attend, and especially to attend those institutions with very high student budgets. No talented student should be denied an opportunity to attend a quality program simply for lack of family income. Such a scholarship program also holds the potential for abuse, however, especially in cases where students make decisions based on the perceived monetary value of an award, rather than on factors such as excellence of instruction, opportunity to perform regularly, and other such matters which support and are factors in the quality of one's education. I suspect that scholarships, which we all use when possible, can often cause our respective units to focus more strongly on the term "recruiting," than on the term "attracting students."

Recognizing that many of the specifics to which attention can be drawn regarding program credibility, visibility, and the use of resources, including scholarship assistance, will be determined by local conditions on your individual campus, let us turn to some issues that can be characterized as concerns, perhaps ethical concerns, in the quest for students, particularly those outstanding candidates whom we wish to attract to teaching in the arts. Some of these issues are suggested in the Working Group document on teacher education to which allusion has been made. First, let me call attention to two potentially conflicting concepts.

If NASM, as a participating member of the Working Group on the Arts in Higher Education, is going to address seriously the issue of attracting outstanding students to the profession of arts education, then the association must convince us, its institutional representatives, that we must reconcile the discipline's, that

is, music's self-interest with the interests of the other members of the Working Group. The Working Group document states that the purpose of arts instruction "is to enable students to deal with at least one art form as a body of knowledge and skills, a record of transcendent achievement, and a mode of thought." This is a challenging concept. To give full support to it suggests that visual art, theatre, or dance are viable alternatives to music at public school levels. To take that idea to one logical conclusion, these other disciplines would have to be in general more fully supported both in pre-college environments and on the college campuses themselves than at present, in order to compete with music, because music and music education are usually so firmly established. With resources in many school districts and on most campuses in high demand and shorter supply, this is certainly a matter which must be more fully discussed if the Association and its members are to be able to support the Working Group document on this point with enthusiasm.

If NASM, as an association, is to address seriously the issue of attracting outstanding students to the profession of music education, we, as the institutional representatives, must just as seriously confront the problem of how to reconcile our individual institutional self-interests with the interests of the Association. If, as stated in the Working Group document, it is indeed "a lack of intellectual, artistic, and professional satisfaction that lowers interest and causes other careers to be chosen" than arts education, does it not follow that our own music teacher education programs should focus increasingly on more musically intellectual and artistic matters, rather than stressing the development of performance skills so much? Does it not follow that we should also strive to move in the direction of a more truly liberal education in order to develop intellectually proficient teachers and musicians?

To take this idea to one logical conclusion suggests perhaps that potential music teachers should attend those "comprehensive" music units which have the full range of curricular and performance opportunities as well as programs in liberal studies. Do we have too many institutions in which professional musical education and teacher training are attempted with inadequate resources, inadequate course offerings, and inadequate personnel?

Beyond these two conceptual conflicts, there are other more practical problems which we must address if we are to attract the best students to our programs and subsequently turn them toward the profession of music education at the pre-college level.

The reasonable balance that should exist between performance experience and intellectual stimulation may be impossible to achieve, and often tilts too much toward performance, at many institutions and at all educational levels. High school students often are attracted to music at the post-secondary level because of their prior success as performers and of the opportunity to continue as such. Performance is glamorous. In its best context, it is essential to the

training of music teachers. We are, however, also constantly confronted with stereotypes. "Well, this student isn't advanced enough to be a performance major, but he's good enough to be in music education," implying that old saw, "Those who can, do . . ." Or, for example, "I want to be like my studio teacher, and have a career in a college environment," implying that the only teaching worth pursuing is in higher education, not in the public schools. Music education is still the one curriculum which, at least at our institution, virtually guarantees employment; unfortunately, for many, it remains the least attractive.

Another issue, which may indeed prove to be more fundamental, is whether we are attempting to attract students to curricula that will be germane to the practices of the next century. A member of the class of 1988, if he or she chooses a career as a high school music teacher and continues in that career until retirement, will be active at least until the year 2030. Are we teaching the right subjects for the future? Are we teaching the right technology? Indeed, are we spending time trying to attract students for the profession who presently perform on instruments that may become obsolete, or a best, historic? Do college students need to study, for example, the clarinet? (Please insert the instrument of your choice.) Will music written for clarinet in the 19th or 20th century be performed on the clarinet in the 21st? Therefore, do potential music teachers need to know how to teach the clarinet? Do composers and arrangers need to understand the clarinet? Should public school children study the clarinet? These questions can open up a discussion of a very different nature.

So, the problem is multifaceted. To address the problem we must not only find ways to attract students to our institutions, and to our teacher-training programs; when we do (or if we can) we must find ways to provide them with a first-class musical, artistic, and intellectual education; we must again consider reform of curricula, not only at the post-secondary level, but for elementary and secondary students as well. We must do more at these levels than teach just performance. And, as a profession, as an association, we might consider the notion that professional music programs (including those for teacher training) should be located primarily on campuses which have the appropriate resources, while perhaps many institutions might focus their attention on the college-level education of the general student, in order to create a better long-term public environment, a better public attitude toward the arts and a positive artistic, intellectual, and social image of music teaching so that a new generation of teachers can bring the goals of the Working Group to reality.

PROFILES AND RECOMMENDATIONS

DAVID G. WOODS
University of Arizona

It is a privilege to be a part of the NASM examination of teacher education during this annual meeting and to have the opportunity of sharing some ideas and possibilities regarding the development and maintenance of a corps of outstanding music education students in our undergraduate programs. It has been four years since *A NATION AT RISK*, with its list of dissatisfactions with education in the United States, plunged us into a major education reform movement. Over thirty major reform reports have appeared since that time contributing to the fact that education in the public schools and colleges in this country falls short of providing students with what has become known as "Excellence in Education."

This reform movement in the United States has caused the Music Educators National Conference, the College Music Society, the National Association of Schools of Music, and other associations to evaluate carefully the standards of teacher education and training in music and to make specific recommendations regarding the upgrading, revitalization, and modification of current programs in musicianship training and music education in higher learning.

As a profession, we are concerned about the quality of music teaching in our public and private schools. We are concerned about the type of teacher training programs that exist in our undergraduate curricula, and we are concerned about how to attract and retain the very best musicians and potential teachers in our music education programs.

The reform movement and the many reports that have emerged during this time of critical assessment of our schools and colleges have caused us to take a closer look at music teaching and music teachers. I would like to share some of the results of the reform movement in teacher education in music. These include the identification of the attractive and non-attractive aspects of becoming a teacher of music today; a profile of the entering undergraduate music education student; a profile of a quality music teacher; an assessment of the teaching environment in our public and private schools; and a possible plan for the recruitment and retention of undergraduate music education majors.

Before we can develop a model for the recruitment of students into the profession of music education, we need to identify the specific influences that attract or detract students from the field. Salaries can be identified as one of the great problems to be solved before more outstanding individuals can be attracted to careers in music education. Salaries in music education continue to average about \$15,000 to start in this country, while similarly educated persons earn from \$5000 to \$12,000 more as beginning pay.

In *Beyond the Commission Reports/The Coming Crisis in Teaching*, a Rand Corporation report released in July, 1984, Linda Darling-Hammond recommends a salary range of \$20,000 to \$50,000 to address the severe and general shortage of teachers that Rand researchers predict for the near future. The issue of salary is critical. Yet, I do not believe that if we solved the salary issue tomorrow, this action alone would solve the problem of attracting and retaining students into our music education programs in higher education.

In September, 1987, the Working Group on the Arts in Higher Education published the document, *Teacher Education in the Arts Disciplines*. The report states, “. . . that while financial problems remain important, it is a real or projected lack of intellectual, artistic, and professional satisfaction that lowers interest in arts education and causes other careers to be chosen.”¹

Certainly there has been a decline in the quality of the working environment for music teachers in the schools today. Heavy teaching loads, assignments in supervision of non-musical activities in the school, and the lack of space and equipment in some schools also contribute to the unattractiveness of music education as a profession. In addition, there is a perception among college students today that both teacher education and teaching are low-status enterprises. The lack of discipline in some classrooms today in the public schools also contributes to the negative factors in recruiting students into music education. It is my opinion that, unless we can deal effectively with the problem of discipline in our schools, our chances of attracting high-quality teachers will continue to be jeopardized.

While salaries, teaching environments, discipline problems, and the lack of artistic satisfaction contribute to the unattractiveness of entering music education as a profession, there are positive factors to be considered. The field of music education allows individuals to use musical skills functionally in almost every teaching/learning situation. The field of music education allows individual satisfaction during the growing process as students acquire skills and knowledge that lead them to higher levels of aesthetic accomplishment and appreciation. The field of music education also allows for individual creativity and exploration. It allows opportunities for musical performance and accomplishment. A nine or ten month contract for individual teachers allows the opportunity for personal growth and development outside the confines of the teaching environment. With reform in progress, it is hoped that teaching conditions will improve and that music teachers will have the artistic satisfaction and the intellectual stimulation needed for personal growth and development.

With these attractive and unattractive factors influencing the field of music education today, who enters an undergraduate music education program? What is the profile of the undergraduate music education major? In general terms, the entering music education student possesses the following characteristics:

1. The student usually has had a successful high school music experience as a performer in band, orchestra, and/or choir.
2. The student many times has had experience in popular groups in the local community and frequently plays a variety of electronic instruments.
3. The student has had little background or experience in musical theory or musical history.
4. The student has a preconceived understanding of the music teaching profession based on observations of his or her high school music teacher and music program.
5. The student has had little exposure to the training or teaching of children in music.
6. The student loves performance but is afraid that performance success is beyond his or her reach. Music education, therefore, has become a second choice or an alternative career track.

From these general characteristics, a music education program must produce a sensitive, knowledgeable, and effective teacher dedicated to the excellence of education in just four or five years. The challenge is a great one, particularly in light of the characteristics of an outstanding music teacher that have been identified by the commissions of the various groups and associations mentioned earlier.

These reports are in agreement in establishing the following model of an effective music teacher:

1. An effective music teacher has confidence in his or her knowledge of the subject matter and in the process of teaching the subject matter.
2. An effective teacher has the ability to interest students.
3. An effective music teacher has good diagnostic skills in music.
4. An effective music teacher has highly developed musicianship skills.
5. An effective music teacher has an understanding of the theory of learning music.
6. An effective music teacher is creative and is able to solve educational and musical problems in a variety of ways.
7. An effective music teacher is able to improvise quickly on a variety of instruments.
8. An effective music teacher is able to use his or her musical skills functionally.
9. An effective music teacher is able to analyze student progress and plan ahead for future progress in musical learning.

This effective music teacher today instructs in an educational environment which has a plethora of methods, approaches, and philosophies all purporting to help lead masses of students to musical understanding and literacy. Yet many of these teaching environments in music lack a curricular

sequence and unity. The elementary teacher in music often has little connection or coordination with what occurs at the middle school or high school levels. The high school choral director often has little interest in what is being taught in elementary general music programs or in the instrumental programs. There is little curricular continuity to help lead the student to a totality of musical understanding. Unfortunately, music programs in many schools and school districts emerge as fragmented and disjointed. They contain isolated experiences in beginning band, high school choir, junior high general music, and high school orchestra without conceptual cohesion. Students often graduate from our schools with fragmented experiences in music and with fragmented knowledge about music. As Ralph Tyler, former Professor of Education at the University of Chicago, has stated, "No single learning experience has a very profound effect on the learner."²

If learning is to be lasting and meaningful, it must be cumulative over time. Music experiences that are presented by our "model music educator" must have conceptual connections that will provide information and knowledge about music for the present musical encounter as well as future musical encounters. Benjamin Bloom, in his book *All Our Children Learning*, has stated that "one of the conclusions based on the longitudinal research on education achievement is that there must be an increasing concern for a picture of educational development over time."³

Our model teachers today therefore face a fragmented curricular structure. They must create a learning structure that has conceptual as well as skill connections in music over a span of instructional time. Elementary programs must indeed have skill and concept connection with middle and high school programs. There must be a sequence of learning in music.

How can undergraduate music education programs attract the most outstanding students into the field of music education with the problems and challenges that have been outlined?

What are some ideas and solutions to recruitment in music education?

1. We need to identify and track as early as possible the most talented high school musicians.
2. We need to have them observe a variety of music teaching/learning situations while they are still in high school.
3. We need to encourage high school and elementary music teachers to develop internship programs for potential music education students who are in high school.
4. We need to enlist the support of state music associations, such as MENC, Orff, and Kodály groups to help recruit the best high school musicians to our field.
5. We need to apply as much pressure and influence as possible in initiating reform in salary structures, teaching conditions, and overall curriculum designs.

6. We must enter the public and private school arenas as colleagues and friends willing to cooperate in the upgrading of instructional programs in music, not as critics or evaluators.
7. We must develop recruitment programs that focus on the new possibilities in our field and the new image of the music teacher as a specialist in aesthetic growth within the school environment as well as within the community. Art must be seen as a totality of experience, not as fragmented pieces.
8. We must provide new and innovative programs of technology and music in our undergraduate curriculum in order to attract those students interested and involved in the state-of-the-art musical production through electronic and computerized systems.
9. We must be vigorous in our efforts to reform school music programs so that teachers will be able to find artistic, academic, and intellectual satisfaction in them.
10. We must offer attractive programs of teacher training that will appeal to the young musician and will inspire him or her to develop musicianship and pedagogical skills to the fullest.

Once we have attracted the very best students in our programs we need to retain them through constant counseling and evaluation and through positive experiences in musical achievement and in teaching.

I would like to suggest today the following possibilities aimed at the retention as well as the recruitment of outstanding students in undergraduate music education programs:

1. It is my professional opinion that we need to strip the chains of method course sequences from our music education curricula and create a new teacher training format that connects theory with application and methodology with total curriculum development.
2. As a part of this reform, we need to establish innovative laboratory and teaching experiences that are outgrowths of instructional programs in educational philosophy, methodology, and research. These experiences could include:
 - Early Childhood music experience laboratories which emphasize the importance of musical aptitude development from ages three to five.
University students in all areas (instrumental and choral) should be exposed to the processes and systems involved in early musical development.
 - Opera Laboratory Programs connected directly with opera theater activities. The music education students would be instrumental in connecting children with opera through experience and observation.
 - Childrens' Choir programs which focus on vocal training and musical enjoyment.

—The amalgamation of Preparatory Programs in music with the music education activities through observation, internship programs, and mini research projects.

These labs would give musical learning with children a central place in the music education curriculum.

3. Retention will occur only if we have effective counseling. I suggest that we institute music education advisory reviews on a regular basis for our undergraduate music education majors. These reviews should be advisory in nature and not designed to give a critical evaluation of the students' progress. At the University of Arizona, we have established the Music Education Advisory Review (MEAR). It is given at the end of the fourth semester by all members of the music education faculty. Students meet individually with the music education faculty and review grades, applied performance accomplishments, piano proficiency, and early progress in music education courses. Career goals are outlined to the faculty by the students. Specific suggestions are given to each student to help the student grow and develop as a music educator. These recommendations are then carefully monitored by the music education faculty with each student.
4. Recruitment and retention of music education students becomes easier if there are programs offered that show that the university is dedicated to making a lasting commitment to the development of each student. I suggest strongly that universities create first-year teacher programs and send faculty members out into the field to help and assist the first-year teacher. This has been done with success at The Eastman School. We have been doing this at the University of Arizona during the past three years.

Also, a strong inservice program on campus for teachers of music and others in the community should be developed. Again, the University of Arizona School of Music has initiated a series of five or six inservice programs each year for the teachers of Arizona. These are free and are taught as a service by the music education faculty members. Topics have been: early childhood music, multi-cultural general music programs, tests and measurements, learning theory, choral and instrumental conducting, music reading sessions, marching band sessions, and curriculum workshops.

5. Critical to attracting and retaining students is the development of an excellent music education faculty. Certainly a music education faculty should include a researcher, a generalist, and a methodologist, if possible. A number of universities are hiring methodologists in Orff, Kodály, or Dalcroze to provide specific training to undergraduate students.
6. It is my opinion that the entire music faculty should be involved in teacher preparation, not just the music education faculty. Historians,

theorists, musicologists, conductors, and applied teachers should assist the music education student in integrating all of the parts of his or her undergraduate work into a holistic teaching structure.

7. In every level of the music education program, there needs to be a focus on curriculum development. Students need to know how to organize experiences into a meaningful structure so that learning will occur and that skills and understanding will develop through an established arrangement of experiences and activities in music and music education.

We must not be afraid to change our courses and our requirements. We must take risks and try new approaches to teacher training. We must strive for improvement and we must be dedicated to involving potential music teachers with children and music at the earliest possible time.

This is the time of reform. It is the time of examination and review of every facet of our teacher education programs and our music programs in the private and public schools. In summary, the field of Music Education appears to be unattractive because of low salaries and substandard conditions.

Students enter our music education programs with little background or experience. However, music teachers are expected to be musically outstanding and to have good diagnostic and improvisational skills. The curriculum in many schools is fragmented and conceptually disjointed. Teachers must have the curricular skills necessary to make important skill and concept connections at all levels of instruction and in a variety of instructional areas. New recruitment processes need to be employed for attracting the best students to the field of music education. New activities and courses also need to be developed to retain students in the program. Lab programs need to be initiated, counseling needs to occur on a regular basis, services for the first-year teachers must also be employed, music education faculties with a variety of skills and abilities must be assembled, and the entire music faculty must be involved in the training of future music educators.

As stated in *Teacher Education in the Arts Disciplines*, "The arts shape values and values shape the nation. Teachers are the key. Identifying, preparing, and supporting outstanding teachers of the arts is a priority that needs increased recognition and support. Everyone has a responsibility. It is time to move ahead together."⁴

ENDNOTES

¹*Teacher Education in the Arts Disciplines*. Reston, Virginia: Working Group on the Arts in Higher Education, 1987.

²Ralph Tyler. *Basic Principles of Curriculum and Instruction*. Chicago: The University of Chicago Press, 1969, page 83.

³Benjamin S. Bloom. *All Our Children Learning*. New York: McGraw-Hill, 1981, page 109.

⁴*Teacher Education in the Arts Disciplines*. Reston, Virginia: Working Group on the Arts in Higher Education, 1987.

CURRICULUM LENGTH AND SEQUENCE

PETER WEBSTER

Case Western Reserve University

I would like to thank NASM for this invitation to address the question of curriculum length and sequence in teacher education programs. There is little doubt that change in teacher education is inevitable. As our society changes, so should our approach to teacher education. Much of the recent writing about change that comes from both within and outside the teacher education profession calls for rather drastic measures, including the abandonment of undergraduate teacher education and the adoption of five-year programs based on an undergraduate degree in liberal arts study followed by a fifth year devoted to teacher training.

In these short remarks, it will be argued that we must look more closely at the effectiveness of current programs before we make major changes in curriculum length. Three observations on the current reform movement will be made, followed by some comment on just what teacher education in music should be attempting to do.

OBSERVATIONS ON CURRENT REFORM RHETORIC

1. Upon what basis is the length of teacher education programs being altered? Is change really necessary?

In this first point, I would call into question the reasons for such proposed changes. By adding a fifth year are we really expecting to add greatly to the quality of teachers? The quantity? Are the reasons for change rooted in a clear sense of what is wrong with education?

Educational reform documents in recent years have cited many problems in education: low test scores of students, poor teacher attitude, lack of respect for teachers, bright students not choosing teaching as a profession, too much "professional education" work, and the like. Is the addition of more course work or the addition of a fifth year of "concentrated" teaching study for a liberal arts major a real answer to the problem? Certainly there is little research data that supports the concept of additional time as meaningful.

Perhaps one answer for the problems in education lies not as much with the preparation of teachers as with the society in which teachers attempt to practice their profession. An important section of the Statement of the Working Groups on the Arts in Higher Education states:

Many recommendations for improvement call for structural changes. However, no one really knows how well our present arts education structure could work, because it has never operated in context with appropriate values and support.¹

It is well worth considering the possibility that teachers may be reasonably well trained under current conditions, but parents, community and the society at large might not be allowing our educators really to perform their jobs. Why is it that we always need to blame the education system that trains teachers first, before looking at the other host of variables that may be the cause of the problem. Teacher education programs certainly are not faultless (see below) and change is always a welcomed entity in education—but the solution may not reside in massive changes in scope and sequence.

2. Why less “Professional Education”?

Many reports call for a lessening of educational methodology and an increase in the subject matter. Perhaps this is the wrong view. Perhaps we need a bit less attention on subject matter and *more* on how children learn and develop. What is suggested here is that we tend to berate the foundations of education class and the educational psychology class, probably because the instructors fail to encourage the transfer of information to the area of specialization—a failure to make the extremely important content of these courses come alive for future teachers. Is that a reason for not including such classes in the curriculum of future teachers? Certainly not. We need to work on connections between these courses and our own content area in music.

I often think that music professors show enormous arrogance when they suggest that education professors should have less to do with music education majors. Of course there are legitimate concerns about certain practices such as total domination of student teaching and the like. However, there can be great value in close working relationships between professional education courses and music education course work. This is especially true if both professional areas are aware of the other’s needs.

For instance, consider the importance of concepts connected with cognitive theory: Piagetian developmental theory, models of memory, theories of creative thinking, and paradigms related to brain function. Much of this information is intimately tied to learning and particularly learning in music!

The music education profession is just now beginning to develop a body of research and theory that works in tandem with this information to present a wonderful mosaic of data and practice. Future teachers need this information desperately. *In fact, it might be argued that the real problem in teacher education in music is that students graduate without a clear sense of theory upon which to make important educational decisions. They in fact do not have the appropriate tools to reason through issues and even to read the literature in their chosen field!*

Will less attention to professional education really serve as well in teacher education redesign? Certainly I do not want to argue for less musicianship, but let us not forget the special qualities that make music educators the special people that they are!

3. *Is a fifth year of just music teacher training really feasible?*

The idea of making music teachers in one year of additional training has been debated in many quarters. This is especially difficult in the arts because of the need to build knowledge, skills, attitudes, and values over long periods of time. Do we expect doctors to work successfully with patients by adding all of their clinical work at the very end of their intensive training? Would a surgeon be expected to learn all his techniques at one time?

Teaching skills (as a whole) are not automatic. Showmanship might be natural for some, but good solid teaching is a developed set of highly refined skills that take time to develop. Teachers need to be responsible for learning. They need to be sure that the concepts presented are absorbed by children. This requires the ability to test for learning, re-teach the material if not absorbed and be able to alter future teaching to make the process better. This takes time to learn—it takes patience and the ability to swallow ego. Future teachers need an extensive number of clinical and field-based experiences over long periods of time to really grow as effective educators.

WHAT ARE WE REALLY TRYING TO ACCOMPLISH?

Of course, we should not completely ignore the question of teacher education reform in music education. There is much to be gained from continual study of current practices. Some of the current ills in music education which reach us through research (e.g. teacher “burnout,” poor support from administrators/parents because of lack of understanding about arts education, low morale in the first year) can be addressed by *better* preparation programs, not necessarily *longer* ones. Consider the five points which follow. They represent improvements that may be accomplished within four years.

- **Research/Evaluation/Theory**

There are three sources of truth in any profession: *Hunch*, *Authority*, and *Data*. Our goal as teacher education professors is to educate our teachers about the blend between these three sources. Young teachers need to understand that it might be a mistake to teach “just like their old band director did” without regard for new methods and techniques and without regard to research data on teacher effectiveness. We need to teach teachers about theory and how it forms a base for strategies in day-to-day decision making. We need to teach teachers how to evaluate student behaviors so

that they can determine just how effective they have been.

- Technology

Computer systems, electronic musical instruments (samplers, synthesizers, drum machines), laser video and audio disks, special education software, and schemes to connect these things together are an important fact of musical life in the late 1980s. There is no reason to suspect that this will stop being so in coming years. Our future teachers not only need to know about technology, they must have active experiences with it and understand the many strengths and weaknesses of these innovations. It is often assumed that such technology is cold, uninviting and very far removed from music as art. It certainly can be in the hands of someone who treats the technology this way. However, in the hands of an artist or a well informed teacher, the technology can be a real aid in the production and sensitive teaching of music.

- Sociology of Arts Support

We need to do a better job of educating about the support systems (or lack thereof) for arts education. Successful arts education (indeed all education) results when there are consistent reinforcement patterns in and *outside* of school. Parental involvement in the education process must be encouraged and teachers have a duty to not only educate children but also to educate parents. Public relations with the community at large is often overlooked in teacher education curricula. It is important to each future educator that successful programs are built on foundations of community support for the arts and arts education.

- Creative Thinking

It is relatively easy to teach music from a technical base. It is quite common for teacher education students in music to enter the classroom or rehearsal hall armed with the belief that they have accomplished their goals by teaching facts about music theory, music history, or performance technique. Such teaching is important, but is only half the story. One fundamental property of music as art is the way the creative thinking process operates *together with* technical information. We tend to do a good job at equipping teachers with a wealth of facts but do a miserable job at teaching how to use these facts to spark the creative imaginations of children in the class or in rehearsal.

- Linkage and Transfer

This is the least discussed and perhaps most difficult aspect of teacher education reform in music. It also may be the most important. Currently the curriculum offers seven “streams” of experience:

- Music Theory
- Music History
- Applied Music

- Music Education
- Clinical and Field Experiences
- Professional Education
- Liberal Arts Electives or General Studies

How do these streams relate to one another? Do we simply assume that transfer between these experiences will happen by itself, that students will form the linkages naturally? It is quite likely that first-year teachers in music enter the profession with knowledge, attitudes, skills, and values that are not coordinated in any meaningful way. By themselves, these streams form one level of usefulness. Coordinated as a whole, however, they represent quite a different level of education—one that can serve as a model for teachers as they themselves formulate curricula across the K-12 grade levels. We often criticize public education for the lack of coordination between the elementary and secondary school levels. Perhaps we should take a hard look at the curriculum during the four years of collegiate education in order to discover if we practice what we preach.

FINAL THOUGHTS

In summary, an extra year of teacher preparation may not be the answer to the problems of teacher education in music. Certainly there is no reason to expect this on the basis of research. A more logical answer to these problems may be found by better four-year curricula which teach (1) research and theory and its link to methodology, (2) the wise use of technology in the arts, (3) the sociology of music teaching and learning, (4) creative thinking skills in music, and (5) the linkages between streams of information and how these linkages form the basis for future learning. Quite apart from teacher education redesign, there also needs to be a fundamental change in the manner society supports teachers: not just financially, but practically and spiritually.

If we expand the length of teacher education programs at all, it might be to embrace the idea of an “entry year” wherein a teacher is employed by a school system and continues to be tutored by a team of college professors, master teachers in the school, and school administrators. This approach might help to make the transition smoother and allow the teacher to apply some learning theory and research while under the direct guidance of fellow colleagues.

Finally, perhaps it is time we *really* looked at change in our educational institutions. A few suggestions for the content of teacher education have been noted above, but what of the delivery system itself? Have we really thought deeply about the *way* we teach? We continue to teach children and teacher education students in the same manner as we did hundreds of years ago. With the continual improvement of technology and the possible blends between human interaction and machine learning paradigms, perhaps the time has come to make

sweeping changes in education the likes of which can not be understood in present terms.

ENDNOTE

¹*Teacher Education in the Arts Disciplines*. Reston, Virginia: Working Group on the Arts in Higher Education, 1987, page 29.

CURRICULUM LENGTH AND SEQUENCE

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I would like to thank the organizers of this conference for including what I consider to be a most timely topic on the agenda. The three sessions that focus on teacher education certainly represent crucial issues for the future of music education. The greatest difficulty one finds in dealing with the topic for today's session is separating the curriculum length and sequence from the other topics of attracting and retaining students, and governance and certification. Students making decisions about this profession will certainly consider all three aspects to be of major importance. I propose, however, that the curriculum length and sequence issues will be the driving forces that will eventually influence recruiting, certification, and governance.

The most significant, yet unaddressed topic in this area is really the most important. It is: what support will our proposals obtain from a public sector which has shown little interest in spending more dollars for the basic foundation of education—the teacher? Every governmental constituency one can identify has determined that the public schools are not educating our young people in the manner or style appropriate to what is expected by our society. The blame is usually centered on the teacher. Yet if one truly believes that a society will pay for what it values, and that families will stress the values of a good education, then perhaps our present educational system is what we want as a country. I hope not. But one has to ask the question and be prepared to deal with the answers.

The traditional music education curriculum has not changed much in the past twenty-five years. The pendulum has swung a little in various directions but with little significance. This curriculum has been contained in an advertised four-year program that in reality takes four-and-a-half to five-and-a-half years to complete. This has been standard in music departments across the United States. About the only aspect that gives variation is the quarter versus the semester system and the amount of time students spend in travel getting to appropriate field experiences. In addition, the expectations of the community for a music program in the schools have not changed in any noticeable degree for many years.

Many of the issues we are facing today concern a major change in the way our universities are looking at the preparation of teachers. We have all been able to adjust to minor curricular revisions that are related to certification at the state levels; we have all been able to make minor adjustments in our programs to handle the increased requirements for field experiences. Some schools have very successfully started and maintained five-year music education programs. How-

ever, the latest proposals with which many of us have had to concern ourselves relate not only to the music education program, but to the entire school or department of music. This proposal is referred to as "Tomorrow's Teachers—A Report of the Holmes Group." I will cite two of the many recommendations of this group. These recommendations relate directly to curriculum length and sequence: (1) the undergraduate education major must be abolished in our universities; and (2) the reward structure for professional career teachers must be changed so that the extrinsic, as well as the intrinsic, returns for the work are comparable to that of other respected professions. (There is more in that second statement than the time I have been allotted for comments permits.) Some universities and a few states indicated that they were not interested in participating in the Holmes Group. Other states and universities saw this proposal as a way of giving credibility to what many have always considered to be suspect programs in colleges of education. Others saw this as simply a way of improving the training of teachers and raising the level of the potential teacher candidate.

The major issue of curriculum reform, such as Holmes, is not how it is going to affect a music education program, but how it will affect the total music program. At our institution, 57 percent of the undergraduate students are music education majors. The proposal to eliminate undergraduate teacher education clearly had major implications for our ability to function as a school of music; it would affect all of our programs, all of our ensembles, all of our students, and all of our faculty. No other subject matter area housed outside the college of education would be so dramatically affected as the school of music. We were not being asked to commit a music education program; we were being asked to commit an entire school of music.

It is not important to discuss all the issues we have faced over these past two years. The fact is, most areas of a campus do not understand how various music curricula relate to a whole. Most do not understand how the loss of twenty-five percent of our undergraduate student body would affect other programs. Many administrators in arts and sciences and education think that the Bachelor of Arts in Music degree would certainly be the best preparation for teaching music in the schools. There were many heated discussions with College of Education senate members, associate deans, and the dean in the College of Education. The position of the music school was clearly stated and presented to the provost and any associate provost who would listen. We requested permission to develop a two-track program that would essentially keep our traditional four-year program with certification and, at the same time, develop a program around the Holmes concept. This approach gives us three very essential options: first, it gives us the opportunity to see where the Holmes proposal is going without devastating our other degree programs; second, it gives us a realistic look at the choices students will make between the two tracks; and third, it gives us the flexibility of making a final decision based on state department reaction, public school reaction, community reaction, and the reaction of the profession. Colleges

of education can commit total programs and resources to the Holmes proposal. They can do this because they represent a single-focused program in the training of teachers. Music departments and schools represent a broader educational concept.

Our proposal, to develop a two-track program, was approved by the College of Education and the Office of the Provost. The first track represents a traditional four-year undergraduate Bachelor of Music Education degree with certification. The second track represents a Holmes group model. This model has as its basis a liberal arts undergraduate degree currently titled Bachelor of Music: Major—Music Education. This is considered to be a pre-music education degree. At the completion of this degree, students would apply for admission to a graduate teacher preparation program. The undergraduate program potentially includes a greater emphasis on the liberal arts and music performance. Instruction on secondary instruments will start as late as the junior year. The junior year will also include a generic introduction to music teaching.

The graduate program would be a Master of Arts in Music Education. The first two quarters of the fifth year would emphasize pedagogy and other related coursework. The third quarter would be an internship or student teaching. Certification would be received at the end of the fifth year. Students would be encouraged to seek employment during the sixth year. The master's degree would be conferred after two summers of coursework past the residency. The admission process for the graduate program would provide a basis for screening applicants more effectively. The applicants would be applying for admission to a degree program, not for the right to continue in a program, as is the case in undergraduate programs. The rationale for the graduate proposal was developed as follows: First, it provides for more significant, meaningful graduate study in that some coursework follows teaching experience. Second, an innovative plan (two degrees in one) requiring five years' full-time residency might be quite attractive, particularly when offered at the same time with the current Bachelor of Music Education program. Third, it allows the student to seek gainful employment at the end of the fifth year. Fourth, it allows the student to remain competitive in the job market by not having a completed master's degree without teaching experience.

Several obvious areas of concern become apparent with these proposals. How does one take the course offerings that were traditionally undergraduate and convert them to the graduate level? Do the materials currently taught in undergraduate courses have credibility as graduate level courses? What are the implications for a faculty that now must be qualified to teach at both the undergraduate and graduate levels where the course material may or may not be significantly different? What will students consider to be important issues when making a decision about a specific program?

No matter what the answers are to these questions, the key issue when considering curricular length and sequence in relation to current proposals involving educational reform is flexibility. We must be permitted to develop options that clearly address the totally unique academic program offered by a comprehensive school or department of music.

ENDNOTE

¹*Tomorrow's Teachers—A Report of the Holmes Group*. East Lansing, MI: The Holmes Group, 1986.

NASM AND CERTIFICATION: A REVIEW OF RECENT HISTORY

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The issues of state certification and the appropriate role of the National Association of Schools of Music in assisting member institutions with certification policy matters have long been of concern. A review of some recent history may help establish a context for today's deliberations.

In March of 1981, a six-member NASM Task Force on State Certification was formed, with membership from both the Association and the Music Educators National Conference. The author was privileged to be a member of that Task Force, whose objective was to prepare a working paper on issues, strategies, and tactics in state certification policy development.

In the familiar NASM tradition, a draft of the working paper completed by the Task Force was presented for hearings and discussions to the 1981 Annual Meeting of NASM in Dallas. These hearings revealed a wide spectrum of views concerning the appropriate role for NASM. As a result, in March of 1982 the NASM Executive Committee took the following actions:

1. Continue cooperation with MENC on appropriate certification policy and accreditation issues.
2. Offer consulting services from NASM at the request of state groups. (These services continue to be available on an *ad hoc* basis and can be either formal or informal in nature.)
3. Encourage use of the Task Force document as an aid to local planning, especially long-range planning.
4. Encourage development of state music executive organizations to serve as a resource in monitoring and guiding state certification developments.

The Association then elaborated on this last action as follows: "NASM urges the formation of state organizations of music executives where these do not exist and the full and vigorous operation of these where they do exist. State certification is but one example of the issues which can best be addressed from the state level. As responsibility is shifted from federal to state government, and as funding becomes more difficult, the need for strong state organizations will increase. Whenever possible, efforts in music education should be coordinated with those of the state music educators association."¹

These actions were communicated to the Association membership in April of 1982.

The draft text prepared by the Task Force sparked great interest in the arts education community. The National Art Education Association (MENC's coun-

terpart) and the National Association of Schools of Art and Design (NASM's counterpart) sought and received NASM's permission to revise slightly the introductory materials of the draft text, change music terminology to art, and publish the document as a joint working paper for the benefit of their respective memberships. The document was subsequently published in August of 1982. A brief description of its contents follows.

First, a disclaimer: the document is not conceived and presented as a policy position of the associations. It is intended only as a resource document.

An important principle stated in the document is that state certification policies have wide ramifications for the cultural fabric of the nation. It is recognized that, despite qualitative considerations, the establishment of state certification policy is primarily a *political* process. "Thus, the rationality of an argument is insufficient for its acceptance as policy. Effectiveness depends upon casting such rationality in political terms."²

One other important element in the general description of the document deals with the role of the National Association of Schools of Art and Design and the National Association of Schools of Music in state certification policies, and it might be useful, as a guide to today's session and a reminder to us all, to quote this directly:

As a national, professional accrediting agency, NASAD [NASM] cannot insert itself unilaterally into state policy developments. Therefore, the NASAD [NASM] role must be circumscribed as one of service to professionals in the states who are in the forefront of the effort to develop or maintain quality art and design [music] education curricula at the postsecondary level. Any NASAD [NASM] involvement must be at the invitation of professionals within the state and be structured to maintain a consultative, service-oriented posture.

NASAD's [NASM's] role is clear, however, in the application of national accreditation standards in specific institutional cases. Unless these standards are changed through procedures outlined in the NASAD [NASM] Bylaws, the Commissions have no choice but to apply the standards as published in the NASAD [NASM] Handbook.³

The document is divided into three parts. Like several other highly useful NASM publications, it contains a series of statements, each of which is followed by a list of assessment questions. The first part of the paper deals with basic certification issues: status, philosophy, and routes to certification. The second part considers influences, including types of influence and the development of priorities. The third concerns strategies and tactics: (a) the relationships among assessments, planning, and evaluation; (b) operational elements; (c) time; (d) operations policies; and (e) sense of humor. This last topic is presented in a short paragraph which is worth quoting here:

Many political battles have been won by those who maintain a sense of humor and know how to use it, even in the worst situations. Don't lose yours. Whether

you win or lose, remember the McCullough Pendulum theory: 'Get ready to duck, here it comes again.'⁴

There are three appendices. The first is a fairly lengthy (at 16 pages, the longest single section in the entire 41-page document) and, in the author's opinion, very useful annotated outline of influences. This section, cast in unabashedly political terms, deals with (a) social and (b) special interest influences. It defines and discusses such forces as "back to basics," marketing, arts advocacy (called "propaganda in the service of marketing"⁵), arts in education advocacy, state control, amelioration of social problems through elementary/secondary education, economics in education, and the propaganda base of political activity.

Appendix Two considers strategies and tactics and is also presented in annotated outline form. It deals with assessments and operational elements. A short quotation may provide some insight into the approach:

One of the hardest but most important operational tasks is locating and gaining access to those usually invisible people who have real power and influence over the outcome of events. This alone is often not enough to achieve one's objective, but very often it is the final element in a long process of preparation. It can be the crucial difference.⁶

The third appendix is a sample basic operational plan, with stages leading to revised teacher certification requirements. The plan features a broadening of the operational base to include a variety of professional and community groups and suggests continuing involvement beyond the "final" decision on specific state certification requirements. One especially valuable feature of this sample plan is a consideration of potential alliances: within higher education, state music teacher organizations, state departments of education, state education organizations in other fields whose members have similar concerns, and local and regional individuals and groups interested in teacher preparation in the arts.

Copies of the document are available from the NASM National Office, and member institutions might find it useful. Ask for the "Working Paper on State Certification." And remember the pendulum theory. As a matter of fact, it might be a good idea to duck whether you see anything coming or not!

ENDNOTES

¹Letter from President Robert Bays, National Association of Schools of Music, to music executives of NASM member institutions, April 15, 1982.

²National Art Education Association and National Association of Schools of Art and Design. *Issues, Influences, Strategies, and Tactics in State Certification Policy Development*. Reston, VA: NASAD, 1982, page 7.

³Ibid., page 8.

⁴Ibid., page 15.

⁵Ibid., page 19.

⁶Ibid., page 37.

MANAGEMENT

YOUR PRINTED IMAGE

DAVID R. TREADWELL, JR.

Treadwell/Maguire

Shrinking student pools and tightened institutional budgets have combined to place a premium on the value of effective and efficient educational marketing. Written communications—letters, brochures, catalogues, etc.—represent one important form of marketing. In this new, consumer-oriented marketplace, it is essential for top administrators at schools of music to recognize the importance of communicating effectively to prospective students and donors. Indeed, the care taken in crafting written communications should at least approach the care taken in crafting an effective musical composition.

Here are some questions and considerations that, if answered and pondered, may help music executives close the gap between good intentions and good communications.

IDEAS BEFORE INK

Why are we doing this? That is, why are we preparing this or that piece of written communication? To convey our strengths? Why? To whom? With what intended result? Do we know who our audience is? Do we know our competition? Have we conducted research—formal or informal—to back up our hunches? Asking these and related questions at the outset can help prevent the creation of inappropriate or ineffective communications materials.

WHAT'S THE "WHERE'S THE BEEF?"

What is/are the major message/s we want to convey? For schools of music, the major message/s might be:

- Opportunities to perform early and often.
- Quality of the faculty.
- Location.
- Prestige.
- Affiliation with a major university.
- Alumni successes.

- Net price. That is, after financial aid and/or work-study opportunities have been deducted from the “price.”
- Ways of approaching the study of music.
- Specific courses of majors.
- Availability of professors.
- Facilities.
- The student body.

WHAT MAKES YOU THINK I PLAY THE PIANO WITH MY FINGERS?

Any music executive knows that any two musicians playing the exact same piece may have very different styles. Indeed, the same musician playing the same piece on different days might play it very differently. It’s a matter of style, of mood. Back to communications: What “style” do you intend to convey in your written communication? Traditional? Jazzy? Corporate? Warm and personal?

Answers to these questions affect the design, the copy, and the choice of photographs.

DO’S AND DON’TS

Here’s a checklist of “Do’s” and “Don’ts” to consider the next time you decide to prepare something for distribution to external audiences.

- Do* have a purpose in mind. The message. The audience. The desired response.
- Don’t* just send copy to a designer and ask him/her to pretty it up.
- Do* use first-rate photography. That is, photography done by a professional, photography taken with a purpose in mind.
- Don’t* be boring.
- Do* test your current publications/letters with current students. Test those of your competition as well.
- Don’t* be afraid of white space. The object is to communicate, not to fill pages.
- Do* be realistic—in time frames, budget parameters, expectations of any piece of communication.
- Don’t* adopt the kitchen sink approach. Strive for consistency in style, tone, and content. And remember that less is more.
- Do* be simple.
- Don’t* let politics sink persuasion. It’s important not to offend internal constituencies. It’s even more important to craft a piece that speaks to the marketplace.

- Do* look deeply at the surface of things. Consider the cover, the introductory copy, the headlines, the photographs. Keep in mind the casual reader—almost everyone—as well as the serious reader.
- Don't* use discordant messages, looks, themes.
- Do* view all written communications as important—from initial letters responding to requests for information to the catalogue.
- Don't* let tradition hamper communications efforts. The “way it's always been done” may not be the best way to do it!

IN-HOUSE VERSUS OUT-OF-HOUSE

Music executives are often faced with the question, “Should we do it in-house or out-of-house?” The answer depends on internal capability and budget constraints. If you have good internal resources, use them. If you don't, use external resources. If you can't afford external resources, then strive for simple, effective, inexpensive pieces of communication. Do not try to produce a first-rate piece with third-rate talent.

An outside firm can be used in several ways. They can provide *design only*. This is better than using bad or no design. But it's important that the music executive and design firm work closely together to ensure consistency in style, tone, and content. They can provide *all work up to printing*—that is design, copy, mechanical art, photographic supervision, etc. This is a good approach, assuming sufficient budget and assuming good chemistry between the school and the outside firm. They can provide *all work including printing*. This is the best of all worlds, budget permitting, because consistency of quality is ensured throughout the process.

If funds are very limited, then consideration might be given to having an experienced, outside marketing communications firm conduct an audit of current materials, research, planning documents, etc. for the purpose of making succinct and specific suggestions that can then be followed by in-house staff.

THE UNFINISHED SYMPHONY

The process of developing effective communications materials is never-ending. Certain pieces may be completed and distributed with good results. But the process of asking, “Why are we doing this?” and “What do we want to convey?” and “Are our current materials effective?” is ongoing. Continue to ask the good questions and good answers may be, shall we say, music to your ears.

TASK AND PROCESS IN COLLEGE MUSIC ADMINISTRATION

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One characteristic of the richness of the music programs that collectively make up the National Association of Schools of Music is the great diversity among member schools. There are departments of music with a handful of faculty and perhaps two dozen music majors working toward associate or baccalaureate degrees, there are entire colleges in large universities training musicians in virtually every configuration of degree programs—baccalaureate through doctorate—from music performance to music education to jazz technology to computer applications, and so on, and there are the several independent music colleges across the nation with special concerns of their own.

It is this very diversity, this very richness, that so confounds efforts to classify various music administrative personnel and to devise something that has relevance and application across the board.

Many of you have probably shared the experiences I have had so often of reading articles about the administration—the management, if you will—of music programs in higher education, only to wonder if the same article might not be just as relevant to someone managing a department of mathematics, say, or a college of liberal arts. In other words, one might remove from the article all references to music and substitute the name of another discipline—for example, *engineering*—and have a new article, equally relevant to either area. These articles typically concern the leadership role of the dean or chairperson, the effective management of limited resources in a large bureaucracy, the development of budgets, fund raising, the preservation of sanity for the departmental or institutional executive, and other very relevant, albeit very general, managerial/administrative maxims. Although much of this is worthwhile (and not only for the uninitiated, first-time administrator), so often it has precious little to do with the unique characteristics that make up the pieces to be fit into the administrative puzzle of a *music* program—be it a highly focused, small department or a large, diversified school.

It is to this particular blend and balance of characteristics that first I draw your attention. It is not so much that general principles of sound management are different for music programs, but that they must be attuned to the particular configuration of a music program in a specific setting.

In fact, much that one can say about managing a music program *is* relevant as well to many other disciplines. Consider, for example, a recent statement by

Charles Leonhard. He writes

The administration of music programs at both collegiate and public school levels is in need of serious attention. College music administrators often assume responsibility for operations involving hundreds of thousands or millions of dollars without having been initiated into the art and science of administration through academic preparation or apprenticeship. A composer, performer, or musicologist tonight; a music administrator tomorrow morning. The frequent result is a level of ineptness in fiscal, facilities, and personnel management that would not be tolerated for a day in a commercial operation.¹

It has long been a favorite musing of mine that the provost's position in my own institution—that is, a senior vice-presidential-level position with the deans of sixteen colleges within our university reporting to it—might today be occupied by a world-renowned scientist and tomorrow by a linguist, or even an artist! In an institution as large as ours, with a budget of somewhere around \$500 million annually, this places a fair amount of fiscal and managerial responsibility in the hands of one who might not be quite prepared for it. Professor Leonhard's nightmare might indeed become quite a horror story and certainly not for musicians only.

But what are the things that distinguish music programs from others managerially; in other words, what are our special *tasks*? Our individuality has been infrequently addressed in the literature, so a few comments from our colleagues deserve restatement. Some years ago, Robert House, in addressing the NASM, cited a problem unique to music programs. He described music as being

. . . in a serious bind . . . because our individual instruction and our performing groups do not produce credits commensurate with the faculty loads involved. . . . I believe we can never succeed in bringing our credit hour production up to the level of most disciplines. We will always be comparing apples with oranges. Instead, we must insist that valid comparisons are only possible with our own previous year's figures, or with those of our sister music units.²

House has identified an area peculiar enough to music administration to require the special expertise to what a trained musician—especially one who has some preparation or acumen in public relations and/or accounting—might be particularly sensitive. In some music departments, particularly larger ones, the documentation of alternative cost accounting plans might constitute a portion of the job description of a member of the administrative support staff. For example, if credit hour generation can be costed-out, why cannot the dollar effect of the enormous publicity many music departments generate constitute a portion of the pay back? How do you “account” for the good will generated by having your choir or orchestra perform at the governor's inauguration or a similar high visibility event? The music executive himself or herself often does not have the time to do other than to *wish* that this could be done. An administrator on the support staff might just make the difference here.

John Cantelon, in 1979, described some aspects of administration peculiar to music programs by comparison with other academic disciplines at that time.

He identified the program's visibility, faculty/student ratio, role in representing the school through its performance organizations, exposure with regard to recruitment, high levels of sensitivity found among its personnel, equipment and space use by professionals for giving private lessons, and other factors.³

All this and more. Consider the way our field is changing, for example, by comparison with more traditional disciplines, especially in terms of electronic media. Where there was a career for ensemble musicians in recording studios, there is now a musician, hopefully, and very sophisticated electronic equipment. What will happen to the piano industry and craft in the face of the new keyboards? Think of the potential impact, which some of us feel already, on facilities, equipment, curricula, and even the way we teach our art. We truly are different from other disciplines and must treat ourselves accordingly. This is not to say that other disciplines aren't changing, but we are changing in ways unique to music.

Given, then, the particular characteristics of our programs, and, therefore, the problems and opportunities that are peculiar to music programs, we must turn to the personnel who make things work. There is, of course, the dean or chairman, the "line" officer who represents the music unit to the central administration, and the central administration to the music unit. We all think we know what he does; that is, there is a kind of folk wisdom here (and since most of you here today occupy such positions, surely *you* know what chief music administrators typically do), but if we turn to the reported research in this area, we find that not only is there pitifully little written about the role of deans in general,⁴ but there is far, far less about music deans in particular. We today, however, have been asked to discuss a group of administrative support personnel for which the literature is virtually bankrupt!⁵ Yet these may be the very individuals most crucial to the ongoing smooth operation of your schools. If the dean or chair were removed precipitantly from the scene, could the department carry on? In most cases, yes, because of the very personnel we are discussing.

One principle must be kept in mind as we speak: the functions of the administration of a music program, because of our great diversity, may be vested to varying degrees in positions extending all the way from dean or chair to associate or assistant dean or chair to faculty to technical support staff to the collegial secretarial pool or even to teaching assistants or student workers. Granting this, support personnel are, then, staff *extensions* of the line function of the dean or chair.

"Jobs of the music executive," according to John Sinclair, in his 1985 dissertation, "are executed through . . . personally completing" the task less than a third of the time.⁶ In reality, of course, those to whom work or responsibility is delegated are often key figures in the management of the program. In the chief administrator we generally look for qualities of vision and leadership; in the support staff, certainly with some exceptions depending upon particular

schools, we seek individuals who can make the vision become reality through effective management and productive effort.

There are at least three classifications of music support staff: (1) the musically and academically credentialed, who generally have academic rank; (2) the musically and, to a greater or lesser degree, academically credentialed who serve as staff without rank; and (3) the professionally qualified, non-academic support staff, who comprise financial personnel, secretarial staff, logistical support personnel for major events, and even those involved in some aspects of public relations.

In larger, more comprehensive and complex music programs, for example, it may be that even the "line" function of the dean or chair is shared with an associate, as may be responsibility for leadership in certain defined academic or administrative areas. These positions are academically accountable and would generally require personnel with musical and academic credentials—probably drawn from the faculty. Other positions may be Assistant Dean of Music Admissions, Assistant Dean for Student Affairs, or similar titles, with personnel possibly drawn from the faculty or perhaps a musically credentialed person who is not on the faculty, or who may even serve in an adjunct faculty capacity.

In large organizations it is likely that several other staff positions may also be needed. A concert and/or recital manager, for example, may be required when a department offers scores of programs per year, a recruiter and public relations person may also be needed to augment and organize faculty initiatives in the area of enlarging the applicant pool. In some institutions technical staff are needed for audio/visual operation and maintenance and for recording. Computer specialists may also be needed to implement computer-assisted instruction in various cognate or skills areas as well as to coordinate the purchase of appropriate integrated equipment for academic and administrative use. It may also be necessary to engage support personnel in various program areas. The opera department must have a highly specialized technical and production staff. The composition area may need specialized staff to maintain a viable computer synthesis laboratory. The music education area may need specialized staff to run the music learning resources center. The music library may be in the school and may require a specialist in music and library science, not to mention the audio/visual technical assistance to enable the listening facilities to keep pace with rapidly advancing technology.

The independent college of music or the conservatory may have all of these personnel functions as well as institutional fund raising, student housing, a business affairs operation, physical plant, food service operations, and security. Smaller or less diversified departments may have need for many of the above services, but because there are fewer students and usually, therefore, fewer recitals, and, in general, a smaller proportion of "all of above," there may be an opportunity to combine positions in some reasonable configuration. In pre-

paring this paper I contacted several institutions of different sizes and types, both public and private. Functions remain essentially the same, but each school, because of its own character, has found a different way to cover the bases. Certainly there are similarities. Those charged with administration of the musical/academic areas usually have credentials to match the level of authority and accountability. Those in more purely administrative roles—for example, concert management recruiting—may or may not have formal credentials, but usually have an abundance of street sense and a gift for making the impossible happen.

As positions differ, so do methods of selection and evaluation. Non-faculty staff positions usually have formal procedures through a personnel office or, in small schools, through an administrative affairs officer or even the president. Selection and evaluation of positions requiring faculty vary considerably. The presence or absence of a bargaining unit may have considerable influence here. The administrative load is often absorbed by released time, allowing a separate evaluation with relation specifically to the administrative component. The AAUP is on record concerning the degree of faculty involvement in selecting, evaluating, and retaining administrators. Their report reflects the times, and although it is specifically aimed toward upper level administration, it includes a caveat regarding proportional faculty involvement; that is, to the degree the position impacts on faculty. Wisely, the AAUP has avoided adopting specific formulae that may have questionable applicability to the constellation of organizational situations in academe.⁷

Whatever forms of selection and evaluation are appropriate, a person's sense of dignity and expectation of growth must coincide with the job description the institution has crafted. If there is a discrepancy here, the perceptions must be brought into line through evaluation by the music executive. Staff, from the piano tuner to the grants and contracts writer to the associate music executive, must be helped to keep in perspective their own agenda and that of the institution. To the extent that these agree, the music program in general can succeed.

How does a music school achieve the optimum administrative structure and function? What is the *process*? Norman Hannewald, in 1974, studied the administrative functioning of music units within NASM, which he classified by type. Finding "visible differences in functioning between independent conservatories and the music units in the more comprehensive institutions," he concluded among other things that "(1) much of the administrative functioning of these music units is in need of basic planning, [and] (2) there is evidence of uncertainty and inconsistency in the assigning of many administrative responsibilities. . . ."⁸

The key, it seems to me, is planning. Don John McMinn, in developing a *strategic* planning model for college music programs in 1980, found that no such systematic approach existed to that time.⁹ Many of the administrative positions in our schools have *evolved* and are rarely reconsidered in light of other orga-

nizational changes. Many support staff incumbents simply fill in as each new challenge presents itself. While this amorphous approach is noble and reflects well on a willing, creative administrator, one must question the long-term benefit of unplanned change through a series of *tactical* decisions.

Assuming, then, that a plan can be developed, how important are these personnel to your operation—to your own future? From data I acquired from 349 NASM schools in 1984, I learned that the average length of time a dean or chair serves as such was less than seven years. The mode was only two years. Turnover for these executives was greater than for most other disciplines.¹⁰ Charles Mercavich, whose study was conducted two years later, found that “six or more years” of service was the general standard in a profile of music executives.¹¹ Why is there such turnover? My own research showed a significant statistical relationship between relinquishing the post and the reduction of non-academic support staff, leading me to conclude that “. . . music’s academic leaders and managers whose preparation was for scholarly, performing, and teaching activities will, when confronted with inadequate support staff, . . . tire of the apparently less interesting and less rewarding aspects of the post and seek a change.”¹²

The message is clear: support staff can make a difference. A planning process that provides for music’s special mix of tasks and assures appropriate participation is vital. Music’s uniqueness is of particular importance also in the processes of selection and evaluation of support personnel. Their effectiveness, however, may depend greatly on the dignity they are accorded and the degree to which they feel they are in partnership with the executive and the faculty in realizing the program’s goals. In this latter sense it doesn’t matter whether it is a music program or not. Within the resulting framework of high morale, the executive can foster the kind of organizational loyalty required to realize the mission of the school.

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ANOTHER MODEL FOR MANAGING A MUSIC SCHOOL

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WHERE WE'RE COMING FROM

New England Conservatory is a totally independent school of music with approximately 800 college and 1200 preparatory school students. We offer undergraduate and graduate degrees and present over 300 concerts a year. Those statistics make us sound like a college or cultural institution, but in many ways we are a plain business enterprise. We have a \$12 million operating budget, somewhere in the vicinity of \$60 million in assets at market value, we employ approximately 400 different individuals on either a full- or part-time basis, and we operate 4 large buildings with over 300,000 square feet of space. Should the ultimate responsibility for this "business" be in the hands of someone who primarily has been trained (probably extremely well) in playing the piano since he was 4 years old? Then again, does the type of individual who is able to choose and motivate faculty, plan and implement curriculum in a fast-changing environment, and perform on his own musical instrument want to spend a large majority of his time planning management information systems, formulating budgets, and structuring debt offerings?

Most hospitals, some museums, and almost all major symphony orchestras have both an Artistic Director and a General Manager, both of whom independently report to the Board of Trustees. This is what we have established at New England Conservatory, by creating a position of Chief Executive Officer, responsible for the financial and management aspects of the operation, and a President who provides the artistic and educational leadership. Sometimes we refer to the structure as a "two-headed monster," since neither of us has any authority over the other. Each of us has some parts of the organization reporting only to one of us (e.g. the faculty report only to the President, while the Controller reports only to the CEO). Other administrative individuals, such as the two deans, report to both of us, a situation which a business school course in organizational theory would probably describe as a "nightmare." We have made sure that individuals who have two reporting responsibilities know the full story ahead of time, and we try to make sure disputes are decided between the two of us without leaving the individual involved in the middle. Both the CEO and the President serve as members of the Board of Trustees, with the Board responsible for resolving disputes the two of us cannot resolve. This is strong motivation to insure we do work out any differences, and in the three years this structure has been in operation, we have not yet taken any issue to the Board for resolution.

Through the planning and budgeting process I will describe later, we try to delegate as much authority as possible to individual departments. This means

that a policy dispute between the CEO and President should be confronted during the budget finalization process, not on a day-to-day basis. I believe that these issues do get resolved because both of us understand the goals of the institution. As CEO, I understand that even with a financial surplus at the end of the year, the organization is not successful unless it is providing the highest quality musical education to its students. Laurence Lesser, as the President, realizes that he cannot, in the long run, provide quality education to our students unless there is a well-managed and financially viable institution. Of possibly equal importance, I get to spend my time on management and financial issues, which I enjoy dealing with, and Larry gets to continue as one of our star teachers, as well as a performer. (I should mention that I thoroughly enjoy sitting in on a rehearsal or performance of one of our honors chamber music groups and Larry enjoys sitting in on a meeting of the Board's Investment Committee.)

HOW WE DO IT (THE BUSINESS SIDE)

One afternoon several years ago, when I was not on my toes, I was persuaded to edit a book for the Jossey-Bass series, "New Directions for Higher Education." In a chapter I wrote for that book, I added a conclusion which I still feel describes how we try to run the Conservatory:

The overriding theme is that financial moves must be compatible with the institution's other goals and objectives. But, producing a high-quality product is not an excuse for inefficiency or lack of creativity in administrative operations. The financial manager must keep in mind the implications of a decision for the long run. While short-run successes can make an administrator look good for a while, they do not constitute the best contribution to the institution.

To help ensure that the institution's financial plan is implemented successfully, five strategies should be considered: Disseminate information and delegate authority to managers who can help. Build a control system that measures financial progress and communicates management's concern. Emphasize flexible areas with large dollar amounts. Budget honestly but conservatively. Build and maintain credibility.

Finally, financial management depends on leadership. Individuals who have intelligence and common sense and who understand the purpose of the institution are the most critical components of success.

All institutions of higher education, no matter how large or small, are going to face difficult challenges during the rest of this decade: there are fewer students in the admissions pool, costs continue to rise, and fundraising is becoming ever more competitive. Placing priority on financial management will not remove any of these problems, but it will help an institution to survive them.¹

Specifically, we have roughly five parts to our management system, which, we hope, respond to the five strategies for successful implementation of a financial plan listed above: long-range planning, objective formulation and implementation, budget formulation and implementation, management information systems, and ongoing policies.

Long-range planning is a concept we have talked about for years as something good, but we've never put much effort into it until a couple of years ago. Now, we do not see how we got along without such a process. Deciding where we're going five to ten years out and a financial model for getting there has become a critical part of our process. We have found the process to be very time-consuming, and we will need still more time for periodic updates. We were forced to write the formal plan as a condition of a major foundation grant, and maybe such a motivating influence is necessary. We have found this to be the best process, so far, of looking at how all of the various aspects of the organization must work together, and involving representatives from these components in the process. Also, the plan now leads so naturally to the next steps.

Formulation of operating objectives has been a part of the yearly responsibility of administrative departments for quite a few years. Each administrative department head must state what he or she hopes to accomplish by the end of the year in as quantifiable terms as possible. These objectives give me an opportunity to be a part of the planning process for each of these departments for the year, and they force the department head and the members of the department to think about the year's activities. Also, the objectives provide a tracking process to measure progress as the year goes along.

The budget formulation process grows right out of the most current year of the long-range plan, and for the administrative departments, out of the objectives they have set for themselves. The Dean is responsible for all of the preliminary work with the musical areas, and he must find the creative balance between the curricular needs and budget restraints. This gives him a chance to review the curriculum and the faculty with the academic department heads, and involve the President only in the highest priority issues. Overall, we try to have as much of a "bottom up" operation as possible, where we provide guidelines and a framework from the long-range plan, and ask each department to submit a budget within these guidelines. On both the administrative and especially the academic side, there is a tremendous amount of input into the guidelines from the President, who uses this as the time to decide on new faculty positions and key new initiatives. We try as much as possible to accept these department formulated budgets, as long as the rules and guidelines have been followed, but, of course, there are many Conservatory-wide issues that must be addressed before everything is finalized. Since the Board of Trustees has been heavily involved in the long-range planning process, there usually are few surprises for them when they receive the budget request for approval.

When we talk about management information systems, we're not just referring to computer systems and the reports they generate. We are very dependent on the weekly and monthly printouts received from the Controller's, Financial Aid, Admissions, and Registrar's offices. However, we also are dependent on meetings as an important part of this management information system. On a bi-

weekly basis, I meet with the individuals who report to me, and they, in turn, have regular meetings with their departments. This rather common and straightforward practice can so easily slip by, and yet it performs a critical function in communication and coordination.

“Ongoing policies” refers to all of those booklets and memos which guide various administrative functions. We try to compile these in one notebook, but this has had varying degrees of success over the years. We have found that a booklet on administrative guidelines for faculty, another booklet for staff, and a third handbook for students have been used the most.

HOW WE'RE DOING (OR THE RESULTS)

We do not know if it has anything to do with our organizational structure or our management operation, but we are pleased with the current state of the Conservatory. Applications this year were up 16% to an all-time high, and the incoming students not only provided an appropriate distribution for our large ensembles, but the quality level was rated the highest we've ever had (we don't know how much influence “grade creep” has on this result.) We just completed our twelfth year of surplus financial operations, and now have built a Working Capital Fund, which has a balance in the vicinity of \$1 million. Our Endowment Fund has benefitted from contributions, and the same appreciation that any group of investments in blue chip stocks has gained in the last few years. The Fund has increased from about \$3 million in the mid-'70s, to ending last fiscal year at just under \$23 million. Finally, we have purchased two 60,000-square-foot buildings during the last five years. We have paid for the first, and we hope we will find ways to pay for the second. Once paid for and converted, we will have the practice space which we so desperately need.

We are trying hard, very hard, not to let current successes cloud our vision of the perils which lie in front of us. We know the demographics on high school graduates are disastrous for the next four to six years, especially in our region of the Northeast. We also know that increased government assistance is not likely in the near future to help us with our rapidly increasing costs. Finally, we know that employment for our graduates is not guaranteed, and technological trends may make the situation worse. Our response to all of these threats is best described by the over-used word, quality . . . the best quality instruction we can provide for our students, and the highest quality management operation to make this possible. If both of these components work well together, we feel we will succeed.

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THE PREPARATION OF DOCTORAL STUDENTS AS TEACHERS

EXPECTATIONS FOR MUSIC PROFESSORS AT THE UNDERGRADUATE LEVEL

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In his book entitled, *The Essence of Good Teaching*, Stanford Erickson states, "Teaching is the primary mission of a college, and whatever else might be said or done by way of educational reform, how well we-the-teachers do our job is absolutely basic." This is especially true at the undergraduate level where the primary expectations of professors is (or should be) quality teaching. Erickson goes on to say, "There is no consensus model of the ideal teacher, and the instructional diversity we see on every campus is a clear reminder that the individual teacher is the cook in charge of the kitchen. Each, however, will benefit from knowing more about principles of pedagogical nutrition, that is, from understanding the underlying constancies required for good teaching."

After reviewing scores of files over a period of years, the elected faculty tenure and promotion committee(s) at my institution have formulated guidelines (or constancies) for successful teaching. They are presented as factors clearly present in the pedagogy of teachers who are judged to be "excellent" by colleagues and students. The committee also provided professional growth guidelines to help guide faculty in the quest for teaching excellence since, at this institution, teaching and professional growth are considered two sides of one coin. While the factors are generally presented in terms of the classroom, they can be applied to the rehearsal room or applied studio as well. Not necessarily in order of importance, the factors are as follows:

TEACHING EXCELLENCE

Course Organization

This factor seems so obvious as scarcely to merit mention. Yet, course organization is quite troublesome to many faculty members, and is often a major factor in a case of disputed teaching excellence. It must be understood in a most inclusive sense. It involves the faculty member's determination of course content, the preparation of a workable syllabus, the allocation of time to various major

topics, the disciplined preparation and delivery of each class, and the coverage of all essential course materials, especially where a course is one in a sequence. It is estimated that perhaps one-half of the telling negative comments received from colleagues and students relate to course organization. Some faculty members may have a natural sense of organization and need pay it little heed, but most faculty members must discipline themselves to achieve a consistent level of course and classroom organization.

Imparting Substantive Mastery and Engaging Student Intellects

These are separate topics, but often have close interrelation. Substantive mastery speaks to the success with which course content is imparted. This necessarily includes organization, but also includes lucidity of presentation to students of all abilities and backgrounds within a particular class, the ability to realize when students are lost and re-involve them, the orderly laying of a conceptual foundation where relevant, and hewing the fine line between unrealistically onerous demands and undue lenience of expectations. Although difficult to evaluate, the distinction must be observed between classroom showmanship or mere popularity, and pedagogy that is challenging and demanding. Imparting substantive mastery also assumes disciplinary currency, accuracy of information imparted, and finally some process whereby students are enticed or coerced into appropriate levels of study and intellectual absorption of materials. The latter may be achieved by techniques ranging from a formidable classroom presence or level of testing, on the one hand, to drawing the students into deep fascination with the topic on the other.

Closely related to imparting substantive mastery is the ability to engage student intellects. It might be rare in any course for all students to become involved with the subject matter in depth, although occasionally students' evaluations indicate that this has occurred. Excellent teachers do reach significant numbers of students in each course, however, and by a variety of means draw the students into effort and growth concerning the subject matter. Whatever the pedagogic process used, the fundamental attributes assuring this result seem to be intellectual/artistic rigor on the part of the professor, aided by the professor's own enthusiasm both for the subject matter and for the students' deep mastery of it.

Testing Techniques

These can reinforce the learning experience and the students' grasp of course materials, and should thus be regarded as an element of pedagogy. Colleagues and students are likely to comment in several ways on testing. Students may even grant rueful admiration to extremely difficult testing if they are properly apprised of expectations and if the tests are well-related to course materials. Negative comments from colleagues and students occur if testing is insufficiently

demanding, if test coverage does not relate well to materials, if questions are ambiguous, or if insufficient notice is given regarding the timing and scope of testing.

Personal Style of Teaching

This may seem quite ineffable, but some useful comments may be made. Assuming proper rigor, substantive mastery, and disciplined course organization, teaching is ultimately a rarefied task of personal communication. Some professors use lectures, some Socratic methods, some use visual aids, some use demonstration techniques. Some professors are naturally reserved, some flamboyant. All styles can be most successful. What seems to matter is not the personality type, but a disciplined self-awareness of the effect that the teacher is having on students. Certainly it would behoove any professor who receives persistent negative student comments about matters of teaching style to experiment with different styles and attitudinal approaches.

PROFESSIONAL GROWTH

Professional growth should be planned in terms of impact on teaching success. Various areas of activity can be defined as professional growth. Publication and performance are not necessarily the only indication. Professional growth can be in *many forms of intellectual/artistic expansion* by faculty members that enrich their abilities as teachers. The emphasis is on a systematic intellectual/artistic expansion as distinguished from rounds of routine professional activities that are repetitive, that merely maintain competence, or that do not foster a coherent program of intellectual/artistic growth. In some fields, for instance, all practitioners routinely maintain currency in the discipline. This does not constitute professional growth for an academician teaching in that discipline. Professional growth should ordinarily involve *contributing* to one's field, as distinguished from maintaining currency, which is a matter of taking from one's field.

The guideline still accommodates divergences of style, as between one discipline or subdiscipline and another, where there is a wide variety of activity and a different importance put upon any one activity such as publishing, giving performances, holding workshops, or consulting. Within any one discipline or subdiscipline, it includes the more specialized scholars reaching for a national reputation in an area where perhaps only a few colleagues and upper division students can follow the importance of the work; it also includes the scholars who respond to local needs and extend the area of their expertise to present new courses in departmental and interdisciplinary programs. Consulting studies carried out by faculty can qualify as evidence of professional growth, if they are not simply entrepreneurial but show a distinct contribution to the field, for example, in the extension of methodology. A decisive factor is intellectual/artistic growth beyond the level of currency in the field. In general, the professional

growth which is most impressive is that which is sustained throughout one's years on the faculty.

Professors themselves are best qualified to present their own case for professional growth. The assertion that one has been growing intellectually/artistically is most credible when supported by evidence of bibliographies compiled, courses designed, colloquia given, clinics and workshops arranged and presented, performances planned and so forth in the course of that intellectual/artistic growth. Professional growth should be viewed in terms of national standards and characteristic examples of performance in the field. In summary the important issues in planning for professional growth are 1) the growth has the improvement of teaching as a significant goal and 2) the growth involves contributing to one's field as distinguished from maintaining currency.

Yet, with all of the current emphasis on quality teaching, a review of search and hiring practices reveals a primary focus on performance ability and scholarship. This situation, coupled with the fact that there is little attention given to teaching skills in most graduate schools, often causes problems for entry-level university faculty. The following hypothetical examples are common:

An award-winning pianist with a significant record of major performances and with little or no teaching experience is hired and assigned a full load of students who possess a range of abilities. The institution then "hopes for the best" in teaching success.

or

A young musicologist who is an outstanding Beethoven scholar is hired and during the first year is assigned three music survey sections, a Beethoven course and two sections of freshman music theory to fill out the load. The institution then "hopes for the best" in teaching success.

The faculty evaluation process at many universities has become thorough and rigorous. Formal evaluation is conducted by administrators and colleagues and involves structured criteria including teaching, advising, professional growth, student recruiting, university service, community service and outreach. The typical process often calls for formal evaluations during the first, second and/or third year(s) of employment, for tenure, for promotion and at regular intervals thereafter. The process typically provides feed-back in terms of strengths and weaknesses revealed by classroom or studio visits by colleagues, colleague evaluation of student performances, written student evaluations and colleague judgments of the faculty member's performances and scholarly output. All of this is done *after the fact*. The institution is simply observing whether or not their "hope for the best" has been fulfilled. Kenneth Eble, in his book *Professors as Teachers* suggests that the time just before and just after the doctorate (or terminal degree) are the two most important (formative) times of a professor's career and are often times when little help is given in preparation for a teaching career. Lowman in his book *Mastering the Techniques of Teaching* observes

that the climate in graduate school is not one that fosters attention to the art of teaching. Candidates are not, for the most part, admitted to graduate studies based on teaching abilities or potential. And, graduate schools do not provide training in pedagogy.

Therefore, if the primary mission of a college or university is to teach, and if the first priority of a hiring institution is quality teaching, two things must happen. Graduate schools must prepare their students as college teachers, and hiring institutions must provide resources for faculty so that they may further develop and monitor their skills as teachers.

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A TUTORIAL APPROACH

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Randi returned to campus after two years with the Haifa Symphony to begin doctoral studies in trombone. Having completed his master's degree in performance with Frank Crisafulli, he was interested in further study with this master teacher. "I would love to teach students in a university setting where I could coach chamber music, teach trombone and work with young minds. I have something to teach as well as something to say." Henry Fogel, Executive Director of the Chicago Symphony, discussed the issue of musician satisfaction in a commencement address. "Clearly, when musicians are telling us that they are overworked, it is difficult for us to accept that the problem is that we make them work too many hours. So if there is a malaise among orchestral musicians—and I believe there is—it must have to do with frustration, not with workload."¹

William James, the father of American psychology, claimed that "the most important discovery of our time is the realization that by altering our attitudes we can alter our lives. Eighty-five percent of the reason people get ahead in their jobs is directly related to their attitudes."²

George takes a leave of absence from the Honolulu Symphony to work on a Master of Music degree with Arnold Jacobs, his mentor and a true master teacher. Within six months of his return to the Symphony he requests an application to the Doctor of Music program in Performance.

A college band director returns to school to pursue a Doctor of Music in Conducting, a high school music teacher begins a Doctor of Philosophy in Theory, a Master of Music composition student enters the Doctor of Music in Composition, a studio piano instructor enters a piano pedagogy Doctor of Music program, and a young singer enrolls in a vocal performance degree. It is clear that each of them is seeking to identify an exceptional program with a master teacher. They are all seeking job satisfaction with the expectation that they will be able to improve upon their position and their attitude toward work. Such satisfaction will not occur without proper preparation, especially since the long-term goal is to become a college teacher.

A recent article in the *New York Times* points out the need for the pedagogical preparation of college professors. The article entitled "'Seller's Market' for Professors" articulates the growing need to train college teaching assistants who plan to join the professorial ranks after completing their Ph.D. degrees. We know that many graduate students start their careers as teaching assistants while completing doctoral studies. In music, these assistantship responsibilities vary by institution. Robert McClure, a Syracuse professor of political science, described the problem: "The great tragedy in American higher education is that

all of us have traditionally been thrown into classrooms with no preparation or support.”³

The preparation of teaching assistants in aural skills, keyboard skills, theory and other basic music studies appears to take the form of workshop sessions, observation, or pedagogy courses on the subject. There are many music programs where the preparation is thorough and excellent and others where the doctoral student is awarded the teaching assistantship because of the quality of research, performance, and/or intellect with no attention to the experience or ability to teach.

Although a great deal has been written about the learning process, many questions remain. How do people learn to teach the many aspects of music? How do people learn in areas of psychomotor activity? Recent research conducted by Benjamin Bloom through the Center for the Study of Evaluation of Instructional Programs, concludes that *if every student had a very good tutor, most of them would be able to learn a particular subject to a high degree.*⁴ A good tutor attempts to find the qualities of instruction (and motivation) best suited to a given learner. Examples are: new trends in elementary education and the private music instruction so familiar to the music profession. At the doctoral level, the person must become a master of his subject and a master of communicating the subject.

A clue can be gleaned from outstanding athletes preparing for the highest possible achievement. The development of mastery in athletic activities in seeking to achieve excellence may well parallel the development of musical performance mastery. An examination of this activity may further suggest to us some characteristics of the master teacher. In “Developing Talent in Young People,” Benjamin Bloom draws parallels between talented individuals in music, athletics, and science. He explores the cognitive and psychomotor domains in this investigation. His findings indicate that exceptionally talented students of master artist/teachers typically come from similar home learning environments and have had similar prior instruction. It appears that these students come to the master teacher very much alike in terms of cognitive and affective entry characteristics.⁵

The athlete seeking to excel and to gain mastery is in constant search of improvement and mastery. According to John Poppy, the key to mastery is that mastery requires a teacher. “Even if it takes a while to find the right one, the rewards are worth searching for.”⁶ He identifies four keys to mastery:

1. feedback from a master
2. visualization
3. qualities of master teachers
4. surrender/involvement/victory.

Feedback from a master. We learn fastest when we get responses, and in some situations it is possible to get feedback from inanimate objects. The human body

is a superb feedback mechanism, and such a subtle one that any athlete can profit immensely from a good instructor's help in interpreting the signals.

Visualization. Ideally, then, for the precious feedback an experienced teacher is best. "Did you keep your head down that time?" Such a question gets you to visualize, to think, making sure you'll remember the question when you next address the ball.

Qualities of master teachers. What do you look for in a teacher? You want one you would like to emulate, who plays the game well. A wise instructor has a conceptual framework and looks for someone to fill it. Such a teacher can give the gift of basic skills while making precepts memorable.

Surrender. Surrender will lead toward involvement and victory. There are two kinds of surrender: (1) you surrender to a teacher and the demands of a discipline and do things your teacher's way, wholeheartedly; (2) you surrender competence. You renounce your present level of proficiency and follow your teacher through the clumsiness that sometimes accompanies learning.⁷

Perhaps the most important methodological change in conducting research on the learning process is the movement from what Bloom terms stable or static variables to variables that are alterable either before the teaching and learning process or as a part of these processes. The shift in the variables used enables researchers to move from an emphasis on prediction and classification to a concern for *causality* and the relations between *means* and *ends* in teaching and learning.⁸

Teachers vs. teaching. Different from the many studies of teacher characteristics is the more recent research on the qualities of teaching that have a direct causal relation with student learning.⁹ The research on quality of teaching, rather than qualities of teachers, consists largely of observational and experimental studies of teachers interacting with their students. Dollard and Miller¹⁰ emphasize three major characteristics of all teaching: cues, reinforcement, participation.

Cues include instruction as to what is to be learned as well as directions as to what the learner is to do in the learning process. (Clarity, variety, meaningfulness, strength of explanation and directions provided.)

Reinforcement includes the extent to which the student is rewarded or reinforced in his learning. (Variety of reinforcement, frequency that reinforcement is used, amount and kind of reinforcement.)

Down in Texas a young boy in the choir wanted desperately to sing a solo. He finally got his chance, and performed terribly. He was devastated. He had looked forward to that moment so long and then had not done well at all. At the next choir practice the director, when handing out solos, matter-of-factly handed him one as well. The lad said later, "That affirmation in the midst of my abject misery saved me."

Participation includes the extent to which the student actively participates or engages in the learning. We in music clearly have an edge here. The research relates student learning to the extent to which he actively participates in using the cues, makes appropriate responses, and practices the responses until they have become a part of his repertoire.

Feedback. The *qualities of teaching* are alterable with feedback on what they are doing (or not doing) and what they can do to alter the situation. Studies have found that when these interactions of teachers with their students are altered, there are significant improvements in student learning.

Bloom suggests that most of these behaviors are used optimally by a skilled tutor. The one-to-one learning environment eliminates many of the "errors" associated with group instruction. If studies of normal classroom teachers as tutors show substantial gains in student achievement, how much more effective must be the techniques of tutoring "specialists" such as master studio teachers?

A doctoral dissertation by Randi L'Hommedieu documents the management of important instructional variables by master studio teachers in music performance.¹¹ Very little is known about this extraordinary teaching and learning environment, but related research by Bloom and others supports the notion that this might be a unique opportunity to study the limits of instructional efficacy in a naturalistic setting.

A survey of distinguished performers and studio teachers was conducted to identify the most highly regarded master performance teachers in the nation. Each teacher was interviewed as to their goals of instruction, pacing and sequencing of instruction, methodology, and evaluation. Each was also observed for a series of lessons. Some conclusions to date are: great musicianship is a necessary condition for exemplary music pedagogy, but it is not sufficient. The teachers observed all displayed natural and intuitive teaching skills that were consistent with educational "best practice." These skills were observable and describable in terms of Bloom's model. These teachers (a) managed time well, (b) secured the student's complete attention, (c) delivered efficient and effective cues in a variety of forms to fit the individual learner, (d) demonstrated extraordinary diagnostic skills and gave feedback in an effective manner, and (e) assimilated evidence from that student regarding the effectiveness of instruction and formulated alternative strategies when necessary.¹²

Studying with a master teacher can most definitely lead toward the development of one's talents to the highest possible degree. However, it does not necessarily imply that the student will also become an outstanding teacher. There are indeed aspects of the teaching methodology that can be studied in order to improve one's teaching ability. Observation and feedback are ways in which one can develop skills in teaching. The observational framework provides a productive way to observe and analyze teaching. Techniques of master teachers

may help improve instruction in teaching environments other than the private studio.

According to the summary statement of the 1973 *Forum* entitled "The Graduate Education of College Music Teachers," graduate programs in music should require the following in addition to a field of specialization:

- (1) a demonstrated understanding of the musical processes within a wide variety of music;
- (2) familiarity with a basic repertoire of Western art music through performance, including performance practice and analysis;
- (3) fluency in making evaluative judgements about music and conceptualizing about it as an aesthetic experience.

*Special emphasis was placed on the need for a demonstrated competence in the teaching of music as a significant aspect of every graduate program in music.*¹³

A renowned piano pedagog espouses a year-long course in pedagogy for all doctoral candidates; a respected music educator proposes methods courses along with supervised teaching; a world-renowned master teacher of saxophone rejects the imposition of pedagogy courses on the doctoral level. The list goes on with as many ideas about how to accomplish the goal as people solicited.

Bennett Reimer prepared a synopsis of ideas which he researched for a College Music Society discussion group dealing with the issue of the preparation of college teachers. He lists eight factors that a successful college teacher of music must have attained in addition to an expertise in the subject matter:

1. a broad understanding of the nature of the art of music;
2. knowledge about college students as learners and as people;
3. an understanding of psychological principles bearing on the teaching-learning interaction;
4. expertise in designing learning sequences (courses, studio, rehearsal, etc.);
5. operational skills of teaching (lecturing, questioning, modelling, demonstrating, generalizing, giving assignments, etc.);
6. ability to gather feedback about learning and use this to improve teaching;
7. ability to offer auxiliary support (counseling, advising, grading papers and performances, auditioning, etc.);
8. personal qualities that enhance teaching expertise (kindness, humor, non-prejudicial attitudes, patience, etc.).¹⁴

The problem is clear. Identifying master teachers is relatively easy. The need for tutoring and providing the inspiration, instructional tools, guidelines, and guidance is evident. The answer is not so easy, as every administrator in this room knows full well. How can we assist the doctoral student to develop and improve one's ability to design instruction in any of the following methods?

1. Lecture Method
2. Demonstration Method
3. Role Play and Simulation
4. Discussion Method
5. One-on-One Private Instruction

The answer we as administrators will receive is to add pedagogy courses to the curriculum, thus the need to delete something and very possibly add faculty members and/or courses.

The solution may well be to heed the current research which suggests that tutorial instruction with positive feedback can produce high quality and more lasting results. Workshops, demonstrations, mentor systems, apprenticeship teaching, lesson partners, and supervised assistantship duties can be most effective when the situation is properly monitored. Constant observation in person and by means of feedback via video tape can be most effective. Other feedback can be derived from systematic sources such as the Student Group Instructional Diagnosis developed at the University of Washington. Information on the SGID including demonstration videotapes is available at the Center for Instructional Development and Research at the University of Washington.

INTREC Instructional Development Resources of Fort Lauderdale, Florida, has a complete video/text program of seven volumes dealing with various aspects of instruction. The resources available are extensive. Many books on college teaching are available and should be in an easily accessible location for doctoral students to read, refer to, and discuss with their mentors as they prepare themselves for the career ahead.

ENDNOTES

¹Henry Fogel. "Understanding Needed in Orchestras," *Fanfare*. Northwestern University School of Music, Opus 15, No.1, Spring 1987, p. 56.

²Gilbert W. Bowen. "Happy in Your Work?" *From The Pulpit*. September 6, 1987, p. 1.

³New York Times News Service. "'Seller's Market' for Professors," *Chicago Tribune*, Section 8 p. 1, November 8, 1987.

⁴Benjamin S. Bloom. "Learning for Mastery," *UCLA Evaluation Comment*. Center for the Study of Evaluation of Instructional Programs, Vol. 1, No. 2, May 1968, pp. 10-11.

⁵Benjamin S. Bloom. Ed.; Lauren Asosniak. *Developing Talent in Young People*. 1st Edition, New York: Ballentine, 1985.

⁶John Poppy. "The Keys to Mastery," *Esquire*. Vol. 107, No. 5, May 1987, pp. 119-126.

⁷Ibid.

⁸Benjamin S. Bloom. "The New Direction in Educational Research: Alterable Variables," *Phi Delta Kappan*. February 1980, pp. 382-385.

⁹Ibid.

¹⁰Ibid.

¹¹Randi L'Hommedieu. *The Master Teacher's Management of Selected Variables in the Studio Instruction of Musicians*. Doctoral dissertation in progress, Northwestern University, 1987.

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¹³Thomas W. Miller. "Summary," *The Graduate Education of College Music Teachers, An Invitational Forum*. January 1973, p. 28.

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THE LIBERAL EDUCATION OF BACHELOR OF MUSIC STUDENTS

OVERVIEW

JOEL R. STEGALL
University of Florida

In the approximately twenty years I have been more or less gainfully employed in music in higher education, I do not believe I have heard more words, and seen less action, on any matter than the question of music and liberal education. As I have documented at another place and time, before a no-less-bleary-eyed audience, music is a newcomer to the mainstream campuses in American higher education. Further, this rather recent collegial acceptance, or perhaps tolerance, comes during a time of enormous change in music in our society. The large questions facing us are no longer how to teach music effectively, but what music is to be taught, to whom, and under what circumstances. Our culture no longer assumes, at least with the passion once in vogue, that certain music is “good” or “good for you” while other music is “fun” or “what I like.” As long as the dominant assumption was that “good” music could be identified only by the musically educated, there was greater willingness to support the enterprises which produced that music, even if the supporters did not understand or feel moved by the music itself.

I sense today, however, an increasing reluctance to accept as gospel our judgment of good music. If you doubt the validity of this statement, ask yourself why so much of the corridor conversation at this meeting is about how hard it is to get adequate support of basic programs in many music departments. Then ask why the marching band and the show choir never seem to have quite the same problem. How do we account for the explosion of “new age” music? Think about why popular music produces much wealth (an activity capitalism values highly) and almost all producers of “classical” music, including our own departments and schools, depend to a greater or lesser extent on government support or private philanthropy. (By government support I mean to include general revenue support in state universities as well as all kinds of tax-based financial aid available to students in public and private institutions. No “classical” music presenter of which I am aware can subsist solely on ticket sales. I know of no music school or department that could survive on tuition generated by music instruction alone.) Someone said to me recently, in regard to one of our colleagues in this association, “I think his vice-president is giving him a

hard time about the costs of the music unit.” To which I thought, “So, what else is new?”

What does all this have to do with the liberal education of Bachelor of Music students? As a matter of fact, quite a bit. We hear with dismay that today’s music students do not know the great musical masterpieces, and that they are not familiar with the general intellectual ideas of our cultural history. It is not irrelevant that we also hear the incessant but faint trumpet sounding in the distant recesses of our minds, calling us to educate non-majors, our future audiences. Even if we allow for the possibility that some cries of dismay may be fathered more by the increased age of those concerned than by the depravity of youth, I find myself among the dismayed. Liberal education is that part of the curriculum that speaks most directly to these issues.

A drawback to a topic such as ours today is that it can so readily lend itself to a repetition of the intellectual games of “Ain’t it awful, why don’t you do something about it?” and “It’s disgusting what young people do these days.” Our panelists will attempt to lead us through these quagmires of myopic self-pity toward the high ground of light and right action. Each will comment on some aspects of what liberal education might mean for our students and then suggest things we could do.

This concern with things to do calls for comment. Sometimes our speculations at conferences become so abstract that we could reasonably expect all right-thinking Americans to agree. Further, suspicion suggests that the abstractions may be derived from a fear that if we get specific, we can be criticized, as if to be criticized is an evil to be avoided at all costs. I have encouraged our panelists make specific recommendations for action, to give us something we can “sink our teeth into,” and, if we like the taste of the challenge, to chew it up, and perhaps even digest it and assimilate its energy for our own use.

Much seems to be going well for music in the academy and on the concert stage. In some places, I am told, funding is increasing, beautiful new buildings are being built, audiences are expanding, new music is accepted, and old music is played superbly well. I do submit, however, that not all is right in our world, and that what is not right needs to be righted. It may be, as some suggest, that we are training too many musicians for jobs that do not exist, although I, for one, do not know what jobs will exist five, ten, or twenty years from now. Further, our focus is too narrow if we see professional preparation as the only valid purpose of a degree in music. Music is as good as English or history as general preparation for a number of professions. Business and law come to mind.

Colin Murdoch will talk about a lost paradigm. I would urge us not only to consider what went wrong in the world of the paradigm, but also what we are willing to do to transform the paradigm, or construct a new one. Some may even glimpse the paradigm behind the paradigm. We are not helpless victims in

a musical and intellectual world turned to chaos. Neither are we divine-right monarchs with the authority to impose arbitrarily and capriciously our worldview on the poor peasants around us. We are, however, empowered with some limited ability to shape the educational and artistic environment in which we live. If we are not educating our students as we should, let's do something about it.

THE LIBERAL EDUCATION OF BACHELOR OF MUSIC STUDENTS

DOROTHY PAYNE
University of Connecticut

I approach this topic with more than a little reluctance and apprehension. So, I suspect, does the Working Group on the Arts in Higher Education. The proposition that liberal arts training is an essential part of any undergraduate education is so obvious as to seem to need no justification whatsoever. Yet at the same time, the problems which arise in trying to implement a program which addresses not only the technical aspects of curricular design but, more critical, focuses on the overall development of intellectual and creative skills, are daunting indeed. We should also keep in mind the goal of "assuring that the program of general studies occupying most of the student's time is, in the aggregate, providing a liberal education, not just a passing acquaintance with a potpourri of social matters."¹

We then add to this the problem, also addressed by the NASM group in its study, the woeful lack of preparedness on the part of many of today's high school graduates. This, incidentally, is a reality with which I am painfully familiar, having served for three years as a reader and test development committee member for E.T.S.'s Advanced Placement Program in Music.

My premise, namely, that we may have strayed too far from the conservatory ideal, is based on personal experience, and will thus require some brief biographical background. My first two years of college training took place at a state university in Ohio. My attendance at that particular institution—which fortuitously happened to be a very good one—had far less to do with informed choice, than with the facts that (a) they offered me a scholarship—fifty dollars to be exact—which at that time covered my semester's tuition, (b) it was only thirty miles from my home town, and (c) having spent the first seventeen years of my life as a musical dilettante, playing by ear in the key of "C," to the quiet but palpable distress of my parents, both of whom were professional musicians, I was in no way ready for the big leagues.

These two years were well spent. I became somewhat less of a dilettante; for one thing, I did learn to read music. I also became somewhat of a mildly well-educated person. Being not yet spiritually ready to invest inordinate amounts of time in practicing the piano, I took a heavy course load of literature, language, and history—courses which interested me—you should know that my plan was to put off math until the last possible moment. These were courses which I thoroughly enjoyed and which, I think, did a great deal to enhance my musical experience.

Through a series of circumstances, I found myself at a major conservatory at the beginning of my junior year. As it turns out, I ultimately earned three degrees from this institution over a period of more years than I care to mention at this time.

The graduate experience at the conservatory was a highly profitable one, but the two years spent as an undergraduate were indescribably wonderful. The spiritual and emotional impact of coming from a situation of reasonable contentment, but one in which there was always the nagging awareness of being something of an oddball—into an environment which consisted almost exclusively of oddballs, was a heady one indeed.

I believe we make a mistake when we lose sight of the fact that serious musicians—indeed, serious artists of any sort—are a little strange. This unique strangeness requires a period of nurture and development, especially during the seminal years represented by the baccalaureate degree. This is not to advocate that musicians be encouraged to become intellectual and social misfits. Quite the contrary: the experience of intensely developing one's artistic abilities, irrespective perhaps of career goals, within a community of like-minded people, serves to bring about self-realization—or "self-actualization" as it is sometimes termed. This in turn enables the artist more effectively to share his gifts with society.

Abraham Maslow, in his book *A Psychology of Being*, devotes a section to the seeming contradictions to be found in the artistic personality. He notes the lack of clear dividing lines between work and play, between selfish hedonism and altruism, between the strongest egos ever encountered and a kind of egolessness at times. He observes:

. . . . This is precisely what the great artist does. He is able to bring together clashing colors, forms that fight each other, dissonances of all kinds, into a unity. And this is also what the great theorist does when he puts puzzling and inconsistent facts together so that we can see that they belong together. And so also for the great statesman, the great therapist, the great philosopher, the great parent, the great inventor. They are all integrators, able to bring separates and even opposites together into unity.

We speak here of the ability to integrate and of the play back and forth between integration within the person, and his ability to integrate whatever it is he is doing in the world. To the extent that creativeness is constructive, synthesizing, unifying, and integrative, to that extent does it depend in part on the inner integration of the person.

. . . . In contrast, average and neurotic people wall off fear, much that lies within themselves. They control, they inhibit, they repress, and they suppress. They disapprove of their deeper selves, and expect that others do too.²

There can be little doubt that a large segment of our society in this country has lost its connections with the cultural heritage of the past. This is chronicled

in, among other sources, Christopher Lasch's book, *The Culture of Narcissism*. In pointing out the twentieth-century American's dilemma, Lasch writes:

On the one hand, the degradation of work makes skill and competence increasingly irrelevant to material success and thus encourages the presentation of the self as a commodity; on the other hand, it discourages commitment to the job and drives people, as the only alternative to boredom and despair, to view work with self-critical detachment.

. . . While modern industry condemns people to jobs that insult their intelligence, the mass culture of romantic escape fills their heads with visions of emotions beyond their means—beyond their emotional and imaginative capacities as well—and thus contributes to a further devaluation of routine. The disparity between romance and reality, the world of the beautiful people and the workaday world, gives rise to an ironic detachment that dulls pain but also cripples the will to change social conditions, to make even modest improvements in work and play, and to restore meaning and dignity to everyday life.

As for art, it not only fails to create the illusion of reality but suffers from the same crisis of self-awareness that afflicts the man in the street.³

Surely there has never been a greater need for the integrated artist than in society today.

My institution, The University of Connecticut, enjoyed the privilege of having Joseph Polisi, the President of Juilliard, as guest speaker at last year's annual Fine Arts Awards Convocation. We are proud to claim Dr. Polisi as a UConn alumnus—even though the bachelor's degree which he earned from our school is in political science. In his talk he addressed, among other things, the prevalent misconception that music is, after all, only intended to be entertainment. Several of his observations seem to me to be appropriate for the topic at hand:

We live in a society today which evidences little effort to make a distinction between art and entertainment, achievement and fame, liberal and vocational education, quality and quantity. Great works of art are a summation of the human condition. The understanding of these artworks represents a cultivated intellect, a sharpened perception, and a sensitized emotion. All attributes which represent the highest goals of our educational system.

Recently, I saw the Academy Award-winning movie *Platoon*, which graphically depicts the war in Vietnam at its greatest intensity. What we see in the movie is humankind at its most brutal, irrational level, devoid of human sensitivity and compassion. Ironically, the musical leitmotiv in *Platoon* is Samuel Barber's *Adagio for Strings*. The Barber is played during moments when the battle scenes end and the viewer can examine the incomprehensible horror of war. Within this context, the *Adagio for Strings* represents civilization at its best; the rational, beautiful elements of human existence. Each time the music interrupted the violence on screen, I began to understand what the world would be *without* music, *without* art. A barren landscape indeed for those who understand the true meaning of art in our lives.

Members of this panel have been encouraged to present constructive suggestions, aimed at addressing some of the issues raised in their brief remarks.

Though fully cognizant of the complexities of curricular design which would be involved, I would like to suggest the consideration of something like my own two-tiered undergraduate experience, namely, that the music student spend his or her first two years of undergraduate work in an intensive broadening of horizons. The remaining two years would then be devoted to intense specialization in his or her own area. This of course brings with it a host of corollaries. First of all, the four-year curriculum seems on the verge of becoming a quaint anachronism. This would necessitate a somewhat more intricate formula, but the principle remains the same: a broad education in earlier years, culminating in a more intense and specialized experience. Far too often I hear the howls of senior music majors who have put off their "hard" courses until the last possible moment, and are forced to spend what should be the most personally and professionally fulfilling year of their degree program lamenting the burden of what they view as "irrelevant" courses. There is no way in which the goals of a liberal education can possibly be served in this sort of situation. To be sure, they may end up enjoying the courses in spite of themselves; far more often, however, this is not the case. This scenario spills inevitably over into another area of concern, namely: the use and abuse of academic scholarship as it relates to fine teaching. This however is a sufficiently complex topic as to require at least another entire session—if not more.

I further believe that we need to examine the concept of a liberal education as it is presently applied, and consider the advisability of more "selective" liberal education. I am not yet convinced, for example, that every aspiring musician—for that matter, every aspiring English teacher—needs a working knowledge of algebra to become a fully functioning member of society. If you suspect a hint of personal bias in that statement, you are absolutely correct. On the other hand, music majors frequently do display a bent for mathematical pursuits and should be encouraged in this area. Numerous studies of the undergraduate curriculum undertaken in the last few years point to academic advising as the weakest link in the chain of academic planning, and it is obviously in this area that the answer lies. It is widely believed that improving the continuity and availability of informed advising will encourage students to take a broader view of their own education, and keep them in the program longer.

The problem is, to be sure, likely to be more acute at large state institutions, rather than small, private ones. This too strays somewhat from the focus of this session, but must nonetheless be taken into account. The unique nature of our discipline makes the need for individualized advising critical, in my opinion, and must somehow be addressed. It is essential that our "selective" arts curriculum reveal a sense of academic integrity, which can be demonstrated to the student, rather than a random collection of courses, each of which is in and of itself a good thing to know, but which shows little interrelatedness. This requires a significant commitment on the part of faculty, who are understandably eager to teach courses that they like, and more reluctant to teach less familiar and

appealing courses which better serve program development. Faculty—and I include myself in this category—can be remarkably self-serving when it comes to curriculum design.

There has been some interest, in recent years, in the concept of learning communities, i.e., programs organized around specific intellectual themes or tasks. A “Center for American Music” might be such a program. The idea is that involving students in mini-communities of scholars organized around a purpose or topic will give them a stronger sense of shared institutional and peer goals. This approach seems in keeping with the concept of a curriculum which is interdisciplinary in nature, yet allows the opportunity for focus and concentration which I maintain is so essential to the young musician.

The gifted student who has realized his or her full personal potential through the study of music in the company of like-minded individuals will, I believe, emerge ready to make a significant contribution to society in many possible roles: professionally as a teacher, performer, administrator, or music technician—but perhaps more important—personally, as an understanding and compassionate spouse, parent, or colleague.

In his article “Planning for Excellence,” Donald Farmer makes the following observation:

Quality or excellence in education cannot be limited to the classroom. The cognitive and affective domains in education are necessarily related. ‘To educate the human mind is not to merely add something to it, but to do something to it—change what a man prizes, and you change him as a whole, for the essential thing about him is what he wants to be.’ We need to recognize that values are taught—consciously or unconsciously on our campuses—and that these values are fundamental to human existence and human relationships.⁵

The same theme was beautifully expressed by Joseph Polisi’s address last spring when he observed:

If we approach our task with an open mind, we will succeed in achieving a particularly subtle and wonderful goal—the nurturing of individuals who will be, in a true and real sense, the conscience of our society and the hope for much that we believe in as artists, teachers, and human beings.⁶

ENDNOTES

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²Abraham H. Maslow. *Toward a Psychology of Being*. New York: D. Van Nostrand Company, 1968, pages 140, 141.

³Christopher Lasch. *The Culture of Narcissism*. New York: Warner Books Inc. (subsidiary of W.W. Norton), 1979, pages 173–175.

⁴Joseph Polisi. Untitled address, presented at Storrs, Connecticut, May 7, 1987 at the annual Fine Arts Awards Convocation.

⁵Donald W. Farmer. "Planning for Excellence." *The College Board Review*, No. 139, Spring 1986, page 30.

⁶Joseph Polisi. *op. cit.*

PARADIGM LOST?

COLIN MURDOCH
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Several years ago, the pop-psych book, *I'm OK, You're OK*, burst upon the book charts and allegedly provided answers to certain of life's mysteries. According to a colleague of mine who worked with William Sloane Coffin at the time, Coffin—himself not oblivious to life's mysteries—preferred the following title: *I'm Not OK, You're Not OK, But That's OK*.

“The Liberal Education of Bachelor of Music Students” conjures up images of Coffin's revision. Liberal education and professional education have both received their fair share of critical attention in this decade. Few Bachelor of Music degree recipients join the New York Philharmonic with something resembling a liberal education. Even if they do, MTV might be more pregnant with musicological portent than any sonic event in history.

If the Bachelor of Music degree is to provide a liberating experience on some more or less universal basis, context is an issue of greater importance than curricular structure. Curricular structure is essentially prescribed by accrediting agencies, which share one common predicate of curricular design: there is only 100% of a curriculum to apportion. Agencies of accreditation and the curricular structures they develop are not sacred, but that is another topic for another day. For now, we can safely assume that the Bachelor of Music degree requires a minimum of 65% of the course content in music. If a *maximum* of 35% is in disciplines other than music, which translates into, at best, an average of one course per term, it would appear unlikely that liberal education, as the liberal arts community conceives it, can be achieved.

Perhaps what we need to hypothesize is a version of liberal education different from the usual. In such a curricular scheme, the music component takes on added importance, and it will necessarily assume a principal role in the liberating process. Does this presently occur in most of these programs as we know them?

Well-conceived curricular structures do provide a partial answer to questions posed by a consideration of the liberal education of Bachelor of Music students. Content of curriculum poses other answers. Context, elusive and difficult-to-modify context, begs for yet other answers. This last issue, context, I will attempt to develop here.

In the quest for a liberal ideal at the national level, Secretary Bennett would have us return to the classics as his experience interprets them and as his vision would promulgate them. As for the classics, the deconstructionists would have us move into the twenty-first century with a motto of “Love 'em and leave

'em." Marxism, feminism, volunteerism, and another "ism" with a different suffix, technology, are revising precepts of scholarship and teaching. Ethnographic projections suggest that even more profound changes of culture as we know it will transpire within our lifetimes.

At the state level, Wisconsin—which, I suspect, hardly leads the pack—is enacting changes in teacher certification standards. The Department of Public Instruction is engaging in what some of us Wisconsinites characterize as madness. Even Cordelia, possessed with the cunning of Lady Macbeth, could not spare us from mandates that are now describing for teacher certification the specific courses, the specific content of these courses, and the specified hours of credit the specific courses should receive for the specific content they include. Lear, floundering about on the heath, might well have had it better than we.

On our campuses, returning to music specifically, do our students matriculate with thorough groundings in the three B's and solfège, or do they more typically know more of Madonna than Mozart? Do our students march so cheerfully at football games in the fall for physical education credit and then exuberantly embrace Philip Glass when the pep band strikes up for basketball season? A few, very few, institutions may or may not continue to provide the major professional performance organizations with members, and the remaining multitude of institutions may or may not continue to prepare teachers who prepare teachers. But one thing in which we can safely invest, whether the bulls or the bears bang the bell on Wall Street, is that most music students do not ultimately practice music as a profession at all.

It is, from an ethical perspective, unconscionable to send into the world recipients of the Bachelor of Music degree who are only capable of singing like angels and playing like gods. Moreover, it is lunacy to think that that is what we do or ever have done. During his tenure as President of the College Music Society, Phillip Rhodes said, "Turning out more than enough professionals like ourselves is not the answer; that part of our mission will, indeed, take care of itself. For now and the future, the critical questions we need to consider are *not* who will *play*, but who will *listen*; *not* who will *write*, but who will *read*."¹

Rhodes's exhortation is a considerable psychic distance from *The Structure of Scientific Revolutions* by Thomas S. Kuhn. In this book, however, Kuhn constructs a relevant interpretation of the dilemma in which undergraduate music education finds itself. In oversimplified brevity, scientific revolution occurs, according to Kuhn, when a new paradigm replaces an old. He writes, "All [such] crises begin with the blurring of a paradigm and the consequent loosening of the rules for normal research."² This, I believe, is precisely the situation Rhodes describes. This is a characterization of the larger context my remarks have described heretofore. Kuhn adds, "The transition from a paradigm in crisis to a new one . . . is a reconstruction . . . that changes some of the field's most elementary theoretical generalizations as well as many of its paradigm methods

and applications.”³ From drum machine to MIDI to the journals we read month after month, is this statement not a reflection of an impending new order we need to understand more clearly?

If I might apply the word *ambiguity* to those moments of transition from one paradigm to another, I maintain that we musicians ought to be well-equipped to address issues associated with a paradigm shift. The *métier* of our art, like that of the other arts, is ambiguity. An equation is an equation until proved otherwise. A theory is a theory until a new theory replaces the old. History is complex, confusing, vague, incomplete—but it is not consciously ambiguous. On the other hand, who is Hamlet? What is really going on in *Sunday Afternoon on the Island of La Grande Jatte* by Seurat? Where in the world are the seven movements of the *String Quartet in c#*, Opus 131, of Beethoven going? Contemplate, especially, a non-verbal work of art that is—by intent of origin—ambiguous, and that poses a double problem for interpretation and critical analysis. We musicians are in our element when we interpret ambiguity, and that is why, if we put our minds together, we are capable of responding with effect to the paradigm shift in which we find ourselves.

Herein also lies not only an intriguing *problem* for the academy, but a principled *resolution* as well. Liberal education prepares students for meaningful lives, or so the claim is made. The more meaningful a life, certainly the more rich is its potential for ambiguity. In the fine arts is a multi-layered paradigm for the study of ambiguity as a life function. And that function, to be sure, is one ripe for exegesis in a liberal arts curriculum and community.

We artists need to be more confident in the ambiguity of our enterprise. That we are not confident enough is mirrored, I believe, by the example of how we are perceived by others. In *College: The Undergraduate Experience in America*, the recent study by the Carnegie Foundation for the Advancement of Teaching, Ernest Boyer writes:

To express our most intimate, most profoundly moving feelings and ideas we use a more sensitive, more subtle language we call the arts. Music, dance, and the visual arts are no longer just desirable, they are essential . . . Students need to understand the unique ability of the arts to affirm and dignify our lives and remain the means by which the quality of civilization can be measured.⁴

To argue with this statement is to argue that the World Series is un-American. Unfortunately and all too often, Boyer's view is the American view of art. Art is *Venus de Milo*—idealized, idolized, female beauty incarnate—displayed on a pedestal in a tabernacle. Artists do not sweat, they are *Playboy* centerfolds. Art is woman of the media. Formerly frail, ornamental, and servile, Boyer's art is now the emancipated Virginia Slims woman of Madison Avenue. Look at her now: she has emerged from servitude to command a place in the larger world that dignifies the whole of civilization. She serves as an instrument by which

the quality of civilization can be measured. Can you imagine such a questionnaire?

We artists wallow in such statements as Boyer's at our peril. We wallow even more dangerously in the pronouncements we ourselves utter. You know how these go: Art equals Truth; Truth equals Life; therefore, Art equals Life. None of us would be in this profession if we did not appreciate the cosmic proportions of music, but to attribute to music a messianic force that is, in its classically utopian version, capable of creating world peace distorts and exaggerates the reality of art. When we artists nurture that myth, we generate expectations we cannot meet. Athletes and coaches of the NCAA put themselves on a pedestal of preciousness and the Eric Dickersons of this world become national heroes. When we put ourselves and our disciplines on a pedestal of preciousness, we create for our endeavor a position of diminished respect. As a consequence, our programs find themselves relegated to a third-world curricular status at the edge of the curricular map. That, too, however, is an issue of context, not curriculum.

Is it possible to reshape these contextual elements in an overall context of paradigm shift? Can quality of the liberal education of Bachelor of Music students be improved? If so, how? I don't know, I don't know, and I'm not sure. Further ruminations I do have, however, and these I will share.

Point One: It all begins and ends with the teachers. Music teachers need, at the very least, to know who Louis XIV was. It would help their cause to know that Lamborghini is a car, not an obscure contemporary of Sammartini. These examples are, I recognize, outrageous past insulting. Many members of our music faculties do need, however, a few times in their careers to step off Planet Art in order to walk on Planet Earth. I pose, for our consideration, liberal arts symposia on our individual campuses for those members of music faculties who would profit from same.

Point Two: As I have already intimated, content of the music component of the curriculum can provide a rich and intellectually liberating experience of its own. I have chosen in these remarks to focus upon context, but content and perspective of the music subjects taught do provide, I believe, the other principal set of answers to questions of this interest session. I pose, for our consideration, symposia on our individual campuses that develop the theme of music as a liberating experience.

Point Three: Within the academy, the fine arts need to revise their images and their self-images. These disciplines possess a robustness and identity all their own. The arts have a tremendous economic and sociological impact upon any community in which they flourish. Their case, at all levels of consideration, needs to be articulated by artists who speak and write well. I pose, for our consideration, just as many of our campuses have held computer literacy seminars

for faculties, that, for certain of our music colleagues, we provide workshops on the use of the English language.

I will extend image and self-image one step further. We should welcome interdisciplinary opportunities with other disciplines for their interdisciplinary merit. These ventures, however, I do not believe, as many assert, improve the curricular credibility of the arts within the academy. Mendel never intended for a pink flower to be intrinsically more identifiable than red or white. The language of physics is elegant and sophisticated—as is English—as is music. Empowered with all the wisdom of the ages, however, none of us is capable of constructing an Esperanto of the academy that translates music into biology into French. Again, we need to be able to articulate the language of music with force and style and minus the affectation of precious prima donnas.

Point Four: Music students should be advised—urged—to register for chemistry, not chemistry for the non-major. When they do register for the latter, they avoid intellectual confrontation. They need to learn to fail, to succeed, and to survive in intellectual worlds different from their own.

That these students should be required to complete rigid distribution requirements in general studies I do not believe. In number, the available courses are too few to construct meaningful formulas. At the same time, ten introductory courses in ten departments do not a liberal education make, and, at the other extreme, neither do ten courses in one department. In the best of worlds, selection of courses in the general studies category should be determined with the careful involvement of an adviser, on an individual basis for individual students.

Point Five: If Phillip Rhodes is correct in his assertion that the greater need is for listeners than performers, Music 101 takes on greater importance in our curricula. Poorly taught, Music 101 contributes to consumerism of the arts. These courses, as we know, are terribly difficult to teach well. Music 101 deserves the best attentions of our best faculty.

Point Six: Ensemble participation is an extremely important component of the education of Bachelor of Music students. When students *major* in ensemble, however, they deprive themselves of the opportunity to pursue a liberal education. It varies from campus to campus, but too high a degree of concentration in ensemble exacts too high a degree of time commitment. The student who is seduced into a four-year overcommitment to an institution's performance showcases simply does not have time enough to take, for example, history courses with large reading lists to read and major term papers to write. Neither does this student have time enough to practice, and that exercise—for the Bachelor of Music student—must surely be preserved as a liberating experience the equal of any.

Point Seven: So-called Preparatory programs have received focused attention at another juncture of this annual meeting. I pose here, for our consideration, that we all consider committing to the development of such programs.

Frederick Miller, Treasurer of NASM, has written, "Incredible as it may seem, we estimate that in 1992 only about one-third as many students will be seeking admission to college music programs as were a decade earlier."⁵ It is transparently clear that in the absence of successful preparatory programs on some broad scale, the liberal education of Bachelor of Music students will hardly be the issue.

CONCLUSION

To review the seven items I have posed for consideration, three relate to Bachelor of Music faculties: symposia on the liberal arts, symposia on music as a liberating experience, and workshops to develop a more elevated command of the English language. Two relate to Bachelor of Music students: individually designed experiences in disciplines other than music, and an ensemble experience in balance with an overall curriculum. One is for students in other disciplines: a high-level commitment to music appreciation courses. One is for the preservation of the species: a commitment to preparatory programs.

The contextual paradigm of undergraduate music education is one that has been amorphous at best. That this paradigm today is more blurred than it was is self-evident. That we need to influence its shifting direction and articulate its reconstruction is imperative.

We need, as a profession, to respond quickly and together. We need to draw upon all those considerable skills and intuitions of ambiguity we have honed so well for so long. Artificial Grand Canyons between the arts and the liberal arts need to be filled. These interrelationships are particularly important to Bachelor of Music students, who deserve no less than our commitment to an enrichment of their minds and souls as well as a commitment to the improvement of their techniques. The liberal education of Bachelor of Music students provides the only long-term resolutions for this contextual paradigm in transition.

I'm not OK, you're not OK, and that's *not* OK. Let us do something about it.

ENDNOTES

¹Phillip Rhodes. "Fact and Value in Contemporary Musical Scholarship." *Fact and Value in Contemporary Musical Scholarship*, Proc. of the first concurrent annual meetings of the Am. Musicological Soc., College Music Soc., Soc. for Ethnomusicology, and Soc. for Music Theory, 8 Nov. 1985. Boulder: College Music Soc., 1986, page 19.

²Thomas S. Kuhn. *The Structure of Scientific Revolutions*. 2nd enl. ed., International Encyclopedia of Unified Science, Vol. 2. No. 2. Chicago: Univ. of Chicago Press, pages 84-85.

³Kuhn, pages 84-85.

⁴Ernest L. Boyer. *College: The Undergraduate Experience in America*. Carnegie Foundation for the Advancement of Teaching. New York: Harper and Row, 1987, pages 93–94.

⁵Frederick Miller. “The School of Music: a Look at the Future.” *De Paul Univ. Magazine*. Summer 1987, page 33.

CONCEPTS AND MANAGEMENT FOR EARLY RETIREMENT PROGRAMS

EARLY RETIREMENT: THE MUSIC ADMINISTRATOR'S PERSPECTIVE

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INTRODUCTION

The purpose of my study was to consider the subject of early retirement from the vantage point of the music administrator. Presented first was an overview of the subject focusing on its history and current definition, goals of such programs, factors influencing the development of programs, types of programs and incentives involved, factors to be considered in the development of programs, and relative effectiveness of programs. For this general overview, I relied heavily on one source, the monograph, *Incentive Early Retirement Programs for Faculty: Innovative Responses to a Changing Environment*, by Jay L. Chronister and Thomas R. Kepple, Jr., ASHE-ERIC Higher Education Report No. 1, 1987. This monograph appears to be the most current and thorough review of the subject available and contains an exhaustive bibliography.

A review of this bibliography and other materials revealed a total lack of publications concerned with specific academic disciplines and, of course, none with music. Therefore, I sought to obtain some information by means of a questionnaire, and I presented some data and observations related more specifically to the concerns of the music administrator based on the questionnaire which most members completed and returned earlier in the fall.

EARLY RETIREMENT: AN OVERVIEW

Definition. Early retirement is usually defined as, simply, retirement before mandatory or regular retirement age. Conceived in this manner, early retirement has been a fairly common practice for many years. However, only in the past ten to fifteen years have programs been developed and designed to promote and facilitate early retirement. Such programs have been developed by institutions as management strategies with the clear purpose of inducing faculty to retire. Thus, it is more proper to think of the subject in terms of "incentive early retirement" with the definition being "any arrangement between an employer

and an employee designed to provide tangible inducements in the form of a monetary or an in-kind reward for early retirement” (Chronister and Kepple, 1987, p. 11 citing Jenny, 1974, p. 8).

Need for Program. Programs have been developed because of varied needs, primarily institutional, but also those of faculty. Institutions have been faced with the need to reduce budgets and, with upwards of 80% of institutional expense being in personnel, reducing faculty and staff has been a prime consideration. Another concern has been the reduction of the tenure/non-tenure ratio among faculty. The purpose herein is not only to curtail expense but to facilitate a situation in which younger faculty may be able to obtain tenure. Related is the need for faculty renewal, to add “new blood” or the need to maintain or lower the average age of the faculty. Additional concerns have included the need to reallocate positions as a result of curricular changes and, simply, to improve the quality of the faculty, given the “buyer’s market” that currently exists. Faculty concerns have included varied options for financial security for senior faculty, the possibility of early retirement at ages 55, 62, 65 or whatever year may be desirable, or to reduce teaching responsibilities gradually through phased retirement.

Factors Influencing Program Development. There are a variety of legal and social factors that have been most influential in the movement toward incentive early retirement programs. Most notable have been two successive amendments of the Age Discrimination in Employment Act of 1967. The 1978 amendment raised the mandatory retirement age from 65 to 70, and a further amendment in 1986 removed any age as a mandatory retirement limit. (P.L. 95-2256, 1978 and P.L. 99-592, 1986.) The first amendment is now in effect, and the latter amendment will be fully in effect in January of 1994. The implications herein related to longer years of service at higher salaries and increased cost of fringe benefits have made it necessary for institutions to seek ways to deal with this increasingly unwieldy financial burden.

Other factors relate to change in the population over the last twenty-five to thirty years. The rapid growth of the college-age population during the 1960s and 1970s (and consequent growth in numbers of faculty) has been followed by a decline in enrollment in the 1980s and the consequent need for retrenchment. This situation is complicated further by the tenure issue, the lack of opportunity for junior level faculty, and the consequent lack of incentive for better quality candidates to enter the profession. Further, these difficulties have made it difficult to respond to the rapidly changing professional world and interests and curricular needs of students. A related complication has been a perceived decline in enthusiasm for the profession among senior faculty as a result of the many problems encountered as well as concern among junior faculty that financial constraints will not permit a bright future.

Description of Programs and Incentives. First, it should be noted that early retirement programs are voluntary. They must be voluntary to conform with the Age Discrimination in Employment Act as amended in 1978 and 1986. Consequently, programs are designed so that faculty may identify themselves as candidates and elect to participate.

Early retirement programs may be classified in two categories, ad hoc or formal. In the case of ad hoc programs, each faculty member negotiates his own retirement agreement. An advantage here is flexibility both for the institution and the individual. In the case of the institution, areas of greatest need can be targeted for this type of activity. In the case of the individual, there is greater latitude for bargaining. Ad hoc programs have disadvantages as well in that they do not provide sufficiently for long range planning and result in problems of equity among faculty.

In comparison, formal programs provide specific policies, guidelines, and procedures for categories of faculty, and any faculty members meeting these criteria are eligible. Advantages here include an easier projection of participation and cost as well as greater equity among faculty. Disadvantages for the institution include the lack of ability to focus retirement efforts on some particular area where it is needed and the potential for inducing faculty to leave that the institution does not really want to lose. For the individual, a disadvantage is the lack of opportunity for the individual to negotiate beyond the established guidelines.

The following are the usual incentives which are used singly or in combination to constitute early retirement programs. (Chronister and Kepple, 1987, pp. 12-15):

1. *Severance-pay or lump-sum payment.* Offered as a bonus for early retirement at a specific age (perhaps 62) usually consisting of a percentage of salary (perhaps 100-200%). This amount may be provided in the form of a lump sum or may be tax sheltered or in deferred payments. This plan is attractive if quick cash is important but may result in a tax burden for the individual. For the institution, the plan is simple to administer and relatively inexpensive.

2. *Liberalization of actuarial reduction.* This is a common method in which unreduced (or nearly unreduced) benefits are paid from some age to normal retirement age. Simply, the individual who retires early receives the full or nearly full value of the pension annuity as if work continues until the normal retirement age. This method requires an approximate 50% increase in institutional cost.

3. *Annuity enhancements.* Provided in some form as an additional annuity to boost retirement income to the same level as it would have been at normal retirement age. Some sort of interim payment is provided that supplements the original annuity or provides for a delay in the use of the original annuity to a

future date. There are two types. One, the annuity premium continuation approach is a plan that continues payments to the employee's annuity program during a period of phased retirement or during salaried years prior to retirement. Such payments may be in lieu of salary. Two, the supplementary annuity purchase provides for increased accumulation in annuity in the form of payments (lump sum or annual) which will bring the total annuity to what it would have been at normal retirement age. Such an approach results in fewer tax problems for the retiree.

4. *Bridging benefit program.* This approach combines the use of Social Security benefits and a cash supplement. An individual retires and receives Social Security payments in addition to a sum adequate to bring the net income up to a selected level. These payments continue until the basic annuity goes into force. Obviously, this plan requires participation in the Social Security program and is a high cost plan to the institution.

5. *Phased or partial retirement plans.* In such plans, the individual elects to retire from a full-time position in favor of a part-time appointment. Usually, the individual combines part-time salary with Social Security and, taking into account reductions in taxes and annuity payments formerly required, the goal is to reach approximately the same level of income had full-time employment continued to normal retirement age. In the case of phased retirement, the extent of employment declines yearly in some prescribed manner—90%, 80%, . . . 50%, . . . 30%, etc. During this time, the basic retirement annuity remains untouched and the institution continues to contribute. Advantages of this approach include a gradual move into retirement and retention of certain faculty privileges. In the case of partial retirement, the individual does begin to draw against the original annuity but receives a partial salary and the benefits of part-time faculty status. Advantages to the institution include the full-time slot which becomes available and, perhaps, reduced cost.

6. *Perquisites.* Varied benefits are often offered in combination with the incentives above. These may include office space, parking, tickets, secretarial and office support, health and life insurance, and a variety of other "perks" depending on the institution.

Examples of Plans. In the course of the study, retirement plans were examined from fourteen institutions which were as follows:

- Ball State University, Muncie, Indiana
- Bowling Green State University, Bowling Green, Ohio
- De Pauw University, Greencastle, Indiana
- Florida State University, Tallahassee, Florida
- Indiana State University, Terre Haute, Indiana

Ohio University, Athens, Ohio
 Rhode Island College, Providence, Rhode Island
 San Diego State University, San Diego, California
 University of California Retirement System
 University of Nebraska-Lincoln, Lincoln, Nebraska
 University of North Dakota, Grand Forks, North Dakota
 University of Northern Iowa, Cedar Falls, Iowa
 University of Utah, Salt Lake City, Utah
 Washington University, St. Louis, Missouri.

These programs vary greatly and appear to be stylized to meet the needs of the institutions. However, some generalizations are possible. Frequencies of incentives noted were:

Partial or phased	10
Cash or lump sum	5
Annuity enhancement	3
Bridge plan	1
Actuarial reduction plan	1
Annuity enhancement	0

In addition, two schools offer plans which are based on state retirement programs, and five schools offer plans which involve use of Social Security and/or TIAA/CREF programs. Further, all offer a variety of “perquisites” or fringe benefits associated with each of the plans. Two interesting deviations were noted. One school offered a “pre-retirement” leave as part of its program; another offered a reversible retirement option to allow the faculty member to “test the retirement waters” before a final decision.

Development of Programs. Development of early retirement programs is a lengthy and complex procedure involving all aspects of the institution—the faculty, the leadership, the total governance structure. Certainly, the faculty should be involved very early in the process and be kept fully informed as progress is made.

Objectives of the program will depend on those of the institution, the demographics of the faculty and what needs to be achieved related thereto, and other academic and fiscal concerns. Income of the retiree is of foremost concern, but the importance of fringe benefits is not to be underestimated. Critically important is the continuance of health and life insurance but important also are smaller items such as faculty privileges with regard to fee reductions, parking, complimentary tickets, etc. Legal counsel will be required for advice concerning the myriad tax laws and social legislation involved (i.e. P.L. 99-514, 1986). Other counsel for advise on inflation and other general economic matters is also critical.

Effectiveness of Programs. Information concerning relative success of programs is sparse. Success would of course be related to goals, and those institutions that have reported indicate that the programs do seem to be effective in managing institutional resources and achieving staff and cost reduction. One study indicated that thirty-nine college presidents rated their programs as successful. (Kepple, 1984) Certainly, the growth in numbers of institutions offering such programs, in excess of one hundred currently, seems to indicate success. (Chronister and Kepple, 1987, p. 9)

Very little research exists which is concerned with success of programs from the viewpoint of the faculty. Generally, growing participation as an indicator seems positive and the popularity of the partial or phased plan indicates some success with that option. On the negative side has been noted the primary concern—reduced income and/or annuity payments—as well as decline in morale as a loss of contact with students and faculty status (further support for the partial or phased approach). A potential difficulty foreseen is the loss of distinguished faculty inasmuch as the adoption of formal programs makes particular academic areas or particular faculty difficult to target. Finally, although the future of such programs appears good, the need for careful monitoring and adjustment of programs is to be strongly emphasized.

RESULTS OF QUESTIONNAIRE

In order to obtain information from the executives of music units of member schools of NASM, a brief questionnaire was constructed and sent to 480 schools. A copy of the questionnaire appears as Appendix A. Completed questionnaires were received from 316 schools, a 66% return rate. Results and observations based on the data collected are as follows:

General Institutional Response. Questionnaires returned were placed in four categories—large state universities (including all “flagship” institutions), smaller state universities, large private universities (including large conservatories) and small private universities (including conservatories). The data were organized in several ways and appear in the following Tables.

Table 1
Institutions Reported as Having or Not Having
Early Retirement Programs

Institutions	Programs		No Programs	
	N	Percent	N	Percent
Large State Universities	26	17	41	26
Small State Universities	44	28	73	46
Large Private Universities	13	8	7	4
Small Private Universities	74	47	38	24
Total N	157		159	

As reported by unit heads, the number of universities having programs when these data were gathered exceeds considerably the approximate 100 estimated in the most recent literature. And, it may be very significant that nearly one-half of the responses indicated the presence of programs. Also, observation of percentages indicates that fewer large and small state universities now have programs in comparison to large and small private universities.

Table 2
Incidence of Early Retirement Among Institutions Having Programs

Institutions	With Incidence		Without Incidence	
	N	Percent	N	Percent
Large State Universities	29	28	12	21
Small State Universities	56	55	17	30
Large Private Universities	3	3	4	7
Small Private Universities	14	14	24	42
Total N	102		57	

About two-thirds of the music executives of these institutions have had some experience with early retirement. Clearly, these programs are having an impact on the operation of music units. Also, the bulk of activity appears to be found among large and small state universities, this despite the greater prevalence of programs among private universities.

For the next two tables it was decided to deal only with those schools reporting incidence of experience with early retirement. And, inasmuch as 102 schools fell into this category, numbers of schools reflect, roughly, percentages.

Table 3
Incidence of Occurrence According to Size and Type of Institution

Enrollment (1,000s)	N	Public	Private
30-40	12	11	1
20-30	17	15	2
15-20	15	14	1
10-15	21	17	4
5-10	22	18	4
0-5	15	3	12
Totals	102	78	24

By observation it is clear that incidence of early retirement was reported in schools of all sizes and types. The vast majority of schools reporting incidence were public rather than private institutions. This was not the case with the smaller private institutions which is reflective of the total N's in these categories.

Table 4
Incidence of Occurrence According to Music Enrollment and Degrees Offered

Enrollment	N	Degrees		
		BM	BM/MM	BM/MM/D
600 +	12	0	10	2
400 +	17	1	5	9
300 +	15	3	10	2
200 +	16	0	16	5
100 +	36	5	14	3
1 +	4	11	4	0

The most obvious observation here is the larger numbers of incidence in programs offering graduate degrees. Given retrenchment and the high cost of graduate programs, this may well be expected.

Table 5
Incidence of Occurrence According to Full and Part-time Faculty

Full Time		Part-time	
Faculty	Incidence	Faculty	Incidence
60 +	12	30 +	11
40 +	12	20-29	8
30 +	17	15-19	6
20 +	22	10-14	21
10 +	28	5-9	27
2 +	9	1-4	26

The reader is cautioned to consider full-time data separate from part-time. The incidence according to full-time faculty corresponds rather closely to institutional size and is not surprising. The incidence according to part-time reveals an inverse relationship between numbers of part-time faculty and incidence of occurrence. This may only reflect the relative dependence of these music units on either full- or part-time faculty.

Two questions were asked concerning teaching assignments of those electing early retirement and those engaged in phased retirement. For those electing early retirement, teaching assignments computed into percentages based on a total of 124 total responses were:

Applied Studies	18%
Academic Studies	22%
Combination	51%
Administration	9%

Teaching assignments of those partially retired, computed into percentages of 102 total responses were:

Applied Studies	45%
Academic Studies	46%
Administration	3%
Other	6%

In both instances, teaching assignments appear to be about equally distributed among possibilities allowed. Additional questions posed were:

General Influence of Early Retirement Program (102 responses)

Positive influence	62%
Negative influence	7%
Variable influence	27%
No opinion	4%

Clearly, music executives regard the early retirement program as being a much more positive than negative influence. However, the “variable influence” response indicates some mixed feelings and, likely, some dissatisfaction.

Faculty Incentive to Retire (160 responses)

Personal	53%
Institutional encouragement	19%
Music executive encouragement	13%
Health	14%
Other	1%

All of the options drew notable response. About 70% of the faculty appear to have elected the program voluntarily or because of health reasons. However, 32% of the responses indicate that, in the opinion of the executives, some “encouragement” from the institution or the music executive was exerted.

General Impact on Faculty Member (102 responses)

Generally beneficial	74%
Orderly transition	11%
Less than good adjustment	1%
Other	14%

Based on observation from the above it appears that music executives regard early retirement programs as having a much more positive than negative influence on the faculty member.

An additional question requested written responses from executives concerning advantages and disadvantages of early retirement programs. These responses were categorized and appear below in rank order of frequency.

Advantages (147 total responses)

- 31 New faculty, new blood, new ideas, new energy and direction.
- 20 Financial advantages, save money, free slots, cheaper replacement.
- 20 Improved advantages for retiree, new opportunities, goals, interests, careers, travel, life-styles.
- 15 Replace non-productive faculty, burn-outs, dead wood, tired, lost incentive.
- 10 Humane means for administrator to encourage retirement.
- 10 Lower age of faculty, change status quo, restructure.
- 9 Mutually beneficial to institution and individual.
- 8 Improves planning, more flexibility, better long-range planning.
- 7 Allows transition, retiree and replacement together for period of time.
- 7 Improves morale of ongoing faculty.
- 7 Allows programmatic changes, respond to enrollment changes, change course assignments.
- 1-3 Recruit women and minorities, consistent treatment of faculty, keep good people longer, relieves overstaffing, prevents loss of faculty.

Disadvantages (89 total responses)

- 27 Loss of good quality, leadership, expertise, experience, most distinguished senior faculty, continuity.
- 23 Loss of positions and/or programs, replacement delay, full-time reduced to part-time.
- 19 Loss of funds, payout, slots.
- 9 Increased part-time problems, scheduling, load, studio space, office support.
- 6 Disadvantages to individual, pressure to retiree, decline in interest and morale, separation syndrome.
- 1-3 Planning difficult, difficult to anticipate and control change, keeps unwanted faculty longer on part-time, general uncertainty.

A final question requested case studies that might be of particular interest to the membership. Six responses were received and included descriptions of variants on phased retirement programs, plans for beginning programs, cost of programs to the department, etc. One response related a very positive personal experience with several members of one faculty electing early retirement, and another response noted the loss of performance and recruiting potential of applied faculty electing phased retirement.

SUMMARY

It seems clear that there is increasing use of "incentive early retirement" programs in higher education. Fully one-half of the responding schools in this study indicated that a program was available and nearly one-third of the re-

sponding schools reported at least one incidence of early retirement. It appears that types of programs and their relative advantages and disadvantages are reasonably well established and predictable. It appears that such programs may be not only an effective management strategy for institutions but may be employed effectively at the departmental level. However, there also appears to be much to be learned and much caution to observe. Practically every aspect mentioned could benefit from further research, particularly the immediate and long-range effects of such policies and practices at the departmental level. Clearly, the music administrator must involve himself fully in this most important concern not only to take full advantages of the opportunities available but to avoid the many serious pitfalls that also exist.

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CONSIDERATIONS OF SOCIAL SECURITY IN EARLY RETIREMENT

ROGER PELLOQUIN
Social Security Administration

As you probably know, Social Security is a federal organization under the Department of Health and Human Services. We provide or administer benefits to approximately thirty-eight million people. One out of seven Americans receives Social Security checks. Each month, 20.8 billion dollars are paid out, and over 250 billion dollars are paid out in cash benefits each year. This is done through five programs administered by Social Security. These programs are Retirement, Survivors, Disability, Health Insurance, commonly called Medicare, and S.S.I.

The first four of these programs are funded entirely from F.I.C.A. contributions. Ninety-five percent of Americans in the work force today are contributing to Social Security. No general revenue monies are used to fund Social Security benefits. The individuals in the current work force are funding benefits currently being paid. The fifth program, or S.S.I., is not funded by F.I.C.A. contributions. It is funded by general revenue monies. It is a program for the needy. It is administered but not funded by Social Security.

The trust funds for Social Security are in a very healthy state right now. The program is sound and working well. The financial crisis the system faced in the late seventies and early eighties has been remedied. Reserves in the trust funds are growing, ensuring stability well into the next century. We are now taking in two billion dollars more each month than we pay out. Current projections indicate surpluses in the trust funds of sixty-seven billion dollars by the end of this year, 1.2 trillion dollars by the year 2000 and twelve trillion by the year 2030.

All of you are probably saying that all of this sounds wonderful, but how does it affect you? To be more specific, how will early retirement affect you? Well, you should be aware that in order to receive Social Security checks, under the retirement program, you have to be at least 62 years old. Even then, if you elect to receive a benefit at 62, your benefit will be reduced. A full Social Security retirement is at age 65. Should you elect a benefit at 62, rather than 65, your benefit will be reduced by 20 percent. If you have a spouse who will be receiving benefits, the same regulations apply. Full benefits require that the recipient be 65 years of age but a partial benefit may be paid beginning at age 62. You also must be 65 to receive Medicare. Even though you may be receiving Social Security benefits at 62, you still have to be 65 to get on Medicare. This requirement applies to spouses as well. Should you take early retirement because of medical disability, in order to qualify for Medicare, you would have to file

for Social Security disability, be approved, and have been receiving disability benefits for two years before Medicare becomes effective. There is no such thing as family coverage under Medicare. You have to be 65 years old *or* have been on disability rolls for two years to qualify.

Some of you may wonder how a Social Security benefit is computed. We compute a benefit by averaging your highest 35 years of earnings. The 35 years used are the highest you have on record. They do not necessarily have to be consecutive. For most individuals, the years used are the last years for two reasons: (1) these last years are the years of highest earnings; and (2) the tax base for those years is greater than for early years. For instance, this year the tax base is \$43,800 compared to 1965 when the tax base was \$4,800. Next year the base is \$45,000.

Should you decide to continue to work past age 65 and continue to earn high wages, your Social Security computation continues to increase, thereby increasing your benefit through what we call recomputation. As previously stated, the years used in your computation are the highest 35 years. Therefore, if your current earnings are high, those years will be used rather than your low years. To put it quite simply, the more money you earn, the higher your Social Security benefits.

You should be aware that individuals eligible for retirement checks may continue to receive checks if they work, providing they limit their earnings. The amount they must limit to is dependent on the year they do the work. In 1988, a 65-year-old individual can work and earn \$8,400 a year and still receive all of his Social Security checks. If he or she earns over that amount, one-half of what is earned in excess of \$8,400 is withheld from the benefits payable. This means that he can work, earn over \$8,400, and still receive some benefits, depending on how much over \$8,400 is earned.

You should also know that if an individual works beyond the age of 65 and has high earnings which prevent receiving monthly Social Security checks, his or her benefit is increased by one-fourth of 1 percent per month for every month he or she does not receive a full benefit check. This can amount to 3 percent per year should the individual be in suspense for the full year. This procedure is called "the delayed retirement credit."

In closing I'd like you to remember these few specifics:

1. One can receive retirement checks as early as age 62 but cannot receive Medicare until age 65.
2. If one continues work beyond age 65 and makes high earnings, the retirement benefit can be increased through recomputation and/or through delayed retirement credit.

EARLY RETIREMENT INCENTIVE PROGRAMS AND ISSUES, 1987

THOMAS WILLIAMS
TIAA-CREF

The age at which a person decides to retire is clearly a personal matter. It has to do with financial readiness, health, adequacy of insurance, family situations, and goals for one's retirement. But retirement age has now become a much bigger issue. In recent years, it has become a hot topic for legislators and employers.

Demographic statistics that show an increase in the aging population and a decline in the labor-force participation of older workers have caused debate over retirement age. These trends point to a decreasing ratio of workers to retired persons; they also raise concerns as to whether a future working population will be able to support a growing number of retirees.

There is also growing concern about the increasing costs of financing the retirement benefits of people living longer and retiring earlier. Add to that the concern about age discrimination against older workers and the result is legislative changes that encourage participation of older people in the labor force.

The 1983 amendments to the Social Security Act gradually raise the age at which full retirement benefits are payable in the future and contain incentives to work longer, with disincentives to take benefits earlier. The 1986 amendments to the Age Discrimination in Employment Act (ADEA) uncapped the mandatory retirement age of 70 effective January 1, 1987. A special rule, which expires on December 31, 1993, continues to allow the mandatory retirement of any employee who reaches age 70 and who is serving under a contract of unlimited tenure at an institution of higher education. The Tax Reform Act of 1986 imposed nondiscrimination tests on retirement plans, contribution and withdrawal limits on tax-deferred annuities, limitations on IRA participation, and limits on deferred compensation programs for private employers—all making it more difficult to encourage early retirement. This legislative attack has also caused some conflict. The Omnibus Budget Reconciliation Act of 1986 (OBRA) says that now that there is no mandatory retirement age, employers must, beginning January 1, 1988, continue retirement plan contributions until the employee retires. But the Tax Reform Act says that participants in a retirement plan must begin to draw down their retirement benefits by April 1 of the calendar year following the year in which they attain age 70½ or be subject to a minimum distribution tax.

While legislators are concerned about age discrimination in employment and extending job opportunities for older workers, employers are concerned about making room for younger employees and dealing with older employees who might be working past their maximum productivity level. With the uncapped

ping of the mandatory retirement age and with new limitations that decrease the attractiveness of early retirement incentive programs, educational institutions worry about effects of a drop-off in the number of students, and the number of faculty who will continue to work as long as possible thereby limiting tenure and advancement possibilities for younger members of the profession.

Early retirement incentive programs have become increasingly popular at educational institutions in the past decade as one solution to the retirement age dilemma. What does the future hold for these programs? For institutions dealing with pension planning issues in a post-Tax Reform era, clearly the prospects for offering early retirement incentive programs are more limited. And, with the uncapping of the mandatory retirement age, can employers even define early retirement? Is age 65 still the norm or is it now considered early?

In my discussion today, I will

- give a brief overview of the most common types of early retirement incentive programs offered at educational institutions in recent years,
- talk about why these plans were never a cure-all even before Tax Reform,
- discuss the impact of Tax Reform and the uncapping of the mandatory retirement age,
- and in view of this, talk about the prospects for encouraging employees to retire at or before age 65.

EARLY RETIREMENT INCENTIVE PROGRAMS

Early retirement programs generally fall into two classifications—ad hoc plans and formal plans. Under an ad hoc approach, there is no set level on incentives and early retirement is negotiated separately with individual employees. With formal incentive early retirement programs, all potential participants within specified classes are subject to identical guidelines, enabling the institution to effectively project program costs for the institution.

Ad hoc and formal plans usually feature the following incentives: severance pay or lump-sum payment; annuity enhancements; or phased and partial retirement. Within the TIAA-CREF system, a number of participating institutions now encourage early retirement by using either institutionally-owned contracts or individually-owned contracts in conjunction with these programs.

NOT A CURE-ALL

Early retirement plans never have been a cure-all. These programs are just one among many policies which institutional administrators should consider in making personnel decisions and adjustments through the next decade. For some institutions, encouraging early retirement may seem to be a potent way of trimming back personnel or of opening up opportunities for younger staff members.

Yet right now it is difficult to estimate how many employees, with the elimination of the mandatory retirement age, will continue to work past age 65 or even age 70. In other words, the institution offering financial rewards to employees for retiring early may be "gilding the lily." Some, perhaps many, employees may retire at or before age 65 without any incentive.

For this reason, it is important for institutions to assess their own personnel situation. In surveys of TIAA-CREF retired participants, we found that most retired at or before age 65, and these findings have been consistent over the years. In 1985, 43.6% of our participants began their retirement annuity income between the ages of 64 and 66, 23.8% between ages 61 and 63, and 10.8% between ages 56 and 63. The remaining 21.8% began their retirement at ages 67 and up. A similar breakdown in percentages held true 10 years before. We have found that faculty are more likely to stay on past age 65 than are staff members, but not in any overwhelming proportions. If you can, take a look at your own retirement age statistics and you may very well find them not much different than ours. If you are interested in analyzing the demographic makeup of your staff in relation to various retirement ages, TIAA-CREF has a report which can provide this for you along with background information on early retirement.

For some institutions seeking to cut back staff selectively—to phase out a certain department, for example—early retirement programs may be both the least flexible and least effective personnel tool. A department may be under-enrolled and overstaffed, but what percentage of faculty in that department is within any realistic range of a retirement age? Would offering early retirement incentives just to senior staff in that department create morale problems among the junior members, or among the senior staff in other departments? Will the percentage of staff who accept the incentive and retire early be worth the financial and administrative costs?

The problem with many of the formal early retirement incentive programs is that often employers have little control over which employees accept the early retirement offer. Many institutions have reported that as a result of offering attractive early retirement incentive programs, they lost senior faculty members that they would rather not have lost. Where do you draw the line between offering incentives to a specific faculty group—which can be considered discriminatory—and still not lose the best faculty?

IMPLICATIONS OF RECENT LEGISLATION

While early retirement incentive plans have never been a panacea for institutions seeking to cure budget and staffing problems, they have worked to the mutual benefit of the individual and institution in certain circumstances. But now, one year after Tax Reform, what administrators are finding out is that the

options left for encouraging early retirement are limited. Let's take a look at Tax Reform.

Among the changes specified in the Tax Reform Act of 1986 were several that are directly applicable to early retirement incentive programs. An employee's annual elective contribution under a 403(b) tax-sheltered annuity program is limited to the greater of \$9,500 or the cap on 401(k) salary reductions (currently \$7,000) as indexed for inflation. The overall annual dollar limit of \$30,000 for employer contributions and salary reduction and deduction employee contributions was retained for retirement and tax-deferred annuity plans. However, all after-tax employee plan contributions are taken into account in computing the overall annual limit, instead of only a portion as under previous law. In addition, 403(b) retirement plans will generally be subject to the same nondiscrimination requirements as qualified plans beginning January 1, 1989. Nondiscrimination requirements were introduced to ensure that plans do not discriminate in favor of highly compensated employees.

Limitations on deferred compensation plans (allowed under Section 457 of the Internal Revenue Code) will generally allow for deferral of the lesser of \$7,500 or 33 $\frac{1}{3}$ percent of compensation. This amount will be reduced by any 403(b) contributions. Clearly, \$7,500 a year is an insufficient "sweetener" to lure most faculty members into early retirement. But the \$7,500 cap on Section 457 contributions does not apply if a person's rights in property are subject to a substantial risk of forfeiture until the year in which the substantial risk is lifted. A substantial risk of forfeiture means the individual's rights to the money is conditioned upon the future performance of substantial services.

Certainly, the Tax Act doesn't say early retirement incentive plans are no longer possible. It's just that now it is very difficult to structure them within the nondiscrimination rules and, with the limitations on contributions, it is extremely difficult to find inducements. (For any institutions attempting to structure an early retirement incentive plan, it is, of course, crucial to have all provisions of your plan reviewed by legal and tax counsel.) Some institutions are even looking into the possibility of offering early retirement incentive programs as nonbinding agreements.

And how about the impact of the 1986 amendments to the ADEA? With no mandatory retirement age, how do we define early retirement? Generally, it has been considered retirement before age 65, and this definition still holds true in many cases because employers usually project their retirement plan benefits for the "normal" retirement age of 65. A normal retirement age is the age for which an institution's retirement benefit objective is set and at which an employee may reasonably elect to retire. Still, without a legal mandatory retirement age, the issue for employers might better be defined as how to encourage an employee to set a personal retirement age which is to the mutual benefit of the employee

and the institution. This can best be achieved by providing an adequate pension plan supported by a retirement planning program.

A SOLID PENSION PLAN

A good retirement plan has provisions that ensure an adequate long-term income—preferably supplemented by additional tax-deferred savings.

Census Bureau studies show that pension recipients age 55 and older participate in the labor force at less than half the rate of nonrecipients. Having an adequate lifetime pension income is most definitely a major impetus in an individual's decision to retire at age 65 or earlier.

Your TIAA-CREF plan can be the adequate retirement plan you need to encourage early retirement for faculty members. It is characterized by features such as immediate vesting, portability among educational institutions, and guaranteed lifetime income. In structuring an adequate retirement plan, provisions on participation and contribution rate are key. The goal of the participation provision should be to assure appropriate levels of benefits for service to the institution when the employee retires. Generally it takes 30 to 35 years of participation to provide this level of benefits, so participation should begin no later than age 30 to permit the employee to have an adequate retirement income at age 65.

The contribution rate selected for the plan is also an important factor affecting the level of retirement benefits. TIAA-CREF usually recommends a minimum total contribution rate of 10% to ensure an adequate retirement income. When combined with Social Security benefits, this rate provides retirement income after 35 years of participation equal to about two thirds of pre-retirement income.

The nondiscrimination rules established by the Tax Reform Act of 1986 limit the flexibility of institutions in setting contribution and participation provisions. These limitations will, however, help ensure an adequate pension plan for *all* classes of employees.

Employees with choices about how to receive their retirement benefits may also be more inclined to retire because they can choose options to meet their personal needs. With TIAA-CREF, these flexibilities include the choice of income option, settlement dates, phased retirement, and the Retirement Transition Benefit—the opportunity to take up to 10% of the accumulated funds as a single sum cash payment.

A flexibility specific to the TIAA-CREF system is the "graded benefit" payment method which is an option designed to help offset the impact of inflation on TIAA retirement benefits. Under this TIAA option, monthly payments start out lower so that benefits can increase during retirement. To encourage early

retirement, the institution can fund the additional amount needed to bring the graded benefit amount up to the level of benefits that would otherwise have been paid. This can be an attractive incentive for participants because it helps assure a retirement income that helps keep pace with inflation without having a lower level of benefits at the onset of retirement. Of course, the cost to fund this incentive cannot be overlooked from the institution's perspective.

The availability of a savings vehicle through which an individual can set aside additional voluntary tax-deferred savings is also a big factor in a person's retirement age decision. TIAA-CREF's Supplemental Retirement Annuities (SRAs) have offered thousands of our participants extra income in retirement. SRAs can offer an opportunity for employees to set aside extra money for retirement income without costing the institution any contribution dollars. They are also popular among employees because of the tax-deferral advantage. They are an excellent and inexpensive retirement incentive tool.

RETIREMENT PLANNING

Institutions can also increase the number of early retirements and decrease the number of those that work beyond age 65 by providing retirement planning to help ease people through the transition into a new life stage and to dispel any unfounded fears they may have about retirement. Retirement planning programs are also beneficial to the institution because they offer the chance to become familiar with employees' retirement needs and concerns and to pinpoint the ages at which people plan to retire. So for instance, if you were to hold a retirement planning program for employees in the 50+ age category, you may find, through addressing retirement concerns on a personal level, that many of your employees actually plan to retire at or before age 65.

With retirement planning, people are less anxious about this life stage and are more likely to retire at an appropriate time. TIAA-CREF has always placed an emphasis on retirement planning. Our program, "TIAA-CREF and Your Financial Future: From Now to Retirement" has been enormously popular among participants and institutions for years. We have, in fact, expanded our philosophy on the importance of planning to include lifecycle planning. In our recently released report, "TIAA-CREF: The Future Agenda," prepared by the Special Trustee Joint Committee, a new program called "LIFE—Lifecycle Insurance and Financial Education" was recommended (and approved by the TIAA-CREF Board of Trustees) to meet the increased needs of broader planning. While the focus of the service would be on retirement, insurance and survivor protection, related financial educational components would be addressed.

In addition to counseling programs, there are other programs which an institution can implement. For example, employees often express concern about the loss of group insurance benefits, especially major medical benefits, and this

loss becomes a motivation for continuing employment. An institution might therefore consider keeping certain group insurance benefits in place for retiring employees. Certainly the rising costs of health care and of long-term nursing home and home health care are cited among the most serious concerns of retirees. So, by making available health insurance and long-term-care insurance to retirees, institutions can make their retirement plan package more attractive. But it is important to point out that while offering extended health insurance benefits does not have the tax implications associated with early retirement plans, institutions are grappling with the problem of unfunded liabilities in offering retirees health insurance. This may be offset somewhat by offering group health insurance to retirees, but as employee pay-all benefits.

Another often-expressed anxiety about retirement that faculty members have is the termination of their association with the educational community. In response, an institution could, for example, offer a retiring faculty member continued office facilities and secretarial support, payment of fees for the retired staff member's membership in professional associations, and continued participation in the educational community through tickets to campus events.

CONCLUSION

In conclusion, Tax Reform has indeed limited our prospects for offering early retirement incentives and the uncapping of the mandatory retirement age has put in question the definition of early retirement. Before concluding, I'd like to say that it may seem like we are down on early retirement incentive programs, but that is not the case. It's just that in assessing the effects of Tax Reform, we have to be realistic. The flexibilities to make incentive programs attractive to the employee are no longer available. So we have to work within those constraints. That means concentrating on a sound retirement program, flexibilities within the program, supplemental savings, and proper counseling in order to have employees retire at a mutually appropriate age.

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DISABILITY RETIREMENT

ANDREW HARPER

University of South Alabama

Three years ago, at this meeting, I had just undergone what was for me a traumatic time when one of our senior professors was incapacitated with multiple sclerosis. I had gone through the administrative pain of covering classes when he couldn't make it through the quarter, and even more, the agony of helping him decide that this was the time he should take a disability retirement.

Such an experience is not fun for anyone, and there is nothing in your education that prepares you for such an administrative task. Against that background, I mentioned to Sam Hope that we should have a session on early retirement to help music executives know what to expect when confronted with the problems and opportunities of early retirement. Sam commented that that was a good idea and now two years later we are having the session. My best advice to you is to be careful what you say to Sam Hope in passing—you may be given the opportunity to chair a future session.

My part of our panel deals with disability retirement. I have no magic advice for you in this regard, but I hope that the three or four specific ideas that I mention will cause you to go back to your college or university personnel officer and together examine your disability insurance coverage to make sure that your faculty and staff are given the best coverage you can afford.

First, I would urge you to keep channels of communication open between you and faculty members who might need to consider disability retirement. It is difficult for a faculty member to face the necessity for medical or disability retirement. Obviously, disability retirement is a major decision which should only come at a time when the faculty member can no longer meet the requirements of the teaching assignment and when the quality of what happens in the classroom suffers. Many faculty members with disabilities are able to adjust their teaching techniques and life styles in order that they are able to remain productive scholars and teachers long after a disability is discovered.

My feeling is that our society is very harsh on people who lose their meaningful place in our workforce. One of the first things that people ask new acquaintances is "Where do you work?" It is difficult even to consider withdrawing from our profession if there is any way we can get to class.

You need to keep communication open between the faculty member and yourself because you might be the one who has to say it's time. Before you are put in that position, however, I hope that you will know what the options are for the retiree.

Here are the specifics that I hope you will ask your personnel officer to investigate:

Own Occupation/Any Occupation

Some disability insurance defines disability as any continuous state of incapacity which prevents an employee from performing all the material duties of any occupation. While I have never heard of such a case, I suppose that it would be possible to interpret that a disabled faculty member could not be approved for disability retirement if he or she could operate glasses-mounted laser tracking images on a video screen. We were able to change our coverage from the above definition to one which reads "which prevents the employee from performing all the material duties of his or her regular occupation." If a surgeon can no longer serve as a surgeon or if a professor can no longer serve as a professor, then he or she is eligible for coverage.

In our specific case, we have the additional rider that the first 27 months of incapacity are covered under the Own Occupation interpretation. After 27 months the interpretation is whether the retiree is unable to engage in any occupation for which he or she is reasonably suited by education, training, or experience.

Is the Retiree Authorized for Continued Medical Coverage?

In some cases, we found that the retiree and his/her family could be continued on the university medical plan for one year only. At the conclusion of that year, the retiree would have to make private arrangements for medical coverage. I don't know what your experience is with private medical coverage, but the expense and the possible nine-month waiting period for pre-existent conditions can be catastrophic. Check to see if there is some way that retirees on disability can continue family coverage under your existing institutional plan or a better plan if available.

Elimination Period

Usually there is a 90-day waiting period that must be met before an individual can qualify for disability retirement. During that period, the individual may have a temporary improvement and frequently want to return to work. Most companies allow a person to return to work for a short period during the 90-day elimination period. You could find yourself in a position where each time a person returns to work, even for a couple of days, the 90-day elimination period has to be restarted from the last working day.

Try to get a more flexible interpretation of the beginning date for the elimination period. You'll usually find that interpretation under the rubric "Recommencement of Insurance" or "Elimination Period."

Partial Disability

Many insurance companies will allow disabled persons to become involved with vocational or rehabilitation training for a period of time. Such training might enable the person to become qualified for another occupation which is possible even though their "normal" occupation is no longer possible. In our case, we were able to find a meaningful position in our library in which a faculty member on medical disability has been able to work half-time learning the computer skills to work as a member of the acquisitions staff. Currently he is using his skills making studies of our holdings in various areas as compared with other libraries and/or professional book lists. This faculty member is able to work on a flexible schedule which enables him to accomplish his tasks at times when he is physically able to work. The work which he is doing is meaningful both to him and to the department.

Hopefully, you as a music administrator will never have to become involved in a disability retirement. I personally hope that that will not become a part of your administrative experience. If you are required to be a part of a disability retirement, I hope that you will find that adequate care has been taken by your institution to look after the best interests of faculty and staff and their families.

PHILOSOPHIES AND POLICIES FOR ENSEMBLE PROGRAMS

THE CONSERVATORY APPROACH TO ORCHESTRAL TRAINING

LAURENCE LESSER

New England Conservatory of Music

The goal of orchestral training in a conservatory might be most readily expressed as training instrumentalists for careers as orchestra musicians. While this obviously is the main thrust of this activity, there are other implicit goals as well: for instance, the aspiring soloist may be disinterested in preparing for a non-solo career. But even the most "idiot savant" needs to know something of how those humble souls sitting obediently behind go about their business. And one can find similarly valid reasons for musicians ultimately heading for careers in other corners of the profession, whether they be teachers, chamber musicians or whatever. But for the purpose of this examination, let us assume that the simple reason is the only one—that is, to train orchestra musicians.

At NEC we go about this task by covering an appropriate range of repertoire in a given school year, but also coordinated over a four-year period, and by trying to provide a suitable variety of assignments. Both offer their share of challenges and can best be understood through an exposition of "facts and figures."

NEC has two orchestras and an enrollment appropriate to that fact with certain notable exceptions. For instance, this year orchestra string enrollment is 65(vln)—18(vla)—32(cello)—18(bass). Every player is assigned to one of the orchestras, but obviously we would be better served by more violists and possibly fewer cellists. To deal with the former situation, we encourage violinists to spend one undergraduate semester playing viola. We may soon require it. For cellists, they seem not to mind rotating in and out of orchestra, possibly because of the typical string player's ambivalence about participation, but perhaps more realistically because many of them do more than a normal amount of chamber music (consider for a moment that only in string quartets is the violin:cello ratio 2:1).

As for woodwinds and brass the situation is more complex. This year woodwind enrollment is 17(fl)—13(oboe)—18(clar)—14(bssn) and brass is 20(tpt)—20(fh)—14(tbn)—3(tuba). A typical conservatory response to the obvious dilemma is wind ensemble training, and NEC certainly does that. We have

two wind ensembles which are of exceptional quality and the result of that effort is an important part of the mix of wind and brass players' training. We also have a percussion ensemble, two brass ensembles and a trombone choir. And while one may legitimately ask why we don't simply reduce enrollment for winds and brass (and we have already), the fact remains that proportionally higher winds and brasses compared to strings is not going to change anytime soon. All schools need suitable levels of enrollment, and when a school is lucky enough to have master teachers, there will always be too many talented students to feel one can refuse them. (Anecdotally, when I first came to NEC (1974) James Pappoutsakis was on our faculty and his fame as a teacher coupled with his love for students meant there were over 40 flutists here!) Given this situation it seemed imperative to do a better job of educating these students. Over the last three years we have instituted a system of doing this: Almost all winds and brass play in one of our two wind ensembles. And, as with strings, we assign almost all of them also to an orchestra. Then, we rotate orchestral "teams" of players throughout the year. For example, nine flutes in our older orchestra are divided into threes. Each semester has three large concerts, and for the month involved with preparation, six of the nine will share in that program while three do not. Rather than let these three lie fallow, we have organized study of larger amounts of repertoire (somewhere between readings and concert preparation) and we assign a skeleton string orchestra of five players to provide the right timbral "environment" (we have tried using one or two pianos, but it is less desirable for the very reason of timbre). Another reason this enhanced program for non-strings has helped us is because it has reduced the pressure to pick programs of only large wind and brass involvement. This means we are able to incorporate more Classical-period works, without which, of course, string players (and those smaller groupings of winds) cannot learn how to play in an orchestra.

Perhaps a few words about our philosophy of assigning parts is in order. Simply put, our two orchestras in profile tend to be "junior" and "senior" in terms of what year students are in. Within each orchestra only suitably equipped players are given leadership assignments. Thus there is no regular "concert-master." He or she may find him/herself at the back of the second violins for the next concert—which is equally important an assignment considering the first real job may well be there. Similarly, certain winds are simply not yet ready for first parts—but we follow each student's development as the year progresses and try hard to provide appropriate opportunities.

Let me describe our year-long calendar. Our younger orchestra plays two concerts a semester and also does a full opera evening in the pit. Rehearsals are twice-weekly, regular, and last 2½ hours. This year some of these students will also be involved in a performance of the Bach B-minor Mass. Our older orchestra plays *three* concerts a semester and also an opera. The aggregate amount of 2½-hour rehearsals is the same, but we bunch them three a week and then have a dormant time just after each concert.

Leadership is of two types. We have a Chairman of Orchestral Activities, who is more or less the equivalent of the General Manager of a professional orchestra. It is his responsibility to organize all aspects of the "season"—everything from rehearsal schedules and seating assignments to the balance of repertoire, etc. For artistic leadership we call on the two highly gifted Assistant Conductors of the Boston Symphony as well as interesting guests. In the latter category we are extremely pleased that Kurt Masur will conduct a concert for us next February. The actual artistic profile of the entire orchestral effort is really determined in a cooperative manner. The chairman consults regularly with the string, wind and brass chairmen, and as artistic leader of the school I am responsible for final approval of plans for a given year. It is true, of course, that most orchestras have a principal conductor. We do this with our younger orchestra, but have opted for a mixed leadership with the older one. For better or worse, this anyway conforms with the pattern most professional orchestras face in this jet-set age.

How close does all of this bring us to our goals? Probably no closer than we can get in any area we focus on—for instance, as a cello teacher I feel good if, by the time they leave, my students have mastered the instrument sufficiently to keep growing on their own and that we have worked on a representative cross-section of repertoire. Orchestra training is no different. We hope our players learn the basics of all orchestral performing skills, which to be sure are often quite different from solo skills. While we try to play enough pieces from the "top 40" there is no way any student will, in the framework of a total music education encompassing lessons, chamber music, theory, history and liberal arts, be able to more than skim the surface. Then, too, since we play in Jordan Hall—one of the world's great acoustic spaces—in Boston—one of the world's important cultural centers—our orchestras have an important public function. Because of this we also incorporate non-standard repertoire, both new and old, into our programs.

Ultimately the success of this effort rests on the quality of the people involved. It is difficult to find totally satisfying artistic/educational leadership. The pattern of our current efforts is as close as we've recently been able to come. Simply stated, in a musical world which has an obvious shortage of great conductors, to find someone in that category who also is an inspired teacher is difficult. As for quality students, all of our schools are at the mercy of the available pool of talent. Each May we send out some of our "glories" into the profession and we breathe a collective sigh of relief at the departure of those few who didn't live up to expectations. Each September the new group comes in and the cycle goes on. Quality education never gets easier but we keep trying to get better at it.

STATE PLANNING FOR ARTS EDUCATION

THE STATE DEPARTMENT PERSPECTIVE

JEFFREY H. PATCHEN

Indiana Department of Education

The purpose of my address this morning is to discuss state planning for arts education from the perspective of a state department of education actively involved in music and arts education planning. I would like to focus on four topics related to state planning for arts education: (1) the types of state planning which may have an impact on music and arts education, (2) current issues and trends which affect state planning for music and arts education, (3) a brief overview of what a number of states are doing related to state planning, and (4) what colleges and universities can do to become actively involved with planning at the state level for arts education.

TYPES OF STATE PLANNING

Education programs or initiatives which originate at the state level fall generally into one of the following categories:

Regulatory Initiatives

Regulatory programs in education at the state level involve such programs as teacher certification and licensing, program accreditation for public schools and universities, public school course titles, textbook adoption procedures, graduation requirements, and even testing and evaluation procedures. These rules, regulations, or programs are initiated most often by the state legislature, the state department of education or its advisory committees, or the state board of education.

Unfortunately, the length of many legislative sessions and short-term appropriations for specific education initiatives affects the amount of long-range planning conducted by state legislative bodies or departments of education. Any planning which might occur for these programs usually focuses on the rule, regulation, or program to be considered. Input from professional arts education organizations or arts advocacy groups may be only reactionary, since by the time appropriate hearing procedures are established by the state agency sponsoring the proposed rule, regulation, or program, crucial decisions about content may have already been made.

Program Initiatives

Program initiatives at the state level may include arts curriculum development for the public schools, the development of resources and technical assistance, workshops, or professional development programs for public school arts educators. These program initiatives are less regulatory than the initiatives described previously, and lend themselves to a more cooperative approach to effective long-range planning. Such programs can originate from departments of education, state arts councils, state alliances for arts education, or professional arts education organizations.

ISSUES AND TRENDS RELATED TO STATE PLANNING FOR ARTS EDUCATION

Time

The issue of time becomes an important consideration for any planning which affects the public school day. Increased graduation requirements for high school and university students, length of the public school day and year, as well as teacher certification and licensing requirements, are all related to the issue of time. Where will time come from for new requirements? Will there be time during the school day for new programs? Should there be an arts graduation requirement? Elementary classroom teachers who are required to teach music as part of their teaching duties may soon find their students under more pressure to produce high test scores in "basic" skills areas, thus shrinking the amount of time allotted for music and arts education. These are important concerns to be addressed in any state planning effort for music or arts education.

Specific Programs

Specific programs already in existence in many states will continue to have an effect on planning for music and arts education. Gifted and talented programs, education programs for handicapped students, and professional development programs such as master teacher programs add to the many programs which must be considered when planning for arts education.

Testing and Evaluation

Our national testing "bandwagon" plays on as we seem to move toward standardized tests at the national level. Recent discussions among state superintendents of education through the National Council of Chief State School Officers have included a call for another National Assessment of Educational Progress in "basic" skills areas. The arts have not been included in discussions of such an assessment.

The number of states involved in achievement testing in music and the arts continues to grow. The nature of such testing remains an important issue. Should achievement tests in music and the arts be diagnostic for use by the teacher to assess student strengths and weaknesses? Or, should the tests be used to focus on comparisons among schools?

The matter of teacher testing in the preparation of music and arts teachers continues to receive much discussion nationally. Many argue that the content of the music teacher component of the National Teachers Examination adopted by many states appears to ignore important elements that comprise good music teaching in the public schools.

Influence of the National Endowment for the Arts

Under the direction of Chairman Frank Hodsoll, the National Endowment for the Arts has begun a vigorous attempt to improve the status of curriculum-based music and arts education programs in the public schools through the establishment of a National Arts Education Research Center at the University of Illinois and New York University. The center's mission will be vitally important to planning at the state level for arts education in that its efforts are designed to: (1) involve the collection of objective data about the condition of arts education, (2) define standards for music and arts education in the public schools, and (3) focus on the degree to which states are addressing objective measurement in music and arts education.

Local Control

The issue of local control, which is most apparent at the local school district and community level, will continue to determine ultimately the effectiveness of any state efforts to improve music and arts education. Where music and arts education are valued by virtue of the community, tradition, school superintendent, principal, or parents, programs will continue to be successful regardless of changes in school policy at the state level.

What effective state planning for arts education *can* do for schools and communities that do not value arts education is to *model* successful music and arts education programs already in place in local communities. Where music and arts education programs are most successful at the local level, there is a shared ownership among a wide variety of constituents or "stakeholders" that continues to ensure that quality arts education programs exist in their community regardless of state rules, regulations, or budget cuts. It is this concept of ownership and active involvement which must transfer to schools and communities in need of stronger music and arts programs.

The same "ownership" concept applies at the state level. Programs and initiatives, rules, and regulations that originate as "top-down" propositions are much less likely to be effective than those where teachers, universities, state departments of education, state arts councils, state school boards, and legislators are involved in cooperative planning.

A BRIEF OVERVIEW OF SOME CURRENT INITIATIVES IN STATE ARTS EDUCATION PLANNING

A number of state departments of education are involved in long-range planning efforts with their state arts councils, state school boards, and other arts

organizations and agencies to plan for the improvement of music and arts education. In cooperation with the National Endowment for the Arts, 19 states have received *Arts-in-Schools-Basic-Education Grants* to begin cooperative planning efforts between state department of education and state arts councils. Many of these efforts involve the collection of objective data through statewide assessments of the condition of arts education.

Minnesota has implemented a professional development program for outstanding public school music teachers designed to provide professional improvement opportunities for deserving teachers. This program will be expanded to include university music faculty as well.

Many states have begun to organize higher education music and arts advisory councils to supplement existing higher education commissions. Such councils provide a valuable means to communicate the needs of teacher preparation programs in music and arts education.

In Indiana we have been able to bring together the leadership of the professional music and arts education organizations as well as the university music and arts community to form a Fine Arts Advisory Committee. This committee has encouraged the development of a 5-year State Plan for Arts Education, and has formed an Indiana Alliance for Arts Education, an affiliate of the national Alliance for Arts Education at the Kennedy Center in Washington, D.C.

WHAT COLLEGES AND UNIVERSITIES CAN DO TO BECOME INVOLVED IN STATE PLANNING FOR ARTS EDUCATION

There are a number of specific activities colleges and universities may consider to become more actively involved in state planning for arts education:

1. Identify key individuals responsible for planning related to each issue that affects music and arts education planning at all levels. These individuals can be identified through your state department of education, state arts council, council of higher education, or state alliance for arts education.

2. Identify key legislators responsible for legislative action related to education in your state. Members of your legislature's education committee, finance committee, and ways and means committee are key decision-makers who can impact music and arts education directly. It is also important to identify those legislators who may be supportive of music and arts education generally.

3. Identify existing advocacy and lobbying groups for music and arts education. Professional arts education organizations, state alliances for arts education, state teacher's unions, advocacy groups who support the state arts council, or any music businesses in your state can be important supporters of music and arts education initiatives at the state level.

4. *Identify foundations, corporations, and businesses that give financial support to the arts and education.* These organizations have an important stake in the quality of music and arts programs in the schools in your state. If they are not already involved in state planning for arts education, encourage their participation.

5. *Form a music and/or arts higher education advisory committee to your state department of education or higher education commission or council.* Such a committee can be formed through your state department of education or through the higher education commission in your state. This committee can provide valuable information to those making policy decisions which affect music and arts education.

6. *Utilize your state's Society for Music Teacher Education (affiliate of MENC) as a means to facilitate communication between higher education and those planning teacher preparation programs.* While its function may vary from state to state, the society can provide a vehicle for communication with state departments of education and higher education commissions involved in planning changes in teacher certification and licensing, professional development programs, and school staff evaluation plans.

7. *Invite your state music/arts supervisor or consultant to a music education faculty planning meeting at your institution.* These individuals can provide an update on issues and trends in music and arts education in your state, as well as provide a means for identifying those key individuals responsible for any planning in arts education at the state level. If your state does not have such a person, contact your state department of education to determine what curriculum or program specialist is responsible for music and arts education in the public schools. In addition, begin to develop plans for the procurement of such a position through your professional arts education organizations, state alliance for arts education, or state arts council advocacy group.

8. *Invite the education representative from your state arts council to a faculty planning meeting at your institution.* Most state arts councils have a person designated to coordinate artists-in-education programs in the schools. These persons can provide information about grant programs, residency programs, resource materials, and education/music review panels for grants.

9. *Begin collecting meaningful objective data about your music and music education students as they proceed through their academic preparation and proceed into their first and second years beyond graduation.* Collect information about students' perceptions of the effectiveness of their courses of study such as education courses, general studies courses, and core music courses both before and after graduation. Program evaluations such as these can provide important information for planning within music departments, or to schools of education and the university in general about program effectiveness. For music education

programs, the collection of data before and after the student teaching experience, as well as after the first and second years of employment can help identify the courses and activities most valuable to students' success in the real teaching world.

These are exciting times for arts education planning at the state level. Become involved with any planning at the state level which may have an effect on the quality of music and arts education. As distinguished leaders of music and arts education at your own institutions, I encourage you to expand your leadership role beyond your campus and become active participants in arts education planning for your state department of education, your commission on higher education, your state alliance for arts education, or your state music association. Your active participation can help ensure that you become visible "stakeholders" in the quality of music and arts education in your state.

WHAT ROLE FOR THE MUSIC UNIT?

HAROLD A. POPP
University of South Dakota

In the beginning was the title, followed by a period of wonderment; then came the processes of questioning, exploring, and interpreting—hopefully resulting in sensible conclusions.

State planning would at first seem to imply a massive, highly-regulated, master design that might subjugate all systems, all activities, and (ultimately) all creative processes in the arts to a 1984: “*Big Brother is watching you*” mentality. If one might choose a document to describe the total undermining of the importance of being, Orwell’s novel would be a prime candidate. This is not the intended implication of the topic for discussion, although dangers of such a focus might well be considered.

One of the reasons that I was asked to share some thoughts on this particular topic stems from activities presently unfolding in the state of South Dakota relating to the arts and arts education. There have been movements in the fine arts to enhance education through support, cooperation, pooling of resources, and exploring the commonalities of issues which both plague arts education and are its essence. This has resulted from a drawing together of various arts agencies, the South Dakota Music Educators Association, and higher education units.

Our country has been so proliferated with arts agencies that it is difficult to separate individual identities. Acronyms include: ABC (Arts in the Basic Curriculum), AIE (Arts in Education), CEMREL (Central Midwestern Regional Educational Laboratory), IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers), AAE (Alliance for Arts Education), HEMC (Higher Education Music Council). These organizations are joined by the Ad Hoc Coalition of States for the Arts in Education, the Getty Foundation, the JDR 3rd Fund, the National Endowment for the Arts, the National Endowment for Humanities, the various state arts councils, and the community arts council networks within different states. It would be very easy to develop a cynical attitude, dismissing all of these and whatever determinants they may have on national, public, or private policy in the arts and arts education.

In South Dakota, the opposite is occurring. There is increasing dialogue between various agencies, organizations, music units of higher education, and the Department of Education. To re-vamp an old cliché, *necessity is the mother of cooperation*. Through funding and such cooperation from the Alliance for Arts Education, the South Dakota Arts Council, the Foundation for the Arts in South Dakota, South Dakota Music Educators Association, the Bush Foundation, the University of South Dakota, and other higher education institutions in South

Dakota, the *South Dakota Symposium on the Future of the Arts in Education* was held at the University of South Dakota, April, 1986. This was an initial step to deal with common issue of literacy, testing, defining and establishing standards, the arts and the national debate, and discussion on local and statewide commitment to arts education. Speakers and panelists in various arts disciplines came together from across the country to share thoughts and perspectives.

An increased sense of awareness was the result. Broader scopes, "macroscopes" so to speak, developed, along with the realization that solutions to problematic issues might well be reached with the recognition of the catholic nature of concerns in the arts. Such banding together could provide the tool to cut through the established practice of education being driven by fads, trends, or economic exigencies. It might be possible to create a strong voice for the arts, diminishing the practice of having policy and philosophy being dictated by non-arts sources.

The Alliance for Arts Education has taken an especially strong lead in working with public schools and higher education to enhance arts education planning for the state. AAE initiated the process for developing a comprehensive arts curriculum in our state. Other groups, such as the South Dakota Music Educators Association, were very supportive, and officials from higher education music units were at the heart of the design and structure of the music curriculum.

The Foundation for the Arts is an organization established by the State Arts Council to function in two ways that the parent group could not: (a) to lobby and (b) to raise funds. Initially it was politically weak, but has since gained its own identity. The present proposal is for the Foundation to adopt AAE as its primary focus, providing not only funding and a fund-raising mechanism, but a ready-made state network.

As a result of the aforementioned symposium on the future of the arts, these two agencies, in cooperation with music units of higher education and other interests or funding sources, have established another symposium for March, 1988. The title of the symposium is *Curricular Dynamics in the Fine Arts*. The Department of Education is very interested and supportive of these activities; there is, however, no funding available from the DOE, nor is there any arts supervisory position at the state level in the Department to give leadership or support to state planning.

With the particular climate currently extant in the state, such a symposium should generate interest and response in many quarters of public school education, higher education, administrative organizations, and sponsoring arts agencies. This interest in curriculum is also parallel to emphases existing at national levels, such as with the National Endowment for the Arts.

The issues of curriculum provide a hotbed of controversy beyond the perennial topic of "role of the arts," "place of the arts," or "the justification of

the arts.” Such issues include: the artist-in-residence programs; the arts as academic content; and even the concept espoused by CMP that we best learn “music” through involvement in the three activities of listening, performing, and composing/creating.

I did not lead you down this particular path of verbal exercise to have you applaud our efforts in South Dakota, but mainly to outline a scenario that may be occurring at other local or state levels or certainly have that potential. This, then, serves as the background for the point I have finally reached. *Decisions about the role of the arts and arts education must be made with input from higher education music units acknowledged as integral to the entire process.* Not to be actively involved is to abdicate our responsibility and to deny our chosen commitment to those aspects of life to which we give credence as the essence of human being.

I firmly believe that any changes that may occur in education at all levels, philosophy and policy, or attitudes and values will most efficiently and effectively occur initially in institutions of teacher training. Few positions there are that may so impinge on the creative lives (and therefore the “being”) of individuals as the teacher of teachers. Music units of higher education hold as a resource the potential to affect curriculum that is not housed equally in other bastions of our society. Let me hasten to state that I use the concept of music education in its broadest sense; anyone functioning in music is involved in music education.

In his book *Toward a Theory of Instruction*,¹ Jerome Bruner states that “Knowing is a process, not a product.” We could also say, “Learning is a process, not a product,” or “Life is a process, not a product,” or “Music education is a process, not a product.” At any point in time, the music units of our schools, by their very nature, are involved in the process of planning for arts education. *There are no neutral moments.* It behooves us to be a part of those units that are actively involved in the designing of such plans.

It is not in the scope of what we do here today to give a list or “how-to” menu of activities. However, it forces us to work beyond the level of the school game of “I know something; see if you can figure out what it is.” Among the possibilities of effectiveness for the state planning for arts education are such things as:

1. workshops, conferences, symposia;
2. providing resource people for inservice training, which may be for permanent certification;
3. arts festivals;
4. touring arts groups;
5. cooperative programs of professional artists;
6. tools and methods for critique and evaluation.

Granted, there are problems to be set aside before a healthy, supportive working relationship can be established. Such precepts as "turf-consciousness," "elitism," "tunnel-vision narrowness," or "immovable dogmatic stances" are dragons that must be slain before institutions can function appropriately. I believe that the role of the music units represented through NASM has never been stronger nor, maybe, more difficult. It is imperative that we all find avenues to function effectively in the designing of arts education through state departments of education, arts agencies, boards of regents, local school boards, professional organizations (such as the National Association of Secondary School Principals), or other agencies which are involved in the structuring of education in the arts.

I want to close my remarks with a quote that may seem at first somewhat out of place. "But what we think is less than what we know; what we know is less than what we love; what we love is so much less than what there is. And to that precise extent we are so much less than what we are . . ." ²This was taken from a study by R.D. Laing in his *Politics of Experience*. I believe there is a direct application to us as leaders of music units in our respective schools as that application is focused on the topic of the role of music units in planning for arts education in our individual states.

ENDNOTES

¹Jerome Bruner, *Toward a Theory of Instruction*, Harvard University Press, 1966, p. 72.

²Ronald D. Laing, *The Politics of Experience*, Ballentine Books, Random House, 1967, p. 30.

THE DOCTORATE IN MUSIC EDUCATION

THE TWEEDY ARGUMENT

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Advocating a scholarly, research-based doctoral program in music education is the minority position. The majority position has current practice, trends, tradition, and hordes of teachers on its side. In addition there are many who believe by definition, that education cannot be a discipline like music, science, or art. Undismayed, I recall that my high school debate coach, Barney Kramer, stressed that even if there is audience prejudice and bias in the initial stages of a discussion, an audience which attends a session such as this one retains a marvelous degree of openness if the case is properly made. To you, the decision makers of the profession, I shall argue that music educators deserving of doctorates must be educated as researchers and scholars, *not* trained as expert practitioners. The question seems to be straightforward and I shall make six points. First, there must be agreement on the definition of music education; second, the purpose of a doctorate should be understood. Once there is agreement on the purpose, I will present reasons why the Ph.D. recipient in music education must be a clever researcher, and fourthly, mention the consequences of the practitioner alternative. Suggestions will then be offered as to how and why music education researchers should be educated. Incorporated with my remarks on how and why will be an example or two of the advantages to mankind that will result if my suggestions are followed.

WHAT IS MUSIC EDUCATION

Music education is most often conceived of as one of the services provided the university by a school of music. This concept and practice has deep historical roots. In the 19th century, classroom teachers learned about music either through private instruction or by attending a commercial convention or institute. With the advent of normal schools at mid-century it was logical to incorporate a music course or two into the curriculum, as music had become part of opening and closing ceremonies and at all special activities of the schools. The normal schools charged an extra fee for this instruction, of course. Remember Lewis Carroll and through-the-looking-glass education. They agreed one could not have quality education that did not contain extras. For, over there, extras were music and French, and Lewis Carroll explains in the margin that it was customary to pay

for these extras. Add-on fees is a practice that has not yet entirely disappeared. As music programs became an accepted part of the public school curricula at the end of the century, it was natural for the expanding teacher training departments to ask the newly created music departments for a bit of help. As early as 1922, that help had grown to four-year degree programs in public school music. Many of these programs had varying relationships to colleges of education. The master's degrees of the 1930s and the subsequent doctoral programs in music education were initiated by colleges of education with *help* from schools of music. A few music education programs still reside in colleges of education. Thus, even in 1987, the concept remains strong of a school of music performing a service role in the training of teachers. Programs are molded by colleges of education, NCATE, and state departments of education, each perceiving that it is right and proper for us to follow them.

Music education intellectually spurted ahead to its adolescent stage in the 1960s, and by the 1970s had matured to possess its own philosophy, its own life adjustment problems, and its own psychiatrists (read evaluators). Music educators who look in a mirror will discern that they don't look like the reading or mathematics teachers depicted by the media today; most of us are alive and different. The Wizard has given us a heart and a soul and a mind that we must learn to use for ourselves. In the best Cartesian spirit, leading music educators have reflected on their reason for being and developed their own philosophy. Further they have found that the problems of teaching and learning music are not related solely to a student's verbal and mathematical ability, and that new ways must be found to measure success.

THE DEFINITION

Thus, music education provides all musicians with a reasoned philosophy for inclusion of music in the human experience; it provides knowledge about learning theory and human development and techniques of measurement for evaluating the many purposes of instruction. The leadership of music education need no longer be left in the hands of music practitioners and amateurs. Music educators remain lost, however, because we have no historical or cultural reference points. The problem is similar to that described by Morton Feinberg when he remarked, "All our traditions are crumbling. Look at the Catholic Church. The only people who want to get married today are Catholic priests."

Purpose of doctoral study is to identify and educate leaders. If music education can convincingly offer a reason for existence, a discipline is possible, scholarship becomes feasible, and a doctorate acquires meaning. Without a discipline one can have connoisseurs and aficionados, professionals and amateurs. When practice rather than scholarship is valued, leadership qualities change with each situation and identifying those qualities is impossible. In a discipline, however, leaders can be distinguished from followers. The possession of a

doctorate should discriminate; those who master the scholarship of the discipline become the leaders.

If my hypothesis is correct and music education is not a service activity, as a discipline, its relationship is closer to the concerns of musicians than of educators. A quick review of the difficulties in the public schools reveals how different the issues facing music teachers are from those of English teachers, for example. Music education's base in music gives us similar programmatic concerns as our colleagues in musicology, individuals who have an established relationship between research, scholarship and leadership in the discipline. Music education possesses a unique three-point knowledge base—philosophy, learning theory, and evaluation—and our society has a right to expect the leaders in music education to be fluent in their discipline. The best knowledge obtainable is that knowledge based on research. For example, the leadership in jazz is not being provided by practitioner Louie Armstrong or by teacher Jamie Aebersole but by scholar and researcher Larry Gushee.

If I'm wrong and music education has no research discipline of its own and can be defined as expertise in process or performance, Ph.D. degrees are inappropriate. Other types of recognition for accomplishment as a practitioner can be given—a DMA, a licentiate, or a certificate of accomplishment from MENC or NASM.

Using a Bay State example, Bill Cosby's Ed.D., a degree granted on practical experience rather than research, can serve as an example of a program I do not advocate. Cosby took virtually no classes, got course credit for appearing on Sesame Street and Electric Company, and his dissertation analyzed the impact of his own show, "Fat Albert and the Cosby Kids." Cosby is very talented but unfortunately his degree was *not* an exception to the rule, made for one talented individual. University of Massachusetts officials stated that Dr. Cosby was "given no special treatment." (*Time Magazine*, Sept. 28, 1987).

A second example of why I do not support the education practitioner model is the proposal from educator-led reform groups such as Holmes and the Carnegie Commission. These leaders would have us grant a master's degree in music education, with content of the graduate degree consisting of some observation in the schools, student teaching, and a couple of methods courses! The lack of rigor in education has exceeded all reasonable limits. Academic credit is advocated for observation of children, for student teaching, for acting as a teacher's aid, and usually with no preordinate standard upon which to base any evaluation. If prospective music teachers are to observe classrooms, I'd suggest that aural observation take priority over visual. If the model is one of apprenticeship, I can suggest that the Champaign electrician's union has a better organized and more rigorous apprenticeship program than that being advocated for teachers and where becoming proficient does not result in a college degree. Claude Palisca tellingly made an analogous point in his 1963 report on the Yale conference

when he and his colleagues pointed out that music educators were granting college credit for methods and secondary instrument courses that had the same outcomes as those expected of youngsters in the public schools.

There is value, to be sure, in practical experience, but that value does not extend to the doctoral level. Rigorous two or three year degree programs in the arts that emphasize experience result in MFAs in architecture, art, and dance. Although it is the case that comparable programs presently result in doctorates in music education, it should *not* be a case.

Alan Bloom criticizes the six-year Ph.D. program at Cornell because it was all structure and no content. He describes the plan for dealing with the problem of liberal education as one of suppressing the students' longing for liberal education by encouraging their professionalism and their avarice, providing money and all the prestige the university had available to make careerism the centerpiece of the university.

Percussion Method Books Used in Selected US Public Schools and *A Music Curriculum for Canadian Bible College* are the first two titles of music education doctoral dissertations in my 1987 file. They don't meet the standard I'm advocating and won't distinguish the recipient as a leader or scholar. For research do we care what a student learns from a particular textbook or software program? Not particularly. The results are unimportant as soon as the textbook goes out of print or we can't boot up the program. We are interested, however, in research on the characteristics of printed documents and computer displays that facilitate the acquisition of information. Such studies will provide useful data as long as we use printed documents and computer displays in teaching.

Action research does not have the intellectual rigor to command a doctorate in music education. Action research cannot be subjected to the necessary cross fire of discussion and competent criticism; with action research, the profession accumulates crusaders, not open-minded inquirers. Crusaders may gather a few facts along the way to shore up their positions, but music education research must provide knowledge without consulting the epistemologists. We are distrustful of educational research because it is politically, not scientifically, oriented.

HOW TO EDUCATE

For music education to have credibility it must recognize only the most rigorous research-oriented doctoral programs. Rigorous research training makes the individual less dogmatic. In 1896 Tolstoy in his treatise *What is Art* said, "I know that most men—not only those considered clever, but even those who really are clever and capable of understanding the most difficult scientific, mathematical, or philosophic problems—can seldom discern even the simplest and most obvious truth if it be such as obliges them to admit the falsity of conclusions

they have formed, perhaps with much difficulty—conclusions of which they are proud, which they have taught to others, and on which they have built their lives.” Because novices prefer answers rather than alternatives, music educators have built their reputations on a single method or technique and soon themselves believe in the single gospel.

John Locke proposed that we search out the bounds between opinion and knowledge, and “examine by what measures, in things whereof we have no certain knowledge, we ought to regulate our assent and moderate our persuasion.” My argument is that only through systematic research can one discover laws or generalizations about behavior that later can be used to make predictions and control events within educational situations. Simple ideas and advocacy positions have no long-term impact upon the profession. Music education problems pursued by individuals with a life-time commitment to research can make a difference. You, as music administrators, owe it to the profession and to society to educate individuals who will make a difference. Are we to grant the doctorate to experienced and successful teachers who have only garnered graduate credit by renewing their teaching certificates by attending summer workshops and taking a potpourri of courses ranging from marching band techniques to administrative problems in the small school setting? Leaders educated as researchers will be in a position to alert the profession to the dangers of adopting practice based on a sample of one. Presently, samples of one are the primary basis for practice. It may be appropriate for the student teacher to learn by modeling an expert teacher. That instructional model, however, is inappropriate at the doctoral level. When the purpose and the degree program changes, the experiences and standards should change as well.

WHY RESEARCH EDUCATION IS CRITICAL

Knowledge is derived from research. The Department of Defense found that more than 80 percent of the facts and principles used in developing new weapons came from research that had been conducted at least 50 years earlier. Research verifies the concepts and generalizations that become part of our normal thinking. Trained researchers ignore loose data, as data have meaning only in relation to a problem. Research is the process of going up alleys to see if they are blind; research is based on curiosity.

The doctorate must distinguish a leader or potential leader in the profession. John Dewey’s superbly run laboratory school at the University of Chicago did not conduct disciplined inquiry and the results from his school were not well substantiated. Dewey’s success or leadership cannot be denied. His results had such wide appeal that he was not forced to gather hard evidence. Had Dewey compared purposive learning to making learning interesting or stressed the importance of subject matter knowledge within the configuration of the progressive curriculum, the progressive movement might have been saved from collapse.

As it was, Dewey's accomplishments did not have the lasting impact on schooling that the research of Thorndike did.

Thorndike, rigorously trained and a true researcher, demonstrated that a curriculum based on the doctrine of formal discipline was unlikely to achieve broad educational goals. His research produced results we use today, e.g. the more identical the new situation to the learning situation, the more likely the transfer of learning.

One source of confusion is with the meaning of the words "research" and "development." "Research" is to gain greater understanding of a phenomenon, while "development" is to devise and perfect the means to accomplish specified ends. The focus at the doctoral level should be on research, not development. Research is concerned with objectivity, and objectivity is the ability to test one's ideas apart from one's self. In research one has to take ideas out of one's head and make them public. The need for empirical evidence is critical when the result of that research is to impact on human beings, as the belief systems of humans and the religious, political, economic, and educational mores are so powerful that they become the major forces in shaping behavior.

Music education research should not consist solely of studying children or adults. The major advances in medicine didn't result from studying sick people. Advances with drugs, research in microbiology, and computerized diagnostic devices have made the major difference. No one has yet seen the conditioned reflex or my trembling nerves as I speak to you today. Yet researchers have provided convincing hypotheses about how the conditioned reflex works. Trained researchers are required to draw upon constructs from other disciplines that enable us to use ideas from gestalt psychology or the principles of Carl Rogers.

The knowledge base of the doctorate in music education must be credible. There is one principle clearer than any others: in any business, whether of government or mere merchandizing, somebody must be trusted. Without the scholarship provided by rigorous research training the advice of a college professor is no more credible than that of the accomplished practitioner.

Perhaps surprisingly, the interpretation of accumulated knowledge requires research training. Because of time constraints my examples are limited to one kind of research; the same argument can be made, however, for philosophical and evaluative research. A leader has to be able to aggregate data. The difficulty of summing up our accumulated knowledge was pointed out by Cooper and Rosenthal in 1980. In a study they conducted, participants reviewed literature on task persistence and addressed the question of whether there were sex differences in task persistence. All participants read the same seven studies that "significantly" supported the hypothesis that females showed greater task persistence than males. Seventy-three percent of the *untrained* reviewers found "probably no" or "definitely no" support for the hypothesis. Only 32 percent

of the *trained* reviewers made this mistake. The bias that is part of being human makes it impossible to interpret existing research without specialized training. Ability to aggregate previous studies enables one to determine effect size of the treatment. To illustrate effect size, Gage gives the results of research on the use of beta blockers with individuals who have had a heart attack. After 30 months with propranolol, 7.5 percent were dead whereas 9.5 percent of those who took the placebo died. The relationship between taking the drug and being alive is .045 with only .2 percent of the variance explained; this is clearly not the significant difference the amateur researcher looks for. But propranolol saved 21,000 lives that year. Even less variance is explained by lowering one's cholesterol: only 1.7 percent of the variance is explained; 90.2 percent of persons who didn't watch their cholesterol were alive after 9 years; 91.9 percent of those who did watch it were alive. Not significantly different but very important to the human beings involved. As Disraeli pointed out, there are individuals who use statistics as a drunkard uses a lamppost, for support rather than illumination. (Gage, N.L. *Hard Gains in the Soft Sciences*, Phi Delta Kappa, 1985).

Perhaps the trained music education researcher will have the wisdom to restrain our colleagues in colleges of education who are willing to plunge ahead with radically new programs that are not research based. The primary antidote for change based on the passions of the moment is well-designed, unbiased research. Research data are not enough; many communities continue to vote down the fluoridation of water supplies despite the advantages of reducing tooth decay. Educators ignored Joseph Rice, the muckraking pediatrician, who found that there was no relationship between the number of minutes per week schools devoted to spelling and students' ability to spell. Leaders "united in denouncing as foolish, reprehensible and from every point of view indefensible, the effort to discover anything about the value of the teaching of spelling by finding out whether or not the children could spell." We need research and the researcher-scholar. (Leonhard Ayres, "History and Present Status of Education Measurements" in *Measurement of Educational Products*, ed. Guy M. Whipple, 17th Yearbook of the NSSE Part II, Bloomington IL, Public School Publishing Company, 1918, pp. 9-15)

Research is a way of thinking. Even when data are collected in a haphazard fashion, the music education researcher is needed to provide a systematic *interpretation* of that data. Research does not prove and research results cannot be the sole basis for educational decisions. Our values, our cultural history, and sometimes our laws as well are part of the decision-making process, but research data will enlighten you, the decision makers.

We hit the 1960s running, thinking we could transform the schools through aesthetic education. We didn't conduct research or train researchers. Now we face the 1990s wondering if there is a place for music in the schools. Music educators have walked reluctantly backwards into the future, lest a worse thing should befall them.

STRATEGIES FOR THE RECRUITMENT AND RETENTION OF MUSIC MAJORS

INNOVATIVE CURRICULAR OFFERINGS TO ATTRACT TRADITIONAL AND NON- TRADITIONAL STUDENTS

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Changing patterns in career preferences of the students of the 1980s have been the primary factors in the significant number of new or revised program offerings found in our schools and departments of music today. Indeed, we have seen the phasing out of programs which have declining demand or are unproductive in favor of new and more innovative curricular offerings which can attract both traditional and non-traditional students.

Jazz and commercial music programs, music media and recording technology programs have replaced or are offered in lieu of degree programs in church music and music therapy. Adjustments have been necessary to update existing programs in music education. A better solution for some institutions has been the linking of traditional programs with non-traditional offerings, for example, music therapy and music education with new computer technology. Immediate success with high acclaim has been apparent in many of these mergers.

An important consideration in the recruitment and retention of traditional and non-traditional students is the availability of individualized tracks of instruction for the strong and well-prepared students, as well as those who are less prepared for the educational and musical demands of our programs. Indeed, one of the major factors in the high drop-out rate, particularly for music majors, is the absence of individualized avenues of remedial instruction for weaker students, and accelerated studies for those with exceptional talents and superior abilities. The development of individualized instructional systems in music will be paramount in the decade of the 1990s if we are to keep pace with contemporary trends, and thus compete with other disciplines that are also seeking to attract a shrinking market of students. Individualized attention is and will become more necessary at both the undergraduate and graduate levels if we are to recruit, admit, retain, yes, and reclaim those students who help us maintain and sustain competitive, high-quality music programs.

Another attractive idea which many of our music units are capitalizing upon today is the music consortium. In the Hampton Roads area of Virginia, also

referred to as Tidewater and the Peninsula, there is a successful consortium which includes C.B.N. University, Christopher Newport College, Hampton University, Norfolk State University, Old Dominion University, Virginia Wesleyan College, and the College of William and Mary. There is also a consortium among some of the music departments in these schools, and other organizations such as the Virginia Symphony, Peninsula Symphony, the Virginia Opera Association, and the Chrysler Museum. These institutions and organizations share faculty, programs, libraries, performances, computer capabilities, equipment and other commonalities which might be impossible or beyond the resources of the individual constituencies. Through these types of cooperative efforts, we not only recruit for our individual programs, but also for our discipline, which is destined for a bleak future unless we begin to heed some of the current implications. It was only two days ago that this presenter read in a flight magazine of the critical financial problems our major symphony orchestras are facing, not to mention the budgetary restraints and other vicissitudes we have come to expect in our departments each year.

A current trend in a number of music departments has been the offering or revival, as the case may be, of a humanities-oriented Bachelor of Arts in Music degree, and while students are not yet knocking down doors to enter these programs, there has been a steady and significant increase in enrollment. Students in this type of program, as in music education and music performance, must be made realistically aware of the possibilities of successful alternative careers and opportunities in a versatile job market. A few of the alternatives might include:

- Church Music Programs
- Therapy/Special Education
- Recreational Programs
- Continuing Education Programs
- Music Business
- Arts Administration
- Media
- Stage/Theater
- Jazz/Pop/Gospel/Commercial
- Electronics/Computer Technology

Curricula that combine music with other disciplines such as business or media, and the liberal arts are proving to be extremely relevant in our attempt to attract students to music degree programs. These students receive thorough professional training in music with supporting and related courses in a second discipline (business/media), capstoned with a required liberal arts sequence.

One such program is the Music Media program at Norfolk State University which had its inception in 1975 as the brainchild of the then Department Head, Dr. Georgia A. Ryder, who has since retired as Dean of the School of Arts and

Letters. In an article "Careers in Music: The Case of a Curricular Effort," Dr. Ryder wrote:

For a brief period, there was an influx of students who thought the program should be jazz studies, or rather a four-year "gig" because they understood neither our program nor jazz studies. When they could not shape it to their purpose, they departed.

The program was approved for listing by NASM as Bachelor of Music: Emphasis in Media, in 1979, after initial approvals by the University and the Commonwealth of Virginia as a degree program. Presently the program averages five graduates each year and has an enrollment of 65. The curriculum design includes the University's general studies core and 63 credits in music courses. Among these are seven semesters each of applied major instrument or voice and ensemble, Basic Theory, Progressive Harmony, 20th Century Music, Arranging, Melody and Improvisation, Composition, Conducting, Afro-American Music, Jazz Literature and Criticism, Legal Protection of Music and Musicians, and a senior recital or jury; also 36 credits in mass communications including Audio Production, History of Mass Communications, Television Studio, History and Appreciation of Motion Pictures, Announcing, Writing and Broadcast and Films, and Continuity Writing. Seniors have three intern options in broadcasting or performing positions. The program is supported by the 1000-watt campus radio station with the coverage of a 20-mile range, and a University-owned television station. The program has been continuously monitored by the faculty.

Time does not permit elaboration on some of the other current curricular offerings or strategies that have been successful in the recruitment and retention of music majors. It is worth mentioning, however, the widespread development and revival of preparatory programs, or the Community Music Divisions which attract youngsters as well as adults and senior citizens who through careful nurturing might become traditional or non-traditional students in our programs.

In this technological age of information and communication systems, it is inevitable that the direction of our schools and departments will continue to be affected by synthesizers, computers, the microchip, lasers, and digital electronics. Our future is constantly being projected.

As administrators, we have the opportunity of providing leadership in the development of viable music program offerings which will prepare our graduates to be highly competitive and thoroughly equipped to meet the career challenges of the 1990s and into the 21st century.

MEETING OF REGION TWO

TOMORROW'S TEACHERS: The Holmes Report and Music Education

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Some sixty years ago, Dean Henry W. Holmes of Harvard's Graduate School of Education lamented the low status of the teacher in American society. He saw the relationships between inadequate teacher education, low teacher pay, and the general lack of esteem accorded teachers. He desired to transform teaching from an occupation into a profession, but his call for reform from educators and politicians was little heeded. Now this call is being heard again from a group which bears his name. But this time there is a difference. The Holmes Group has done more than call for reform. They have adopted a definite agenda and have formed a nationwide organization to promote it. If their efforts are successful, American education will be transformed. The organization of the profession, the certification of teachers, and the education of teachers will be completely changed. Who is this Holmes Group? How did it come into being? What is its agenda? How will it affect teacher education, and particularly music teacher education? These are questions which I will address in the following comments.

The Holmes Group began with a concern among several deans of education that teacher preparation in America was inadequate and that the major research universities had devoted too little attention to it. In 1983, with the financial assistance of the Johnson Foundation, seventeen such deans met to discuss ways in which the problem could be addressed. A second conference, involving twenty-three deans, drafted and approved a plan which advocated new and higher standards for teacher preparation programs in large research universities. At least one university in each of the fifty states and at least one for every twenty-five thousand teachers in the nation would be involved. Following this meeting, formal proposals for funding the enterprise resulted in grants from the Carnegie Corporation of New York, the Ford Foundation, the Johnson Foundation, the New York Times Foundations, and the United States Department of Education.

Drafting the new standards in detail began in 1984, and the first draft of a report appeared in 1985. After much debate, extended consultation with persons in specialized fields of education, and extensive revision of the report, the final text appeared, in the spring of 1986, as "Tomorrow's Teachers."

The report called for a coalition to be established among major research universities who were willing to subscribe to the goals of the report and who were willing to work actively to attain them. The administrative structure was put into place, and invitations were extended to a group of institutions to become charter members of the organization. At the time of this writing, more than one hundred institutions have responded positively to the invitation, and the organization has embarked upon the road to implementation of the Holmes agenda.

What is the Holmes agenda? It is a plan which aims not only at drastic reform of teacher education, but at the total restructuring of the teaching profession. In fact, the group does not consider teaching to be a profession at all, and professionalization of teaching is the first major goal of the agenda. This would be done by establishing three levels of proficiency and responsibility. The highest level would be called *Career Professional*. Persons at this level would be comparable to clinical professors of medicine. Not only would they be qualified to work independently in their own teaching assignments, but also to assist in the training and evaluation of other teaching professionals. About one-fifth of the total teaching force would hold this rank. The second highest level would be the *Professional Teacher*. Professional Teachers would be fully trained and certified to function independently in their teaching assignments, but would not be qualified to assist in the training or evaluation of others. The lowest level of the profession would be that of *Instructor*. Such persons would be well trained in their subject, but not fully qualified to be teachers. They would be allowed to teach only under close supervision of a fully qualified professional.

Such a scheme would require drastic changes in certification procedures. The two highest ranks—Career Professional and Professional Teacher—would be tenure track positions, and the certificates would be renewable. The rank of Instructor would not carry tenure nor a renewable certificate. An Instructor could be anyone with a Bachelor's degree in a subject who could pass an examination validating his knowledge in his speciality and in liberal education. The designation Professional Teacher would be granted only to persons who attain a Master's degree *in teaching*. These professionals would also be required to pass stringent examinations. The Career Professional would be required to possess a Master's degree in teaching, to have passed the required examinations, have had extensive experience as a Professional Teacher, and would have had further study, preferably work toward the doctorate in an academic subject or in some educational speciality.

These reforms would necessitate sweeping changes in public policy, in school finance, and in the education of teachers. The points of the Holmes agenda dealing with teacher education occupy the group's current attention most, and are, of course, those which the members of the group are in position to effect most readily. They are also the points of most interest to those of us engaged in any form of teacher education. The report describes the new teacher

education in detail, and the entire discussion is well worth reading. Stated simply, the major features are four. First, all undergraduate majors in education would be eliminated. Those planning to be elementary classroom teachers, as well as those planning to teach a secondary school subject, would be required to complete a major in an academic subject. Second, the colleges of education would establish working partnerships with colleges of liberal arts to improve teaching in the academic majors. Particular attention would be paid to teaching the subject in such a way that the prospective teacher would attain an understanding of the basic structure of the subject. Third, the colleges of education would replace the usual fragmented array of courses with coherent programs designed to improve teaching. Fourth, universities would be required to enter into partnerships with public school systems, which would provide instructional and supervisory services and which would be principal parties in providing internships for prospective teachers.

This agenda has profound implications—some obvious, some more subtle—for the teaching profession at large, for teacher certification, and for colleges and universities engaged in teacher education. In its broadest scope it would revolutionize the structure of the entire teaching profession. A well defined hierarchy of competence would be controlled by state certification regulations. This presumes that the states would adopt more or less uniform certification rules. On the surface of it, such a goal seems almost comical in its idealism. But strange things have happened in the past, and who knows if this is truly unattainable? If, in fact, such a restructuring could be effected, there is little doubt that it would do much to establish a more professional image for the teaching profession.

For the institutions which educate teachers, the implications are more immediately demanding of consideration, because the Holmes group comprises officials who have the power to bring about change, at least in their own universities. The degree of change required would depend, of course, upon the configuration of the teacher education programs of each institution in question. Many universities do not now grant degrees in education to prospective secondary teachers, requiring instead a major in an academic department supplemented by courses in education. In such cases the main problem would be reconfiguring the program to include a fifth-year internship consistent with the Holmes model.

While this constitutes a major change and raises questions related to control of the programs and of their viability in the market place, such changes are minor compared to those required in elementary education programs. Most programs in elementary education recognize the requirements of the self-contained classroom. They attempt to provide the prospective teacher with at least a minimum preparation to teach many academic subjects. Such programs necessarily sacrifice depth for breadth. The Holmes model, in requiring an academic major for prospective elementary teachers, seeks to eliminate this sacrifice. Who could

oppose the idea of a solid general education for elementary teachers, including that which comes only from studying some subject in depth? The problem arises when the job requirements of the teacher in the real world are considered. So long as the self-contained classroom exists in the elementary school, the requirement to teach many subjects—only one of which would be represented by the academic major—will remain. The other subjects will still be marked by relative superficiality. Only a departmentalized elementary school, with differentiated staffing, would be able to utilize the new elementary teacher fully. Here is an example of a basic difficulty with the Holmes agenda. The teacher education dimensions of the program are intimately connected with the practices and organization of the public school. These are far more political and far less amenable to change than would appear to be necessary if the Holmes goals are to be fully realized.

In the more specialized programs of teacher education, including music, the Holmes agenda raises questions even more basic. The main points of the agenda which touch music teacher education are the requirement for a fifth-year internship and the reconfiguration of the undergraduate major. The report requires the elimination of undergraduate degrees in education. This raises a question of definition. Just what constitutes a degree in education? Is it any undergraduate degree conferred by a college or school of education? Is it any undergraduate degree leading to the granting of a teaching credential? Obviously, the status of the Bachelor of Music Education degree is not clear. One thing is clear, however: under any circumstances the program would require at least five years, including a one-year internship. Suppose, for the sake of argument, that the BME should be considered a degree in education. The degree would be eliminated and the BM or BA degree (it is not clear which one) would be required. Such degree would be required to conform to the model described in the report. Perhaps the most important change for music programs would be the greatly expanded requirement in general education. Any program fulfilling this requirement, plus the professional requirements of NASM, would almost certainly demand more than four years of study. Following the granting of the undergraduate degree an additional year would culminate in certification to teach and in a master's degree in education.

Two fundamental problems are obvious. First, the question of control is raised. Who controls the degree: the School of Music or the School of Education? What relationship must exist between the two to provide both the proper background in music and the pedagogical studies required by the Holmes philosophy? Of course, as is stated clearly in the report, this is a crucial question for all teacher preparation programs, not just for those in music. But anyone with experience in training music teachers knows that in the case of music programs the situation is peculiarly complex and important.

The second problem is with the length of the program. If all the requirements stated above are met, and if the undergraduate degree is followed by an additional

year, the entire program might well be six years in length. Little imagination is required to predict the effect this would have on enrollments.

Given the situation as it now exists, what is likely to be in store for music teacher education? This depends in great part upon the overall success of the Holmes agenda. In the event that the entire structure of teacher certification were changed nationwide to conform to the Holmes report, it would, of course, mean sweeping changes and serious problems in the education of music teachers. Failing such spectacular change, it would directly affect only the universities who belong to the Holmes Group. Even in these institutions, however, the situation may not be as it first appears. Where a spirit of accommodation and good will is present, enough flexibility is possible to accomplish most Holmes goals without either changing the control of the program or lengthening it beyond five years. The result could well be a much improved program of teacher education. I know personally of one such instance.

We should remember that the Holmes agenda is a long-range one and will, without doubt, be modified to a degree as the Holmes Group evolves and interacts with reality. This is already happening in one important respect: the Holmes leadership is beginning to speak of the group as a network for sharing ideas and experiences rather than as a group of institutions who have subscribed to every detail of the report. We should also remember that the intent of the group—to improve teacher education and the teaching profession in general—is one which we would all applaud. Although many would differ with the Holmes Group in the means proposed toward that end, few would question the goal itself. We must assume that all interested parties are acting in good faith, that all desire the same goal, and that common sense will allow the necessary accommodations and compromises to be made.

MEETING OF REGION FOUR

THE MANAGEMENT OF DECLINE AND MUSIC IN HIGHER EDUCATION

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Today's literature is filled with articles and reports on the decline in higher education. During approximately the last 10 years, many colleges and universities have had to deal with declining enrollments, deteriorating facilities, smaller state appropriations, less federal money, increased competition for private dollars and aging faculties.¹ In fact, between 1973 and 1983, 140 institutions of higher education closed or merged with other institutions.²

Music units are also facing a period of decline. The number of high school seniors who took the Scholastic Aptitude Test and who planned on majoring in music has dropped by about one-third. In 1979, 18,257 seniors planned to major in music when they took the Scholastic Aptitude Test. By 1985, that number had by dropped almost 6000 to 12,362.³ In addition to the enrollment picture, music units are being faced with severe budget cuts, an increased need to be able to justify the low faculty-student ratio, greater expectations related to the non-major courses that are offered, deferred maintenance on practice pianos, and difficulties in recruiting majors in such areas as keyboard, low brass, double reeds and strings. Music administrators are also finding that they have to cancel more and more upper level courses due to low enrollments and they are finding that their orchestras seem to be getting more and more of their players from the local communities.

Fortunately, not all music units are in dire straits. Just as Sam Walton was recently disappointed at having to lose \$500 million in the stock market, some music units are disappointed at getting only a 7% annual increase in their operating budget. I suspect, however, that these music units are in the minority.

During the last few years, many music administrators have either experienced a decline in their music unit or they have observed their colleagues' units go through a period of decline. With the current status of music in higher education, the success of an administrator is no longer measured by the growth of his/her school or department. Rather, it is measured by the administrator's ability to manage the school or department through a period of decline.⁴

. . . Expectations, which have been formed during a period of growth, have to be revised and behavior changed. It is this that makes the transition so

difficult: our previously growth-dominated society still tends to define success in terms of expansion; decline, on the other hand, is often either associated with failure or is perceived as a temporary aberration.⁵

Because of these previous expectations, administrators and/or faculty may be unprepared for cuts or may believe that the cuts are unnecessary. During these times, administrators may not have accurate or enough information to help in decision making; they are often faced with a faculty whose morale is very low; and they are faced with stronger and stronger political forces which tend to create/promote a great deal of anxiety. In addition, the strongest faculty members will tend to leave because they are the ones who are the most mobile.⁶

In order to deal with decline, administrators have available to them numerous articles on making budget cuts and boosting enrollments. However, in making their prescriptions, few authors discuss the exact nature of the decline and how that decline can relate to the proposed solutions. Further, few of the decline models that exist deal with educational issues.⁷ In 1983, Dr. Kim Cameron and Dr. Raymond Zammuto, both of NCHEMS (National Center for Higher Education Management Systems) and the University of Colorado published an article entitled "Matching Managerial Strategies to Conditions of Decline" which presented various types of decline and appropriate managerial responses.⁸ The purpose of this paper is to present these various decline types as well as suggested responses and relate them to music in higher education.

Just as there are a variety of ways by which an organization can improve, there are a variety of ways by which an organization can decline. In an extensive study of case studies, Cameron and Zammuto determined that not all organizations decline in the same way. Their study also pointed out that managers/administrators respond in a variety of ways and that the success or failure of these responses was usually dependent on the external environment. (It should be noted that decline resulting from mismanagement is not included in their study.)

The Cameron-Zammuto typology of decline is based on the premise that the external environment is made up of "niches." A "niche" is defined as a segment of the environment that is bounded by such factors as the availability of resources that support an organization's activities, technical and cultural constraints, and consumer demand and is often used as a basis for much of Cameron's research. While many things can affect a niche's size in the environment, this particular study focused on:

- 1) resource scarcity, and
- 2) consumer demand.

With resource scarcity, the niche reduces in size. This is usually due to a reduction in the availability of resources or because of a reduction in the market. With a

change in the consumer demand or a demand for a different type of product, the niche can change shape or it can cease to exist entirely.

In the Cameron-Zumuto model, the continuity of the change in the niche size/shape is also considered and allows for continuous and discontinuous change. With a continuous change, the change is smooth and usually uninterrupted. Past history of the organization is a good predictor of the future. In addition, this smooth, uninterrupted change allows time for planning. A discontinuous change is very sudden and usually results in dramatic shifts in the organization's goals and/or product.

Therefore, decline in the Cameron-Zammuto model can change a niche's size or shape. At the same time, the change can also be continuous (gradual) or discontinuous (very sudden). The terms used to describe these four different kinds of decline are as follows (see Figure 1):

- 1) Erosion: Continuous change in niche size
- 2) Dissolution: Continuous change in niche shape

Continuity of Environmental Change

		Continuous Change	Discontinuous Change
<i>Type of Change in Niche Configuration</i>	Change in Niche Size	<p>EROSION</p> <p>Source of Conflict: Stagnation Manager-Subordinates Relations: Consultative Managerial Tactics: Proactive Managerial Strategies: Expand Current Domain</p>	<p>CONTRACTION</p> <p>Source of Conflict: Threat Manager-Subordinates Relations: Autocratic Managerial Tactics: Reactive Managerial Strategies: Defend or Consolidate Domain</p>
Change in Niche Shape		<p>DISSOLUTION</p> <p>Source of Conflict: Contention Manager-Subordinates Relations: Coalitional Managerial Tactics: Enactive Managerial Strategies: Create New Domain</p>	<p>COLLAPSE</p> <p>Source of Conflict: Confusion Manager-Subordinates Relations: Chaotic Managerial Tactics: Experimental Managerial Strategies: Locate Substitute Domain</p>

FIGURE 1.

A typology of decline with suggested managerial responses. Adapted from Kim Cameron and Raymond Zammuto, "Matching Managerial Strategies to Conditions of Decline," *Human Resource Management* 22 (Winter 1983): 359-375.

- 3) Contraction: Discontinuous change in niche size
- 4) Collapse: Discontinuous change in niche shape

In each condition of decline, organizational as well as human resource issues can arise which can require unique managerial strategies. Conflict will usually increase, but the source of each conflict is different with each decline type. Finally, the working relationships between managers and subordinates almost always change—usually for the worse.

An *erosion* type of decline involves a continuous change in niche size. As mentioned earlier, the decline is gradual and predictable and allows ample time for planning. If conflict occurs, it will probably be due to the organization's stagnation. Fortunately with the erosion type of decline, managers have the time to consult with their subordinates and the time to consider numerous options for the future. Successful managers also are proactive and will work to expand the current domain. This often involves improving the current product and an increase in advertising.

Music units experiencing an erosion type of decline are usually suffering from a scarcity in resources—a decline in enrollment and/or a decline in the operating funds. In order to combat this type of decline, it is recommended that music unit chairs and deans be proactive and work to expand their current domain or market. Some administrators have increased the unit's advertising in journals, developed audio/video cassettes to promote their department, developed additional brochures, emphasized any uniqueness in their curriculum and increased their participation in campus fundraising efforts to help increase music scholarship dollars.

A *dissolution* type of decline involves a continuous change in niche shape. The demand for the product has gradually diminished and there is a rising demand for a different type of product. As a result, the niche can either change shape or disappear. While the manager does have the advantage of the time involved in the gradual decline, there will be conflicts in the organization because of the various coalitions that will form. These coalitions will evolve around a variety of options that the organization has for changing its products or services. Therefore, the manager-subordinate relationships will become coalitional. Successful managers need to be enactive through the proposal and implementation of new alternatives. This usually involves diversifying the current product.

Music units which may be victims of this type of decline may be on campuses with strong (and large) business schools. The increased interest in vocationally oriented majors has resulted in a rapid expansion of business-economics and engineering programs. In fact, the number of SAT-taking seniors who intended to major in business, commerce or communications has risen over 20% since 1978.⁹ Many enactive music administrators have responded by creating new domains or programs in music merchandising and arts administration and have

developed combined programs with TV/Radio and Audio Production. They also have boosted job placement efforts and expanded jazz programs. Programs for high school students and adults can also help diversify in this type of decline.

A *contraction* type of decline usually is caused by a sudden decline in available resources. It is a sudden, discontinuous change in the niche size. Conflict is created because of the sudden threat to the organization's survival. Because there is little time for consulting with subordinates or for the gathering of information, the successful manager will often become autocratic and make the organization much more centralized. Because this change is so sudden, the manager is forced to be reactive in the response to the decline event. The manager also needs to strongly defend and/or consolidate the organization to protect the main areas from being eliminated. Usually, this type of decline is believed to be only temporary and that the condition will eventually change. The main concern is to conserve current resources.

Music units in higher education faced with this type of decline have usually just had a severe budget cut and/or they have been asked to do a severe reduction in personnel. Deans/department chairs are left to react by making across the board cuts, reassigning faculty, cutting graduate teaching assistants, deferring the usual equipment/instrument repair and maintenance or in general, just cutting the high cost and marginal activities. They are forced to defend their domain (or activities and programs) in the music unit. This could range from again justifying the low faculty-student ratio to explaining why quality repair and maintenance for the practice pianos cannot be postponed. Unfortunately, these severe budget cuts often turn out to be not as temporary as first thought.

A *collapse* is obviously the most severe type of decline. The niche shape is so quickly and dramatically changed, that the original niche is gone in a very short period. Conflict arises because of the confusion over the best option to take. The manager's relationship with the subordinates is usually extremely chaotic and there is little time to get any reliable information. As quickly as possible, the manager must find a product or service that will substitute for the original product or service. The tactics usually end up being experimental with the manager trying anything he/she thinks will work.

A collapse would naturally occur if a music department were closed or if major degree programs were discontinued. A collapse would also occur if a school of music were suddenly reduced to a department of music. This could result in a severe loss of confidence among students and faculty and would probably result in a sharp decline in enrollment. In these types of situations, administrators are forced to be experimental and to quickly locate a substitute domain. Some units have expanded courses for non-majors or degree programs to substitute for the programs with the declining enrollments. With this type of decline, the regional market is especially crucial.

Probably, very few schools/departments experiencing decline fit into one and only one type of decline. Instead, they probably are experiencing a combination of the erosion and dissolution types of decline due to lower enrollments and the need to provide more vocationally-oriented degrees.

Some music units may have experienced very little decline so far, and may believe that if the unit has done this well going into 1988, the unit will definitely survive through 1992 when the lower numbers of college-age students will bottom out. Administrators should adopt this attitude cautiously. Within the last few years, the School of Education at the University of Michigan, while being rated as the number one School of Education in the country, was all of a sudden threatened with closure.¹⁰ A two-year study of the school revealed the following:

- While enrollments had dropped, the School saw no need to recruit students. The School believed that the low faculty-student ratio was not only appropriate but that it brought the School's ratio into line with other schools on campus. The School also thought the low faculty-student ratio would allow the faculty to carry out more research.
- Cross-campus colleagues perceived that the School of Education was very isolated. This perception turned out to be true because research centers, cross-campus committees, and doctoral committees of students across campus had few faculty members from education.
- Without realizing it, they had become more service-oriented, serving numerous school districts around the state. While the School received numerous grants to work with clients, little of this research ended up being published in national refereed journals. They later realized that this was a dangerous price to pay on a research-oriented campus.
- The School often neglected to make the best presentation of its research to colleagues across campus.¹¹

As stated above, the School of Education was suddenly threatened by closure—a discontinuous, contraction type of decline. The change in the niche size was due primarily to the severely decreased enrollment. The dean was forced to use reactive tactics and to spend the next two years defending or consolidating his domain as a strategy. As a result, the School is now experiencing a 40% budget cut over five years. Where 80 faculty were once involved in four programs, the School now has about 45 faculty involved in four programs. The School of Education is working towards creating a better balance of research, teaching, and service. They now have incorporated three research centers to coordinate and integrate all research efforts. In addition, the results of their research will now reach three audiences: clients in the field, professional colleagues and colleagues/administrators on the University of Michigan campus. The dean is committed to having the School get smaller and better. Because any kind of professional school could easily have some of the same problems as

Michigan's School of Education, these issues of enrollment, research, and faculty isolation should be strongly considered.

A decline is never a pleasant period for administrators or faculty. Often the ones hardest hit are the deans or department chairs "who did not intend to embark on full-time administrative careers and planned to contribute their time to improving their units, but who found themselves serving during intensive or prolonged budget reduction."¹² In addition, personal and organizational pressures make any kind of managerial response to any kind of decline difficult. The Cameron-Zammuto model does describe four different types of decline and indicates appropriate responses. By considering and perhaps using these responses, music administrators faced with decline may be able to be successful in their efforts to help their music units do more than survive.

ENDNOTES

¹See John W. Porter, "The Managerial Revolution: Has It Encompassed the Academy?" *Phi Kappa Phi Journal* 65 (Spring 1985): 38-41 and Martin Finkelstein, "Life on the 'Effectively Terminal' Tenure Track," *Academe* 69 (January-February 1983): 32-35.

²Louis T. Benzetz, "Resurveying the Downward Slope," *AGB Reports* 25 (March-April 1983): 83.

³See Admissions Testing Program of the College Board, *College Bound Seniors*, Princeton, New Jersey: College Entrance Examination Board, 1978-1985 (annual reports).

⁴Cynthia Hardy, "The Management of University Cutbacks: Politics, Planning, and Participation," *Canadian Journal of Higher Education* 14 (1984): 61.

⁵*Ibid.*

⁶*Ibid.*, pp. 61-62.

⁷Marvin W. Peterson, "In a Decade of Decline: The Seven R's of Planning," *Change* 16 (May-June 1984): 44.

⁸Kim Cameron and Raymond Zammuto, "Matching Managerial Strategies to Conditions of Decline," *Human Resource Management* 22 (Winter 1983): 359-375.

⁹See Admissions Testing Program of the College Board, p. 18 of the annual reports.

¹⁰Carl F. Berger, "The Erosion of Professional Schools: The Right Blend in a Time of Decline," *The Journal of Educational Thought* 19 (April 1985): 24-28.

¹¹*Ibid.*

¹²Marvin W. Peterson, p. 46

MEETING OF REGION FIVE

PUBLIC RELATIONS: REACHING MANY AUDIENCES

CARL DOUBLEDAY

Western Michigan University

The effectiveness of public relations has probably haunted music units as long as they have been associated with institutions of higher education. By virtue of its very nature, the music unit in academe is so visible it can become the object of scrutiny on numerous fronts ranging from the chief executive of the institution down to a partially inebriated sports fan sitting in the end zone of the football stadium. We all have a public relations program whether we want one or not. It behooves us, therefore, to harness our situation rather than to become its victim.

It is probably safe to assume that one often thinks of "audience development" when pondering public relations. In the last 15-18 years, however, our public relations programs have by necessity been challenged to address many more audiences or "publics" than just the concert-going group. Because of the present need to compete for success, it might be wise first to identify the assignment before discussing the ways and means of developing the machinery.

What groups, for example, constitute your "publics?" Here is a list of possibilities.

- Your students.
- Potential students.
- Your faculty and emeriti.
- Your administrators (deans, vice presidents, etc.).
- Your alumni.
- Your annual fund patrons.
- The other fine arts units on your campus.
- Your greater academic community.
- Your greater civic community.
- Your colleagues in secondary education (band, orchestra, choir directors).
- Your guest artists (past, present, future).
- The music professional organizations in your area and state.
- The music performing organizations in your area.

The music units in nearby institutions.

Your nation-wide colleagues and their music units.

And we must not forget those concert patrons as well as the print and electronic media.

While many of the groups just mentioned have fairly obvious reasons for being included, it might be good to mention briefly some rationale for including others. Being in touch with and, if possible, impressing your NASM colleagues and sister institutions, for example, should be quite worthwhile when it is time to recruit new faculty members. Sustaining a good relationship with other fine arts units on your campus and having them think well of the music program can only improve all types of peripheral development including audiences, recruitment of multi-talented students, and the improvement of budgets and facilities. Projecting a successful image to your academic and civic communities should cause them to "good mouth" your program even if they are not regular concert-goers. Finding ways to work compatibly rather than competitively with nearby music institutions and performing organizations can only help attract overall attention to the arts in your area including recruitment and development attention to your own unit. On more than one occasion I have heard my unit's director say, "The better they are, the better we are."

Recognizing these various constituencies, however, does not necessarily mean that a like number of public relations strategies is necessary. How, then, should one proceed?

One way or another, a successful public relations program must begin with a double commitment—one of philosophy and one of resources. While agreement on philosophy might be easily obtained, the realization of resources might be painfully difficult. It is probably safe to assume that most music units would currently be unable to redirect a significant portion of their budgets overnight. Nevertheless, in order to make meaningful public relations progress, the philosophy must include a financial commitment whether it involves the reassignment of existing funds or a search for new funds.

My portion of this particular presentation is supposed to focus on realizing public relations progress from within the music unit. Perhaps, then, the first application of philosophy and resources needs to be in the area of personnel: the selection of someone retained by the unit to give its public relations program ongoing development, credibility and stability. The credentials and skills for this person might be a logical topic for discussion when these formal presentations conclude.

Next, it is important to realize that you must give this person some time to succeed. When our relatively new university president met with the music faculty shortly after his appointment, the matter of university image surfaced. One of his remarks has remained with me, and I think I am basically quoting him as saying, "It takes 20 years to build an image; and then it takes at least another

20 to lose it." This remark is significant because my own music unit hired a public relations coordinator in 1968. If this person has done a good job, therefore, I suspect we can fire him in 1989 and still expect two more decades of good public relations, free of charge.

Seriously, it probably *is* pertinent to point out that our music unit did begin giving its public relations program deliberate attention in 1968. Resources were gradually directed to a staff position and its work. Eventually, to the surprise of some, printing and postage costs were consuming approximately one-third of the general operating budget. In 1983 our unit's philosophy was carefully reviewed by its faculty in a self-inflicted self-study to determine long-range goals. This concluding statement was recorded:

Significant General Fund monies shall continue to be directed toward public relations in order to maintain development of our professional image. Audiences for our professional services, recruitment of students, retention of quality faculty, and funding from external sources are seen as the measures of success in this area.

How have we measured our public relations successes? In ten years, the average attendance at our on-campus concerts has increased 22%. In a difficult period for recruitment of students, our undergraduate enrollment has been sustained and our graduate enrollment has reached an all-time high. In ten years, we have conducted 32 new faculty searches and have successfully recruited our first-choice candidate in all but 3 instances even though our institution's salary schedule has lagged behind NASM averages. In ten years, contributors to our annual fund campaign have more than doubled and their contributions have increased 440%. We now generate \$2.64 from "external" sources for every \$1 allocated to us for operations from tax and tuition dollars.

This should give you some idea of how you might approach the double commitment of philosophy and resources. At this point, then, it is time to proceed to suggest some possible applications of the philosophy and resources.

I would like to suggest that the foundation of a public relations program must be built upon the projected image of the unit or institution. In order to be helpful in this brief session, I feel the need to convince you that each and every music unit *does* project an image to its publics. It might be intentional or unintentional; it might be positive or negative.

Projecting a positive image can be accomplished in many obvious ways. Sometimes, however, we pass over or neglect less obvious opportunities. We might, for example, spend good money on a classy brochure which is seen by a few, and then hand out second-rate printed programs seen by many. We might go out of our way to attract an audience with an expensive poster only to bring them to a poorly run concert which begins late in an unpleasing and poorly prepared space. We might send fancy curricular materials to potential students only to have them call the music unit and encounter an unhappy and poorly

informed secretary, or come to the school and find a poorly maintained music facility with overcrowded bulletin boards and messy corridors. We might work hard to bring in an impressive new faculty candidate only to have that person encounter a poorly designed itinerary for the visit. In yet another category of possibilities, our public relations program may be able to take advantage of the image of our institution, or it may need to begin with *overcoming* that image.

Last spring I happened to hear a college commencement address given by Paul Oreffice who is Chairman, President and Chief Executive Officer of Dow Chemical. During his remarks, he imparted to the graduates “ten tips for success.” Even though many of his tips were business oriented, a few of them made me think ahead to this presentation. I think these two can help academic units address their image:

1. Do common things uncommonly well.
2. Make others around you look good.

I was asked to prepare a packet of materials to share with each of you. In this packet, I decided to include some of the things our music unit has created to project a positive image; how—if you will—we have attempted to do some common things well; how we have attempted to make ourselves “look good.” Each section of the packet is introduced with an explanatory cover page including, in some cases, budget implications.

Section One shows how you might do some common things uncommonly well. It includes letterhead, envelopes, memo pads, routine operational forms, news releases, printed programs, and various calendars and schedules all of which share a common visual image. Early on in our public relations program, we made a conscious decision to develop our own visual identity. In this category we decided we needed to begin with overcoming the image of our institution. We worked with the Design Center in our university’s art department and eventually created visual imagery which, by now, causes people to think of us without reading any words at all. Traditional music symbols constitute the backbone of our identity. Even the spacing out of the letters in the “M U S I C” now identifies our unit as do the vertical bars across the top of our letterhead and other materials. Once these images were created, they were easy to proliferate “in house.” When our institution finally decided to update its logo identity, we were called upon to defend our own program which had been in use for nearly a decade. We defended it on pure marketing grounds and won. Our university did not want us to surrender an established identity. They could see that we were already selling our soup in red and white cans. As you ponder your own visual identity, therefore, the worst thing you could do is go home and duplicate a package like the one you are seeing, or like any other that you have seen.

Section Two shows how a simple printed image can be carried further to dress up curricular, audition and faculty information: those materials one would normally

associate with student recruitment. These items, in my opinion, look neat and clean and do their task without using multiple ink colors, photographs, or expensive binding. Having the various categories of information available on individual sheets allows us to respond to a variety of requests more economically. Music Therapy, for example, can pass their curricular information on to a potential student using one $8\frac{1}{2} \times 11$ sheet of paper. The information is plainly presented in an easy-to-read and complete way; at the same time our visual identity is perpetuated. When preparing information brochures, by the way, marketing experts promote *maximizing* the amount of copy. *Minimizing* the copy should be reserved for other publications like newsletters. I should point out that our music unit feels it cannot fulfill all of its needs by creating a single, expensive, full-color booklet. If we could afford one, on the other hand, we would be delighted to have it.

Section Three contains three posters and a brochure. The red and black posters use two ink colors but neither involves exorbitant printing costs and both were designed “in house.” The brochure represents a one-ink-color job which has been enhanced by using a screen of the same ink color. The full-color poster represents extravagance made possible in this instance by a well-endowed scholarship program. This poster, by the way, was *not* done in-house, but it *was* done through our university’s art department.

Section Four contains sample issues of a music unit newsletter. At some point in time, I think it is imperative that a serious public relations program include at least one “PR” tool which can project your image and activity to all of your publics. It could be an events calendar; it could be a newsletter. These particular newsletters are written, designed, and keylined “in house” and then printed on campus. They feature a wide variety of short articles all of which are included to project the positive activities of our music unit in the best possible way while clinging to the ongoing premises of accuracy and honesty. Many happenings are communicated merely by a few sentences under a photograph. The layout is intended to be clean, inviting and easy to read. These objectives are achieved using multiple columns, varied column widths, varied type sizes, brief headlines accompanied by brief bylines, numerous pictures of various sizes, unjustified right margins, and above all—except in the case of our annual alumni insert—only four pages. This publication originated in 1976 when we decided we would consolidate many of our printing and postage expenses in order to create a single vehicle which could represent us to *all* of our publics. Our original intention to publish four times a year was reduced to three in 1983 due to budget considerations. *The Musical Offering* now has an international circulation of 13,000 copies reaching virtually all of the audiences we have mentioned in this presentation. A breakdown of our mailing list is included in this section following the newsletters.

Finally, I want to leave you with some additional, miscellaneous thoughts.

Are you basically interested in improving alumni relations? Let me suggest that alumni relations begin when a prospective student attends one of your

concerts and looks at a printed program. It continues when that prospective student receives your curricular information. It continues when that student enrolls and goes through 4-6 years of not only your unit's curriculum, but its bureaucratic paperwork as well. It continues when, as a graduate, he/she begins receiving your alumni mailings, newsletters and annual fund materials.

Are you basically interested in student recruitment? In the results of an Illinois *Survey of Freshman Music Majors* published in 1981, the number one factor influencing college choice was "the overall reputation of the music unit." The number three factor was "the reputation of the music faculty." The number two factor, by the way, was "the location of the institution." While you can do little about the location of your institution, I suggest that a strong public relations program can indeed address factors one and three and many more not mentioned here. In our own instance, we *have* verified the importance of our ongoing public relations program. In 1984 and 1985 we conducted our own version of the Illinois survey, administering it to our freshmen music majors. 88% of those surveyed had seen one of our "brochures or pamphlets" before making an enrollment decision. 85% had received a "form letter" encouraging them to attend our institution. 69% had received what they felt was a "personal letter" of encouragement. 63% had attended a concert or recital on our campus.

Are you basically interested in annual fund development? Let me suggest that donations eventually will be directly proportional to the success of your projected image. Donors are ready to become part of a well-run, successful, enthusiastic and stable enterprise, be it business or the arts. In some way, however, you need to convince donors that your unit *is* worthy of their support. A good public relations program should project this overall impression in ways we have mentioned here today. It should continually communicate that you represent a good investment; that you are being good stewards; that your students, faculty, institution and community will benefit from increased resources if they are made available.

Or maybe you really have been interested mostly in audience development all along. Then perhaps you need to ponder what it is your audiences see and read as well as what they hear.

I would like to leave you with the realization that you need to give attention to everything you do which catches your publics' eyes. Find and/or create the success stories and tell them. Discover what your publics' tastes are and respond to those you can satisfy. Don't say that you are something which you are not, rather be good at what you can do. Do common things uncommonly well.

Is your image sharp, clear, intentional, honest and positive? Or might much of your image be an unintentional shadow? I hope our time together today combined with the provided packet of materials helps you address these questions constructively.

THE MANAGEMENT OF PUBLIC RELATIONS

GERALD J. LLOYD
University of Lowell

When pausing to think about today's topic, *Developing a Public Relations Program for the Music Unit in Academe*, I couldn't help recalling those days in the late 60s and early 70s when the term "public relations" most often referred to a usually amorphous series of activities to publicize the concerts and recitals of the music unit.

The Public Relations Office, known by such titles as Office of Public Affairs, Office of Public Information, or various other names, ground out a weekly series of one-page news releases on a standardized letterhead compressing into an 8½ × 11 format the date of the recital or concert, name of the performer(s), the titles of compositions to be performed and a brief biographical statement about Professor John Q. or Mary Q. Performer who received his or her degrees in kazoo performance from the Bozo Conservatory in such and such a year.

Copies went directly to newspapers, were posted around campus, especially throughout the music building, while the leftovers sometimes became inserts accompanying letters to prospective students as hardcore evidence that the music unit did indeed present concerts and recitals just like everybody else with whom it competed for students. Or, if too many copies had been run, the pages were sometimes drawn and quartered by the department's paper cutter, and, pardon the expression, the "bare back side" became handy for jotting down telephone messages.

The local newspapers probably cringed everytime a stuffed envelope arrived bearing the return address of the Public Relations Office of the local college campus. Inside were those concert releases, a large stack of hot items from the athletic department, and a release emblazoned with the Office of the President letterhead carrying a lengthy announcement from the chief executive of the institution quoting demographics which provided incontrovertible evidence that retrenchment was the only way to proceed.

Decisions, decisions. Editorial decisions. Which of these releases recently belched forth by the ditto machine (remember those?) were really newsworthy, warranting space in the newspaper? What would become filler to help the typesetter (remember those?) complete a full column on a page? I'll give you three guesses and the first two are not music.

In those days most of us tried valiantly to "spread the word" about our music programs. Many times we did so with little or no assistance and found "public relations" was one of those things we administrators listed under "service" at the time of our annual evaluation.

Confusion about what constituted public relations, whose responsibility it was to “promote” the institution, and what the medium for the message should be gave rise to various “smoke and mirrors” techniques of promoting the institution’s programs and people. Sometimes even the institutional catalogue couldn’t seem to make up its mind whether it was only an official register, whether it also had some public relations function to promote the music unit or whether it should somehow magically serve both purposes.

Larger music units often had the benefit of a separate publication for music alumni providing a published vehicle by which graduates could let each other know of their activities, but also serve as a way of letting the alumni know about the activities of current students and faculty. This arrangement worked well unless the alumni board of the music unit and the music executive or faculty were at odds about new trends in programming in the music unit, and the so-called “old guard” began exercising editorial excisions of those persons, trends, and philosophies with which it disagreed. Or, maybe it was the other way around, and members of the old guard felt excised and no longer a part of the music unit. Even something as clear cut as a simple alumni newsletter designed to provide information about the graduates and their music unit frequently became more political than informational.

Many small institutions had no public relations office, and, even if one did exist, it was usually underfunded, understaffed, and probably tucked away in some out of sight cubbyhole both inaccessible and invisible to those whose programs it was dedicated to support.

We are a long way from being out of the Dark Ages yet in some institutions, but more and more—in this fiercely aggressive recruiting market—have accepted a reality of competition. *You can’t compete if no one knows who you are, what you are, and why you are.*

Many of us in music administration, especially those of us with decanal colleagues in business schools at our universities, now talk about strategies of *marketing* our programs. What was once an amorphous thing called “public relations” has become a multi-faceted technique of *informing* our constituencies not only of what we do in performance halls, but what our graduates and faculty are doing, how we interact with the community and the region, how our programs and graduates impact the local economy, and how our new programs in computer-related areas such as recording technology interact with the new technologies. In my own university, a consultant was hired to research the potential economic impact on the downtown of an intended move of some of the academic components of the university into renovated mill spaces, including the potential of programming in arts extension.

In some cities, such as Lowell, Massachusetts, funding has been provided to conduct a thorough study resulting in the production of an operative cultural

design for the city's future. The Lowell Cultural Plan, designed by arts representatives throughout greater Lowell, representatives from the university, and hired consultants, is an example of numerous arts institutions' having effectively lobbied their city government and succeeded in documenting the direct benefit to the city of the parallel relationship of the arts and economic growth.

If, in the simplest sense, marketing consists of informing people about what we are, what we do, and why we do it better than our competitors, it's only logical that the older, more relaxed "public relations" activities of our pasts have been supplanted by the techniques and services of professional firms in advertising, broadcasting, and public relations.

Since I was asked to concentrate upon aspects of developing a public relations program utilizing external agencies, I will share with you some of the approaches to the task as we have worked on it at the University of Lowell and include some words of caution along the way.

The University of Lowell was created in 1975 by merging two state-supported institutions—Lowell State College and Lowell Technological Institute. Shortly after its establishment, the university formulated a mission statement which emphasized regional development; and in June 1982, the Board of Regents of Higher Education also adopted a mission statement for the university which reaffirmed this institutional mission.

At the time of the merger, the then "department" of music became one of six other colleges, plus a graduate school in the university. The predominant enrollment was in music education, with a few majors in performance, composition, theory, and music history. There was no graduate program except in music education. Clearly, the primary focus of the music program since the founding of Lowell State Teachers College at the turn of the century had been preparing music teachers for the public schools.

Since the creation of the College of Music in 1975, enrollment trends and demographics have resulted in significant differences in the make-up of both student body and faculty. Over the past four years Plan Approvals from the NASM commissions for programs in Sound Recording Technology, Music Business, Jazz Studies, and Conducting, the decline of interest by potential undergraduates in music education as a profession—a short-lived trend it would seem already—and a steady growth in performance majors have all combined to result in a very different balance of enrollment and, in many ways, a very different institution.

Similar changes and growth throughout the university fostered by a strong economy in the region and advancing developments in the surrounding high technology industries rapidly changed the face of the university; yet, to many who knew the university in the early merger days, the perception of what the university offered in programs and people remained static. Therefore, there had

to be a way to convey these developments and the excitement about them. We had to consider the ways we could inform our constituencies—ways we could market our institution—ways we could show the differences and the uniqueness inherent to our individual colleges and the university as a whole.

Individual colleges were having flyers, brochures, and other recruiting materials prepared on limited funds using local printers who satisfied the state bid requirement. As is so often the case, by selecting the lower bid, the institution often sacrificed the quality of production. Writing, design, and layout support did not exist at the university, and, most importantly of all, there was no consistency nor, sadly, quality control on materials which were produced. College publications were virtually being drafted in the dean's offices. I even wrote, designed, and did the layout for an ad in the state music educator's publication. It was bad, but it was done! Clearly, we were at the stage when it was time to blow a whistle and have people sit down and decide a plan to get serious about focusing our marketing and doing so in a suitable, credible, and professional manner.

Some significant decisions evolved from our discussions. First, the total printing monies to be allocated throughout the seven colleges and schools would be pooled under the auspices of the Director of Institutional Advancement. Expenditures would need joint decisions by the dean of the unit and the Director. Funds would be focused toward two primary recruitment pieces during the first stages of the process: first, an excellent publication describing the total university and its programs directed toward the undergraduate student/parent market. Secondly, a first-rate publication for each college directed toward the same population would be produced.

A professional writer experienced in marketing higher education was contracted to prepare the copy for both pieces. Each dean was interviewed extensively and asked questions about the unit's strengths, selling points, drawbacks, unique faculty, job placement record of graduates, attrition rate, and numerous other characteristics. The writer made himself familiar with university policies and procedures, met current students, and roamed the buildings talking with faculty and generally becoming absorbed into the fabric of the institution.

A few weeks later, the first drafts of copy were received for reactions and corrections of factual data. Most of us were pleased to see exciting copy, little exaggeration, and a dynamic style we were convinced would capture the imagination of both parents and the potential student. It was upbeat, straightforward, and not pedantic in tone.

Over the next several months a design firm, photographers, and printers were contracted and the project began to come together with general scheduling for photos, interviews, and the mechanics of the project being directed through the Office of Institutional Advancement.

While these two publication projects were underway, the university began a complete overhaul of its stationery, having a firm redesign official university letterheads using a newly approved logo and preparing a color scheme for the various pieces according to the academic disciplines of the various colleges. Calling cards for academic officers were coordinated with the scheme of the new letterheads. As with the brochures, the Director of Institutional Advancement was in charge of the overall project.

I mentioned earlier I would include some words of caution along the way. The design firm was absolutely fixed on the idea of using the colors identified with the academic disciplines as the basis for color decisions for the brochures, posters which were also being developed for each college, stationery and calling cards. Well, I don't know about you, but the color pink is not a favorite of mine and certainly—from a marketing point of view—leaves much to be desired in the area of vigor!

As soon as the word came from the Director of Institutional Development that the color was pink for music, I reacted with something which I will paraphrase as “over my dead blankety-blank body” or somewhat similar with more colorful metaphors. In fact, knowing as I do how communication can break down in large organizations, I placed several phone calls and penned a few colorful memos to block the pink invasion. The thought of presenting someone with my pink calling card sent shivers through my Florestan nature with sympathetic vibrations of acknowledgement from Eusebius.

Imagine my relief when, a few months later, the new stationery, calling cards, and College of Music brochure arrived minus pink but replete with throbbing red!

My sense that the design firm held a grudge against my anti-pink lobby has recently been affirmed. After exhausting our supply of both the general university and College of Music undergraduate brochures and getting a strong reading of their effectiveness contributing to major enrollment increases in the past two years, it was time to reprint. The Director of Institutional Development was recuperating from major surgery and was unable to supervise the project as before.

Somewhere, somehow, a decision was made to redesign what had already been shown to be good. Remember the axiom about trying to fix something that isn't broken? You guessed it? The pink conquered and won without a shot. I have a few copies of both publications for you to see. Please vote for your choice. There may yet be a recall election regarding the colors. (Have no fear. We just received a reprint of stationery, the red remains!)

I've devoted these minutes primarily to publications involving contracted professional writers, designers, photographers, and printers, but I do want to

indicate that our marketing efforts and public relations activities also include more than the printed media.

Through the generosity of a local financial institution in Lowell, a public relations video project was undertaken by the university. Utilizing hours of interviews on video and audio tape, thousands of feet of film, and professional scripting, this public relations video has been used for presentations to alumni, prospective students, city government meetings, local television time, and numerous other purposes. Dramatic shots of the Merrimac River combined with skillfully edited comments by faculty, students, administrators, and numerous classroom, laboratory, ensemble, and recreational settings showing student involvement build effectively drawing a parallel between the turn of the century mills at the outset of the American industrial revolution in Lowell to the new technological revolution in the same city intricately involving the university. The video works extremely well on several levels, from that of a general public relations piece to one of being effective as part of the recruitment process.

Our continuing public relations efforts will see the development of videos for individual colleges, alumni newsletters for each college, and a correlation of the logo and all designs throughout the university for both commonality and quality.

A magazine format for our university alumni publication has changed completely the dull old image which results from simply listing alumni and faculty activities in a kind of register to a fully expanded format with interviews, comments, attractive layout and photography.

All of these activities represent a focusing of our information about our institution which has greatly facilitated the projection of our institutional character and mission. While some problems are expected to occur when using outside agencies on such a vast project, the expertise of those involved and the product received have combined to be extremely effective in communicating with our constituencies, and I have clear evidence that the student recruitment benefits are significant.

Most importantly, we have provided several vehicles of communication by which the university can articulate clearly, accurately, and with one voice: *who it is, what it is, and why it is*—and isn't that really the first goal of effective public information?

MEETING OF REGION EIGHT

DINOSAURS, ICE AGE, MUSIC, AND NASM

T. J. ANDERSON

Tufts University

On this occasion I have taken a page from Gloria Steinem's comments during a commencement address at Tufts University this past spring. Ms. Steinem said she had no profound message but would give a series of episodes which hopefully would engage her audience. The episodes were then related. However, in this session I have decided to address a diversity of thoughts. The topic, "Dinosaurs, Ice Age, Music, and NASM" seemed most appropriate. I think back to my association with Dr. Edward C. Lewis, whom many of you remember as the head of the Music Department at Tennessee State University, and our constant conversations about this organization. Ed loved NASM and served frequently as a consultant in the evaluations of music departments across the country. One interesting occasion was our discussion of Howard University Music Department's review. With Ed was a distinguished musician who was director of one of the leading conservatories in America. While the evaluation was going on, this gentleman said, "I have gone through the library and there are so many things they don't have which we have at our conservatory." Ed looked up and in his nonchalant manner said, "I would suspect there are a whole lot of things in that library you don't have at your conservatory." Fortunately, the person doing the evaluation understood that music requires such diversity, and, while one would recognize the minimum standards in libraries, one would also have to recognize, as this famous musician did, the fact that each university has a unique role to play in the development of musicians and the maintenance of musical resources. I wish to congratulate NASM for its role over the years as a leader in establishing standards. I think this organization has served as a beacon in maintaining a high level of expectations for those of us who are in the field. Another highlight for NASM has been the publication of *Proceedings*. This is indeed an important publication, because it gives its membership an opportunity to exchange intellectual ideas on a much broader base.

In 1986, a friend of mine, Lloyd Ultan from the University of Minnesota, published an article in *Proceedings* in which he addresses the importance of pluralistic music cultures and the need to accelerate this educational process in our colleges, conservatories, and universities. Lloyd recommended that musical training be expanded for all musicians, and he thought more attention should be

given to team teaching and cross-disciplinary approaches. The article also underscores his concept of global understanding through the education and practice of musical cultures. Certainly one has to feel these ideas have a sense of timeliness in view of current world conditions. My particular association with NASM became far more personal when I chaired the Committee on the Status of Minorities for the College Music Society. Of great assistance were the committee members, Samuel Floyd, Eileen Southern, and Wendell Whalum. Sam Floyd was particularly helpful in organizational matters and advice. Articles were contributed by Jamake Highwater, Barbara Tedlock, Hiromi Lorraine Sakata, Robert Garfias, Georgia Ryder, and Norman Greenberg. My involvement occurred under five outstanding presidents: William Reynolds, Chappell White, Barbara Maris, Robert Werner, and Arthur Tollefson. Our goal was to conduct a study to determine the number of minorities in the field of music in higher education. To initiate this we developed a questionnaire, and we had hopes that NASM would participate. We felt that there would be a higher response rate to the questionnaire by its membership and that there is a lot of information available on NASM schools. The fact that they would represent a control group was important to us. After considerable discussions, the proposal to participate was not accepted by NASM. Independently, the College Music Society conducted the survey by sending out 1353 questionnaires to universities, colleges, and conservatories across the country. Responses came from 539 institutions and we felt quite pleased. Also we felt that the response rate was quite favorable since those surveyed who were most cooperative had positive things to say on the issue. The results showed what we had suspected. Women were at the bottom of the profession. When one views the large number of women music majors in our schools, this is certainly an unfortunate tragedy. The number of Asian Americans, Hispanic Americans, Black Americans and American Indian faculty members proved to be approximately 6.2% of full-time faculty, 5.5% of the tenured faculty and 13.5% of the part-time faculty. I would suspect the national figure would prove to be about 3% for minority employment at the upper levels of music education. By the year 2020 one-third of the college age population will be members of these minority groups. One has to ask the question, what is our response in terms of preparing for this inevitable fact? Will these young people have opportunities available to them and will role models exist?

If we don't address the problem of training minorities to take over and perpetuate many of our cultural institutions, obviously other forms of cultural establishments will take their place. One does not object to changing institutions. What I see as the tragedy is the lack of concern for collective heritage and destiny. There is indeed a need for NASM to become involved and initiate the continuation of this questionnaire, and I would suggest that Dominique Rene de Lerma, current chairman of the Committee on the Status of Minorities in the Profession for CMS, and Samuel Hope, Executive Director of NASM, consider what future steps might be taken in this direction. The reason it is so important

for us to have factual information is that we have to address the future on the basis of knowledge and experience. To stumble into the next century with a high degree of uncertainty and a large number of people lacking the necessary skills needed to perpetuate those things we consider important is a luxury we cannot afford.

Speaking of importance, I noticed the Christmas season has produced a lot of dinosaurs. Young children would say, "Isn't that awesome!" Dinosaurs: the Mesozoic age, carnivorous, terrestrial, herbivorous reptiles. The reason we talk about dinosaurs and other animals is that in their study we get to know our own civilization better and understand patterns of behavior. The name *dinosaur* comes from the Greek, "deinos" meaning terrible, and "sauros" meaning lizard. Of these animals some were the size of men while some grew 20 feet high, 80 feet long and weighed 85 tons. There were two sources of food for the two types of dinosaurs. The swamp dwellers ate plants and lived off vegetation while others were the meat eaters who ate anything that moved including other dinosaurs who ate the plants. The death of dinosaurs occurred about sixty-five million years ago when both types became extinct because they could not adapt to a changing environment. The plant eaters died when the great sea ways, like the St. Lawrence, drained from the continent and the swamp lands dried up. The meat eaters that depended on them for food also disappeared. The dinosaur could not change its diet or move further south for a different kind of existence. If dinosaurs had what the writer William James called a "commanding vision," they certainly would not be extinct today. If you consider the "commanding vision" and its relationship to education, one would have to observe Secretary Bennett of Education in Washington. His recent involvement in issues of a nominee for the Supreme Court who was accused of smoking marijuana, is cause for concern. It is ironic that while he was concerned about that, the schools have been "going to pot." As we in the black community would say, he was not "taking care of business." The education of our youth represents our adaptability towards the future.

There's a very important book, *Cultural Literacy: What Every American Needs To Know* by E.D. Hirsch, Jr. and two of his colleagues at the University of Virginia. One collaborator was in the area of literature and the other in technology. The book is important because it addresses what I perceive to be the major problem of American society today, the education of our youth. The book is strong on its analysis of symptoms of declining literacy and why. The authors draw on studies in reading and psychology to document their case. It is also impressive in its appeal for educating the poor and that this is a national resource which no nation in the 21st century can afford to squander. The book also understands the relationship of an educated society to economic growth. In the back of the book is a section entitled "What literate Americans know." The section is made up of a list of words, dates, names, and technical terms and is a list. I think anyone would find this section quite fascinating. I certainly think

that the list is a good starting point for all of us in spite of the fact that the importance of some of the issues could be questioned. As a musician I thought you would be interested in knowing my response. The term "Apollo" appears. Apollo from Greek mythology, the Apollo program in space are listed, but no Apollo Theater in Harlem. The Apollo Theater was the home of "happy feet" and the big bands. The big bands may prove to be one of the most important developments in the history of American music and certainly will be remembered for the contributions of Fletcher Henderson, Duke Ellington, Jimmy Lunceford, Count Basie, Chick Webb, Claude Hopkins, Cab Calloway, Artie Shaw, The International Sweethearts of Rhythm, Benny Goodman, and Dizzy Gillespie. Blue and gray, blue laws, blue collar, blue chip stocks, Blue Ridge Mountains, blue tailed fly appear, but no "blues", the major form and stylistic influence of American music. Charles Ives is not listed among the composers. But don't let these omissions hinder your interest in the book. I think the book is worth reading and would recommend it highly. It seems to me to be "must" reading for those of interested in the future of academia.

Ice age—the last three and a half million years of earth's history. Its importance is due to the coming of men and women into control of the planet. Two billion years ago, the earth became very cold, after which it began slowly cooling down. For sixty-five million years this characteristic melting of ice sheets or glaciers has been with us. It's interesting to note that as the ice began to thaw out, there has also been a heating up in human relations. Our relations with the Russians, the international economic problems of Wall Street and the dollar, and the relationship of Central America to the United States would be classic examples. Today problems of interpersonal relationships must move away from selfish interests and towards humanistic values. According to James O. Freedman, the new president of Dartmouth College, the needs to seek truth and absolute doctrines can certainly be dangerous. President Freedman said the college student today has no heroes. He asked a number of students and the name most frequently heard was Lee Iacocca. He suggested that the students could have said Thurgood Marshall and Robert Coles. To understand education we need only to look at several publications which caught my eye. In *The Chronicle of Higher Education*, there is an article by Patricia Woolf of Princeton stating that "the pressure to publish is a lame excuse for scientific fraud." There's a book called *False Prophets* by Alexander Kohn (Oxford University Press, 1986) which describes fraud and errors in science and medicine. The book cites 350 specific examples of inaccurate and fraudulent information currently being circulated.

A young man walked into a bar with a dog and said to the bartender, "Mister, I want to sell this dog. Do you know anyone who would be interested?" The bartender said, "There's a guy at the end of the bar who expressed interest in owning a dog and you might want to talk with him." So the man with the dog went down to this man and said, "I understand you might be interested in owning a dog and I wondered if you'd be interested in owning this one?" The

man then said, "I thought about owning a dog and I just don't know whether I want one or not. Why do you want to sell it? Is there anything wrong with the dog?" "No, there's nothing wrong with the dog," replied the owner. "Is the dog healthy?" asked the man. "Yes," answered the owner. "Is the dog friendly?" The dog started wagging his tail. "You can see that the dog is friendly," was the impatient reply. "Why do you want to sell the dog if the dog is so good?" asked the prospective buyer. "Why, I'll show you." The owner put the dog on the bar and the dog started to talk. The dog said, "Lassie was my grandmother and Rex, the Wonder Dog, was my grandfather and Rin Tin Tin was an uncle of mine." The owner said, "Hold it right there." "Mister, why are you stopping the dog from talking. Do you realize we could make a fortune. A talking dog! We could have traveling shows, be on television and loads of money would be available to us with this talking dog. Why do you want to sell it?" He said, "I know, I know the dog can talk, it's the lying that gets to me." And of course, like the owner of the dog it's the lying in the society that is pervasive. 51% of Americans surveyed believed the President knew about the Iran Contra affair. How many students in music know that the basis of American music is black music? Our aural perception of what we call American music is black music. If you question this, just ask yourself about the contribution of blues, gospel, jazz and ragtime. Country and Western was defined by the black territorial bands of the Southwest. Rhythm and blues has been the dominant influence of pop culture. Black Americans have given us the folk tradition of "Frankie and Johnny" and "John Henry." Its impact is also on major twentieth century composers. One could name Ravel, Stravinsky, Hindemith, and the English composer, Michael Tippett. In America, we could name diverse composers such as Charles Ives, George Gershwin, Milton Babbitt, and many others who could be added to this list. To further demonstrate my point, I would ask—how many in this room can say that Duke Ellington is as important as Igor Stravinsky? I assure you that I raise the question in all seriousness. If you say "no," what you have is a cultural bias—not an awareness of the musical vitality of America and Duke Ellington's role in that development. I'm reminded of a statement that the distinguished poet, M.B. Tolson used to say, "If you put the ability for military strategy in a pygmy, he would be master of the bush, and not the European continent like Napoleon." Diversity in cultures produce different artistic expressions of equal value. Is the dinosaur, the Ice Age, still upon us or can we develop new ways of thinking?

Artists are important because they observe the society and they define who we are as a people. They also chart the destiny of where we will go. In an essay by Floyd C. Stewart, entitled, "On the Trail of the Dinosaur" (*High Plains Literary Review*, Spring, 1987), I ran into these lines:

"Suddenly, a rigid gush of oil lay between the rails,
A congealed glob, as if a great heart had cracked open,
Spurting all its blood at once.

Once could read the signs.
Tyrannosaurus had stopped dead in its tracks.
Ganglia crackled with messages from tail-end
Caboose to flat diesel head:
Something is wrong.''

I think without question that those of us who have developed sensitivity know that change has to come if we are to be successful in the future. Change is the essence of survival and adaptability has to become a way of life. Those of us in this room will have little influence in the destiny of Wall Street, world hunger, negotiations with the Russians, and other major problems of our times. We can affect our art form and therefore must be committed to those ideas which are ennobling and fair. If we do this, I am sure the future of Wall Street, world hunger, and international relationships will improve. The future curriculum in music will have to reflect a diversity based on race, ethnicity, gender, class, religion, and sexual orientation. Our humane instincts dictate our involvements in justice and humanistic concerns. We have an opportunity to participate in these important developments and must therefore assume responsibility for leadership. The opportunity is now upon us. May we not be affected like the dinosaur, or the ice age but go forth in confidence and commitment to a better world, a better America, and a better musical environment which is reflective of our pluralistic values.

MEETING OF REGION NINE

THOUGHTS ON TOUGH TIMES

FREDERICK MILLER
DePaul University

If you talk with the music executive at most any institution, large or small, public or private, or if you visit the music unit on most any campus in the nation, you encounter a fairly general malaise in our world, a kind of unease about how things are with music in higher education. It ranges from mild concern over insufficient increases for salaries and operational budgets to deep despair over falling enrollment and all sorts of grim consequences that flow from that. You read it in professional publications; we confront it in less than optimistic projections by educational leaders, institutional researchers and demographers; and, of course, we hear it in the corridor talk at this meeting and other professional gatherings. We begin to sense the dimensions of the concern in the heating rhetoric about education in the arts and the arts in education. And we notice that our practical, street-wise friends in the music industry have begun to approach us eggheads, still not certain that we know anything, but now beginning to believe that maybe they don't either, and wishing to hold hands as we go down together, or whatever.

Put gently, as in the euphemistic title of this session, we refer to 'uncertain economic conditions.' Put squarely, in street terms—or, for some, in survival terms—we're talkin' 'tough, tough times!'

So imagine my surprise when the little survey that we did among member institutions of Region IX in preparation for this meeting revealed that more than half of those responding have enjoyed enrollment increases in the last two years; that for more than three-fourths, budgetary support has remained the same or improved, compared to other disciplines in their institutions; and a vast majority are optimistic about the next five years. I've decided, therefore, that the title of my presentation should be "If I'm So Healthy, How Come I Feel So Bad?"

Before proceeding, I should tell you that our questionnaire study, about which I'll say more later, is based on a less than 50% response to a fairly small sample, so that any conclusions that might be reached from the survey have a statistical validity somewhere between marginal and "Who does he think he's kidding?"

For the next few minutes I'd like to talk about some of the reasons why we're feeling bad. What are the symptoms and what are the root causes? What

is the prognosis and what can we do until the doctor comes? The most common symptoms are enrollment decline and loss of financial support for salaries and operating expenses. These two concerns are typically related, and they, in turn, have root causes in other, deeper problems, in particular demographic and economic ones.

The declining number of eighteen-years-olds in the population is a matter of serious concern to all of us in higher education. So far, at least, predicted enrollment declines have been held off by the fact that a larger percentage of high school graduates and more “adults” are going to college. But we’re holding our breath, worrying about whether and when a drop might occur, and there is no relief in sight for five more years, when the eighteen-year-old population begins to increase—slightly and for a short time.

Those of us in the music unit have been hit, in addition, by a decline in music as a career choice among college-bound students. Based on the major interest profile of students taking the PSAT, the number indicating career interest in music has dropped about 25% in the last five years. There may be several reasons why this is happening; I’ll suggest just a few.

First of all, there is in this generation, more than in preceding ones, an apparent preoccupation with security, with acquisition of material wealth as measure of success, in other words, a preoccupation with “making it.” The risks of a music career and the probability of smaller remuneration are not at all attractive to many young people and their parents. A second factor, not unrelated to the first, is that music education has become a less attractive career option. Ten or fifteen years ago bright, talented students frequently chose music education as a safer career alternative than performance, let us say, or composition, given the vagaries of those specialties. Current perceptions are that this is no longer true, and computer science or accounting are seen as the more certain alternatives. Finally, if we needed more insight into why music enrollments are lagging, we note that unit sales of acoustic pianos, wind and string instruments have dropped by more than a third in the last half dozen years or so. And if they aren’t studying these instruments at age thirteen, they can’t audition for admission to our programs at age seventeen.

So much for why enrollments of music majors are dropping. The declines, of course, are often followed by diminished financial support, loss of faculty positions, etc. Sometimes this follows directly, as when budgets are tied to credit hour production, or sometimes less immediately, as a weary administration, itself struggling with insufficient resources to deal with many competing priorities, begins to lose confidence in the stability and viability of the music program.

Left unchecked by offsetting, positive variables, the combination of fewer eighteen-year-olds in the population and a smaller percentage of college students electing to major in music could reduce the total number of freshman music

applicants in the United States by more than 50% in the ten-year period between 1982 and 1992. Now that is a grim prospect, but I'll tell you in a moment why I am somewhat less pessimistic about that today than I was just a couple of years ago.

The second root cause of our tough times is tough times. There can be no question that economic forces have had a decidedly negative impact on higher education in recent years. You may recall that when the NASM meeting was held in Seattle a few years ago, institutions in that corner of the world were feeling the effect of a sagging lumber industry and a downturn in aviation manufacturing. A year later, when we met in Dearborn, our colleagues in Michigan were reeling under repeated budget cuts caused by a drop in the sale of American automobiles. Last year in Colorado Springs we were hearing about oil and agriculture, and that probably wasn't helped by a tourist industry that didn't get all the snow it needed. If it seems that bad times follow the NASM meeting site, then the best advice I could give you would be to avoid at all costs any inclination to invite the Association to hold its annual meeting in Little Rock, New Orleans, Dallas, or Oklahoma City.

Unfortunately, the solution is not quite so simple. I'm sure I don't need to tell the people from Region IX that the Southwest has been doubly hurt by depressed oil *and* agriculture industries. Nor will it surprise you that our Region IX survey cites depressed regional economy as having the greatest negative impact on the financial resources of our institutions. That was followed by diminished support from state government, which probably means the same thing.

So what does the future look like in the short run and the long run? To develop a prognosis, we need to zoom in for a more detailed look at some of these troublesome factors, and there are some hopeful signs. The first is what demographers call an "echo effect." What it means is that the post-World War II baby boomers are having babies. In fact they started having them several years ago, and those youngsters are now in junior high school on their way through the system. They will reach us in about five years. There should be some relief in this, although the numbers will not be great and the effect will be somewhat temporary. To put it another way, the cavalry is coming, but it's less than a regiment, they can't stay long, and there are no more of them back at the fort.

A second hopeful sign is that the public is now being informed about the probability of teacher shortages in the next few years. Whether this will extend to music teachers probably depends in large measure on the value that society places on music in our schools. And that is one reason why our own advocacy efforts are so important, but that is another issue. In any case, we might expect that perceptions about opportunities in music education will improve. In fact, the PSAT interest profile that I mentioned earlier shows a modest upward turn

in music education interest in the last year, and we have begun to see evidence of this on my campus.

I wouldn't attempt to make predictions about the national economy or its effect on higher education, except to note that events in the market during the last few weeks might be expected to have some effect on institutions with heavy dependence on endowment income and gifts. But most of us are probably more affected by local and regional economies, and I'm inclined to be somewhat more optimistic about this. Boeing did get some orders for airplanes, there are signs of renewed health in the automotive industry, oil prices will probably come back, and caterpillars and squirrels in Colorado have thicker coats this fall, indicating the probability of a heavier snowfall this winter. Recovery in agriculture is probably a longer range matter.

We can also take some comfort in the probability that when the number of music applicants declines, their perceptions about quality and value will lead them most often to accredited programs like ours. In that regard, we note that there are some 500 institutions accredited by NASM. There are approximately 1,000 additional college-level music programs in the United States that are not.

And so, in the expectation that there will be some increase in the number of high school graduates, in the hope that there will be more opportunities and more interest in music education, and in the probability that there will be some recovery in depressed regional economies, I think that there is room now for guarded optimism and some reason to believe that these troublesome circumstances will improve during the next few years.

In the meantime, there probably are many things that we can do to help "maintain music unit credibility and visibility in uncertain economic conditions," as our topic puts it. I offer the following suggestions.

- Inform yourself and your administration about why things are as they are and what can be expected. This means being constantly on the lookout for information, signals and trends. Know how your situation compares with others. The HEADS Reports can be especially helpful in this.
- Establish and maintain credibility with your administration in all aspects of your stewardship: budget, physical plant, standards. Be a team player, even if it hurts.
- Encourage your faculty to get involved by keeping them informed about the problems and the solutions. Make sure that they understand that things like recruitment and retention of students are partly their responsibility.
- Don't drift. Make sure that day-to-day decisions are guided by a strategic plan that defines the future of your unit and establishes longer range goals.
- Stay lean. When resources are really tight, put off acquiring things that you don't really need—temporarily or permanently, even though you

may have the authorization or the budget. Don't replace your accordion teacher just because he retired, unless you have a large class of accordion majors. Don't build a goldfish pond just because you have money left over in your landscaping budget this year. Obviously, this will not be a problem in some institutions.

- Develop a pro-active recruitment plan. Don't just wait for prospective students to come to you. Go out and find them through search techniques, open houses, and various outreach programs. Your competition already is.
- Make sure that your mission and purpose are well defined. Develop and project an image; emphasize the unique strengths and character of your program. Don't try to do everything. Be cautious about adding that new multi-dimensional degree program that combines music education, business, journalism and frog husbandry in the hope that it might attract another student or two.
- On the other hand, look for new audiences that might be served with your present resources. Can you generate new revenues with programs to serve pre-college and adult learners? Can you expand credit production with attractive offerings for non-majors?
- Work at getting the fullest benefit from the resources you have and the services available to you. For example, enlist and coordinate the efforts and involvement of your admissions and financial aid staffs, and make sure that you are all on the same wave length.
- Put your resources where your needs are. If increasing enrollment is especially important, be sure to reflect this in your priorities for use of discretionary dollars, time, energy, etc.
- And, of course, there are probably many other intervention opportunities that are unique to our individual circumstances, such as our location, some special strength or a special need in the community.

I should say just a word about the questionnaire survey. In order to save time I have summarized the results on a single page, which I will distribute. Let me highlight briefly the following points:

- The total enrollment of schools reporting had dropped 4.8% in the last five years, but has risen 1.8% in the last two years. Sixty-five percent of those institutions reporting have *lower* enrollments this year than five years ago. But fifty-five percent have had enrollment *increases* in the last two years.
- The same pattern occurs with operational budgets. Fifty-eight percent have smaller operating budgets than they did five years ago, but sixty-nine percent have increased operating budgets over the last two years.
- Depressed regional economy is identified as having the greatest negative impact on financial resources.

- Finally, and impressively, I think, eighty-two percent of those responding are somewhat optimistic or very optimistic about their program over the next five years.

Now that is an encouraging thought on which to conclude. There are signs that we may be turning the corner, and I believe that there is room for some of the optimism that you obviously feel. Incidentally, I'm not superstitious, so it doesn't really bother me that the NASM meeting in 1988 will be held in Chicago. But just in case, we're not planning to break ground for a goldfish pond for at least another five years. I hope you'll come and see us next year anyway. Thank you.

MAINTAINING CREDIBILITY AND VISIBILITY IN THE MUSIC UNIT IN UNCERTAIN ECONOMIC CONDITIONS

PETER E. GERSCHEFSKI

The University of Tennessee at Chattanooga

- Item One: All Departments on campus are encouraged to submit requests for equipment totaling \$347,000—an allocation from a projected year-end surplus at the state level. The music department's share is \$17,000—more than the regular equipment budget for the previous five years combined. Expenditure of considerable man hours, plus extra faculty meetings and planning result—all with very positive attitude and outlook. The allocation is virtually assured. Four days before the start of the fiscal year in which the allocation is promised, word is received that the state faces a deficit, not a surplus. No dollars will be forthcoming.
- Item Two: Of a \$60,000 college allocation for equipment during phase II of the budget preparation process, the music department is to receive \$8,000 for much-needed performance scores and parts, and other equipment items. By May, projections of a campus wide enrollment shortfall results in a freeze of equipment buying, as well as three frozen vacant faculty lines in the college. Fall enrollment confirms the shortfall projected and no equipment money is allocated.
- Item Three: The current Department Head in Music announces that he will return to full-time teaching in one year. The department loses a non-tenure track faculty line as its "contribution" toward the cost of replacing the Head.
- Item Four: The college is encouraged by the Dean's announcement that operating budgets for the coming year will be increased by 9%. The department learns that its increase will be only 5% since it experienced a drop in credit hour production. The following year there is no increase in operating budgets campus wide.

These events may sound very familiar. They are frightening enough in and of themselves. Their representing one music department's experience during the last three consecutive fiscal years heightens the impact to the level of disarray if not disaster.

Let me digress a few minutes in order to give these conditions historical perspective. I was appointed Head of the Cadek Department of Music at the University of Tennessee at Chattanooga in 1971. Ten faculty administered an undergraduate music program to ninety majors. The department controlled \$8,000

in annual performance grant dollars for students. The band program was stable, the choral program growing, and the orchestral program non-existent.

Over the next seven years, significant growth took place in program—and program excellence, faculty, and local and regional visibility and impact. The department responded to a perceived need to assist in the growth of the Chattanooga Symphony and Chattanooga Opera. It also produced virtually all of the local chamber music programs. Enrollment soared to one hundred seventy, faculty numbers increased to twenty-four full-time; a program leading to the M.M. degree was approved and mounted; and construction was begun on a new Fine Arts Center. Performance grant money increased to \$50,000 per year.

During the subsequent seven years, some of these gains were erased. Enrollment fell to around one hundred majors—counting undergraduate and graduate students. A revision in standards for general education courses caused the department to cap enrollment in Music Appreciation—a reduction from two hundred fifty to fifty per section. The accompanying drop in student credit hours resulted in reduction in operating budgets and faculty, the latter's being reduced to twenty. All budgets and faculty lines seemed enrollment driven. Thus, there was no seed money to launch new programs, and no faculty with time, energy, expertise or even interest in developing them.

Clearly, it was time to react and act. It was time to stem the decline. It was time for an internal study involving resources, environment, and potential. It was time to develop a new philosophy and new strategies by which it could be implemented.

The study yielded several assumptions from which philosophy and strategy grew.

1. There will be no increase in operating budgets over the next several years.
2. There will be no new faculty lines; nor is there promise that lines vacated through retirement or resignation will be retained.
3. There will be no allocation for equipment for the next several years.
4. There will be no increase in the budget for part-time faculty; and quite possibly there will be reductions, based on campus-wide enrollment and departmental credit hour production.
5. There is not—nor will there be—any seed money available for new programs.

Obviously, the department had no control of funds flowing to the campus. It became apparent that the primary criterion for holding or increasing departmental budgets from the college budget was through enrollment: increase the number of music majors and increase credit hour production. Student recruitment was of paramount importance. Recruiting locally became the first priority—

because of image and economics. Because East Tennessee boasts widespread excellent high school band programs, this sector was targeted.

After a two year hiatus, a Director of Bands was hired in 1982. Because of the need for immediate action and involvement with the local public schools, efforts were directed to hiring someone already held in high esteem by that constituency. The efforts were successful, in spite of a last-minute reduction in salary funds available for the position. The department hired an individual who had established a noteworthy record in college and high school band positions in both eastern and western Tennessee; and who held board positions in the state Band and Orchestra Association. The positive effect was immediate, and the department moved to capitalize on this revitalization of this one program.

In 1985 the administration yielded to strong legitimate pressure from the department to restore a faculty line—though at a \$12,000 reduction in salary—previously held by an Assistant Director of Bands. (The line had lain dormant for two years.) It was recognized that the Director of Bands could introduce this individual to the public school music community; therefore, attention was focused on identifying someone with some unique talent which could be used to further cement these new relationships. At the same time, the person had to be qualified to offer instruction in needed music education areas as well as applied. Again, the department was successful. Finally, the department made requests to a local private foundation to fund new band uniforms and instruments. These were funded in 1985 and 1986.

Thus, within the four year period from 1982 to 1986, the department bolstered its image through increased visibility specifically in the band sector; and that area enjoyed renewed credibility through the activities of these two individuals as guest conductors and clinicians. Further, the UTC Band began to receive annual invitations to serve as “show band” at regional band contests and clinics.

Encouraged by this success, the department determined to “ride the coat-tails” of renewed vigor in the development of the Chattanooga Symphony. The Symphony and Opera had merged in 1984 to become the Chattanooga Symphony/Opera. Plans included the hiring of a new conductor in 1985, a symphony “core” beginning in 1986, and an assistant conductor in 1987. Complementing this would be the redevelopment of the Youth Orchestra. Renewed interest in strings locally could provide a revitalization of department’s sagging orchestral program. The resignation of a music faculty member—the need for whose expertise was marginal—presented the department with the opportunity. The line could be held if it could be filled with a black. A search was mounted for a black Director of University Orchestras. It was successful.

Thus, again, with minimal resources, the department moved boldly to establish its image in the community and region. The orchestral program—and its

conductor—have become part of the mainstream of string development in the community, and, although in its first year under the new conductor, the University Symphony has attracted the attention of pre-college and professional string people in the area, and lent additional credibility to the department and its program.

A veritable game of checkers—rapidly played—seemed to develop. Each piecemeal reduction in monetary allocation to the Department was immediately answered by an alternative. Two examples made use of the rapidly-expanding program of the Chattanooga Symphony/Opera. When funds were not available for the department to hire additional orchestral personnel to mount choral/orchestral concerts, an arrangement between the two agencies was forged whereby the UTC Chattanooga Singers would serve as the “core” chorus in such works mounted by the Chattanooga Symphony. In two years, performances of the Verdi *Requiem* and the Beethoven *Symphony No. 9* were produced. When an annual \$7,000 appropriation to the UTC Opera Workshop was eliminated, an agreement again was forged with the Chattanooga Symphony/Opera which resulted in the mounting of a spring opera produced on campus, and then taken to the schools as part of the Symphony/Opera’s outreach program. The university provided the singers and stage direction; the Chattanooga Symphony/Opera provided its core orchestra and conductor. These performances have enhanced the level of professionalism of the student groups, and have contributed to program visibility and credibility.

The game of checkers continued. In response to the announced level operating budgets, the department took advantage of a relaxation from “line item” budgeting, and diverted dollars to secure added visibility: paid ads for faculty and student ensemble concerts, travel money for faculty to perform outside the immediate area, and purchase of a video camera, VCR, and monitor to develop a recruiting tape.

In the meantime, the campus was exerting efforts to attract additional students. First, efforts were mounted to attract graduates of the myriad of junior colleges within a two hundred mile radius of Chattanooga. What later became known as “articulation agreements” were consummated with all these two year institutions. “YOUR CREDIT IS GOOD WITH US” became the password. Realizing that most of these institutions would develop music programs, the UTC Music Department participated in the development at these colleges of music courses which were comparable to those in the first two years of either the B.A. or music education degree programs at UTC. It was understood that the music department would accept the credit in these courses toward the appropriate UTC degree. Students at these junior colleges are apprised of these “articulation agreements,” and thus UTC visibility is enhanced.

During this period also, departmental attention was drawn to its pre-college “sleeping giant” affiliate, the Cadek Conservatory. Founded in 1904, this non-degree-granting “arm” of the department had joined NASM in 1978, and was

a member also of the National Guild of Community Schools of the Arts. Serving some five hundred pre-college and adult students, it stood as a logical vehicle to add visibility to the UTC music program, and to give greater community exposure to key members of its faculty—those who were employed full time in the college-level music department. It was determined that the surest way to recruit students into the college music program was to introduce them at a much earlier age to the campus and faculty through the vehicle of the Cadek Conservatory. Further, the credibility of the music department would be enhanced simply by virtue of this affiliation, since the majority of the most highly qualified pre-college music teachers in the area were known to be affiliated with the Conservatory.

The first step occurred in 1984 when the university administration authorized the appointment of six full-time faculty at the Conservatory. The positions, referred to as Faculty Associates, were funded through fees from students, with the university picking up fringe benefit costs and annual raises. This was a milestone in the Conservatory's development, given the previous almost non-existent commission-only relationship that had existed between the Conservatory and its teachers for eighty years. These were *bona fide* full-time positions, and their announcement locally gave clear indication of the administration's confidence in and support of the pre-college arm. Increased visibility for the Conservatory and the department was instantaneous. Departmental credibility was heightened especially with the appointment of several faculty associates with expertise and credentials adequate to assist in college-level instruction; for instance, trumpet instruction, class piano instruction, directing the UTC Chamber Singers, and teaching music education methods courses. This concept was ideal for the Conservatory and the university. The Conservatory was able to attract far better qualified faculty, and the university was liable only for fringe benefit costs and raises.

This increased visibility for the Conservatory, combined with the facilities and resources which it boasts by virtue of its relationship to the music department, has enhanced its potential as a dominant music educational force in the community. Discussions continue concerning possible future relationships between it and the new performing arts magnet school and the Chattanooga Ballet, as well as any number of pre-school and day care centers in which the Conservatory might provide some early childhood musical experiences.

The "uncertain economic conditions" have also had an impact on students and their ability to afford a college education. To meet this problem, the department sought ways to increase its annual performance grant allocation. One strategy proved especially effective. Various individuals and businesses in the community with some relationship to the department were asked to contribute designated scholarship money with the understanding that it would be matched by university funds. The response was immediate and gratifying. The Chancellor

himself now matches some \$6,000 outside dollars from his discretionary fund, thus increasing the department's performance grant pool by \$12,000. It now stands at \$64,500 per year.

Finally, but not at all least, is a grant proposal that is being developed currently. Entitled "Arts in Education," the proposal represents an outgrowth of the three fine arts departments, all of which have suffered under the unstable economic and enrollment conditions of the university. It capitalizes on the former Governor's Better Schools Program in which private funds are matched by state funds to provide a minimum of \$1,000,000 endowment for Chairs and Centers of Excellence. The departments have coupled this proposal with a concurrent proposal to the Getty Foundation for a possible \$2.5 million total package. If the project is funded, the impact will represent the most significant milestone in the past twenty years for the departments. New faculty will be provided, and a strong network between the university and the public school sector will be established, linking faculty and administration in a common goal. The resulting program will heighten significantly the credibility of all three departments, and will give a renewed sense of mission to programs which otherwise have little hope of development over the next several years.

In conclusion, it should be noted that the department's level of success in retaining visibility and credibility in these difficult economic times resulted from three things: a recognition of the problem and commitment of the faculty to attacking it, resourcefulness, and luck. The first of these presented some difficulty because it forced the faculty to a realization that it could *not* be all things to all people, that it was not a national—or perhaps even a regional—force, and was spinning its wheels if it was expending energy toward becoming such a force. Once that was acknowledged, then attention could be focused on establishing and maintaining credibility and visibility on the campus itself as well as among the local constituencies which the institution serves, from which it draws its clientele, and from which comes most of its support.

THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

**First General Session
Sunday, November 22, 1987**

President Robert Glidden called the meeting to order at 1:08 p.m. and welcomed those assembled. He spoke briefly about the history of NASM in Boston before introducing James McKinney of the Southwestern Baptist Theological Seminary and Arthur Tollefson of the University of North Carolina to lead the membership in the National Anthem and the Thanksgiving Hymn.

President Glidden introduced representatives of colleague organizations in attendance, including Laurie Barton of the Foundation for the Advancement of Education in Music, Jack Coffey of the National Association of Music Merchants, and Robert Elias and Dolores Zupan of the Music Teachers National Association Society. President Glidden next introduced those Honorary Members of the Association present, including Robert Bays, Lawrence Hart, and C.B. Hunt, Jr. Finally, President Glidden introduced those officials at the podium, including Vice President Robert Werner, Treasurer Frederick Miller, Secretary David Boe, Chairman David Tomatz of the Commission on Non-Degree-Granting Institutions and of the Nominating Committee, Chairman Arno Drucker of the Community/Junior College Commission, Chairman Harold Best of the Commission on Undergraduate Studies, Chairman Robert Fink of the Commission on Graduate Studies, and Executive Director Samuel Hope.

President Glidden asked those music executives who would be retiring in the coming year to stand and be appreciated. He then asked those music executives new to the Association to stand and be recognized.

President Glidden next invited Harold Best to deliver the combined reports of the commissions. Mr. Best did so, indicating that the full reports of the commissions would be forwarded to the membership with an upcoming issue of the *Report to Members*. Mr. Best also spoke briefly on the democratic process of accreditation and gave thanks to all of those individuals involved in this process.

President Glidden introduced Frederick Miller to give the report of the Treasurer. Mr. Miller reported that the Association had been able to operate

under a balanced budget during the 1986-87 fiscal year, although this had been accomplished with use of investment income.

Motion: Frederick Miller (DePaul University)/Gus Lease (San Jose State University): to accept the report of the Treasurer.

Passed.

President Glidden delivered his report to the Association, the text of which can be found in these *Proceedings* of the Annual Meeting.

Mr. Hope rose to make announcements concerning various aspects of the Annual Meeting. This business completed, Mr. Hope led the membership through consideration and approval of proposed changes to the NASM *Handbook*. The changes were divided into three sections, each to be considered separately.

Motion: Thomas Miller (Northwestern University)/Roger Reichmuth (Murray State University): to approve proposed changes to the Constitution (Article IV) and Bylaws (Article III, Section 1; Article IV, Section 1.b.; and Article VII, Section 6) of the Association.

Passed.

Motion: David Lynch (Meredith College)/Walter Watson (Kent State University): to approve proposed changes to the Bylaws (Article II, Section 1).

Passed.

Motion: Robert Blocker (Baylor University)/Thomas Miller (Northwestern University): to approve proposed changes to the Standards for Degree-Granting Institutions (Basic Criteria for Membership; Section II.J.; Section XI.B.; and Section XII), the Standards for Community Junior Colleges (Basic Criteria for Membership and Section II.H.), and the Standards for Non-Degree-Granting Institutions (Basic Criteria for Membership and Section II.G.).

Passed.

The General Session was recessed at 2:00 p.m.

Second General Session Monday, November 23, 1987

President Glidden called the meeting to order at 11:50 a.m. He then introduced Arthur Tollefson to present the report of the Committee on Ethics.

Mr. Tollefson reported that no formal complaints had been brought before the Committee but that the Executive Director had responded to inquiries concerning the ethics of student and faculty recruitment. Mr. Tollefson reminded the membership of its responsibility to make faculties and staff aware of the NASM Code of Ethics and to review the provisions of the Code along with the complaint process outlined in the NASM Rules of Practice and Procedure. Mr.

Tollefson concluded his report by thanking Committee members Charlotte Collins of the Shenandoah College and Conservatory of Music, Thomas Gibbs of Birmingham-Southern College, and Relford Patterson of Howard University for serving faithfully with him during 1986-87. The full report of the Committee on Ethics can be found in these *Proceedings*.

President Glidden next introduced Louis Carus, Administrator of the Ben-slow Music Trust and Artistic Director of the International String Quartet Week, Gloucester, and former Head of the School of Music at the City of Birmingham Polytechnic Institution. Mr. Carus brought to the Association greetings from music schools in Great Britain. In his well-received speech, Mr. Carus discussed the common ideas, ideals, and hopes of musicians and music educators and spoke on music as an ambassador of good will among nations. He also gave an informative overview of music schools in Great Britain, discussing among other things graded exams and assessment and the bringing together of public and private music programs and goals.

President Glidden called upon Executive Director Samuel Hope to give his oral report. Mr. Hope began by speaking of the future of the Association and its work in striving for the civilization of American society. He maintained that the members of NASM should work as artists toward and for the future. Mr. Hope argued that the methods of art are exactly the tools needed both to foresee and to forge the future, combining as they do both form and spirit and including knowledge of the past, technical skills, and creative applications. Mr. Hope decried the presence of form without spirit throughout American society. NASM, he contended, remained engaged in the struggle for content and spirit within form, for art and civilization. He called upon the membership to fulfill its collective and individual artistic missions by remembering the importance of music and the methods of music to our civilization. Mr. Hope noted that an atmosphere in society charged with change gave NASM opportunities; as cultural leaders, it is the responsibility of NASM members to use their tools not to react to change but to produce within change. Mr. Hope concluded his report by expressing his gratitude for the opportunity to serve the Association. The written report of the Executive Director can be found in these *Proceedings*.

President Glidden next introduced David Tomatz to conduct the election of officers of the Association. Mr. Tomatz introduced to the membership the nominees to elected office and directed members of the Nominating Committee and of the NASM staff to distribute and collect ballots.

President Glidden then presented to the Association Francis S. M. Hodsoll, Chairman of the National Endowment for the Arts. Mr. Hodsoll thanked the membership for the opportunity to speak and praised the Association and its membership for its efforts on behalf of music, the arts, and education. The full text of his remarks can be found in these *Proceedings*.

After the remarks of Mr. Hodson, the General Session recessed at 1:00 p.m.

**Third General Session
Tuesday, November 24, 1987**

President Glidden called the meeting to order at 11:37 a.m.

President Glidden invited regional chairmen or their representatives to deliver the reports of the regions. These reports included concerns expressed during regional meetings and described presentations given during those meetings; they can be found in these *Proceedings*.

President Glidden thanked the regions for their reports. He then read to the membership a resolution of appreciation of the late Marceau Myers, former Dean of the School of Music at North Texas State University and active member of the Association. President Glidden reported that this resolution would be sent to Mrs. Judith Myers in memory of her late husband. The text of this resolution can be found in the published *Proceedings* of the Annual Meeting.

President Glidden next introduced new officers of the Association and thanked all those individuals who had stood for election. He also thanked all outgoing officers, giving special thanks to Secretary David Boe, who had just completed his second term in that office.

President Glidden declared the 1987 Annual Meeting of NASM adjourned at 11:58 a.m.

Respectfully submitted,
David Boe
Oberlin College Conservatory of Music

REPORT OF THE PRESIDENT

It is a great honor for me to serve as the president of NASM, and I am pleased to report some of the activities in which I have been engaged as your representative during the past year. In these remarks, I will also ask you to join me in giving thought to planning and providing for our future.

We in the National Association of Schools of Music should be very pleased that two separate, important national entities, the National Endowment for the Arts and the American Council for the Arts, have recently added a focus on education to their agendas. In each case, this is a relatively new emphasis. For the first 20 years of its history, the National Endowment for the Arts gave little more than token attention to education in the arts. To be sure, the NEA had good reasons: too little money for such an enormous endeavor, and the fact that another federal agency was supposed to be dealing with matters of education. Even while understanding those reasons, we and other arts organizations whose principal business is education believed that the National Endowment for the Arts, like the National Endowment for the Humanities and the National Science Foundation, had a responsibility to provide for our cultural future by attending to education. The most serious problem caused by the NEA's neglect of arts education was that its ordering of priorities naturally became the model for state and local arts councils. Those agencies quite easily accepted the notion that education was outside their purview also. While some of us may have thought it fine, perhaps even preferable, for education and educational policy to be left in our hands, we also recognized that our voices alone were not loud enough, and that *all* people who want to see a more arts-conscious America must work together if we are to make progress in that pursuit.

I am delighted that under Frank Hodsoll's leadership the National Endowment for the Arts has initiated during the past two years a major new thrust for arts education. That effort has already begun to have a significant impact in many states, and if it has not yet trickled down to the local level where you live, I predict that it will. The most recent activity at the national level has been a study on arts education for the U.S. Congress, and I have been privileged to serve on an Education Advisory Committee for the NEA which has assisted with that study during 1987. I am impressed with the sincerity of Chairman Hodsoll's interest in this topic, and I know you join me in looking forward to his remarks to this assembly tomorrow.

The American Council on the Arts has been a principal advocate for the arts in the United States, but it, too, has concentrated almost entirely on the presentation of the arts to the neglect of education in the arts. Partly because the ACA inherited the library and the legacy of David Rockefeller's Arts, Ed-

ucation, and Americans organization, that, too, has changed, I am happy to report. Vice President Robert Werner and I recently participated in an ACA invitational conference at Interlochen, the topic of which was arts education. Neither the National Endowment for the Arts nor the American Council for the Arts can offer a panacea for arts education, nor would they pretend to, but it is encouraging that, more than ever before, we are all playing on the same team. I hope we will some day win the game, but right now we're concentrating on making first down. I'm not sure where the yard markers are, but I can tell you that the huddles are interesting.

NASM, of course, plays on several teams. We share our office space and our staff with the National Associations of Schools of Art and Design, Schools of Dance and Schools of Theatre. Your president and vice president meet annually with our counterparts from those organizations and with our executive director to discuss issues of mutual concern, whether they be in matters of accreditation or in education generally. Our collaboration in the publication of such statements as those about the arts in higher education, about the structure of the arts in the U.S., and about K-12 arts education has been helpful to the field, I believe. I hope that our most recent publication, the brochure on teacher education in the arts disciplines, will be helpful in describing to others in our field, in education, or among the public at large, some of our special concerns about that topic. We also cooperate with the national arts accrediting associations and the International Council of Fine Arts Deans in conducting and sponsoring the Higher Education Arts Data Service. Speaking of HEADS, we ask your cooperation in responding promptly to the annual report request that is probably on your desk at home right now. Our national office cannot process data until *all* of your annual reports are in, and, of course, one of the things we want to do is get HEADS results to you while the data are recent enough to be helpful. We have had some difficulty with promptness over the past several years, and the resulting delay in processing and printing the statistics then becomes a problem for all of us. Let me also ask those of you who may turn over completion of segments of the annual report to other staff members *please* to check over responses yourself, particularly quantitative data, before submitting the report. Each year we have some examples of wild numbers that would seem to bear no relation to reality, and we believe that could be avoided if people like you and me take the time to check the completed form before it is returned.

During the past year, NASM has submitted to review by both the Council on Postsecondary Accreditation and the U.S. Department of Education for renewal of our recognition to accredit. The results in both cases were very positive, and, although I attended the COPA review meetings with him, I am sure you know that the work of preparing our materials was done by Sam Hope and his staff. For that and for continuing, conscientious attention to *all* of the previously mentioned progress in the national policy arena, I know you agree that we owe a tremendous debt of gratitude to our executive director. Sam is tireless in his

prodding and bird-dogging of national developments in arts education policy, and it is no exaggeration to claim that he has been one of the most persistent and articulate proponents of some of the positive changes that have taken place. People know that he is capable and willing to do his homework, to state his convictions candidly and to commit our positions in writing. It has paid off and we are grateful, Sam.

While we are noting Sam Hope's commitment to a continuing dialogue about policy in arts education, I am prompted to remind you about the publication that he serves as an executive editor. The magazine *Design for Arts in Education* has become the most stimulating and illuminating periodical on policy in our field, and it should be required reading for all of us who administer music programs and plan for the future. Subscribe to it and read it faithfully. We need to support such ventures as this, but more than that we need what it offers us. Also, please be aware of and spread the word about the competition that *Design* magazine sponsors for young writers, those under 35, of policy views or of the relationship between higher education in the arts and K-12 arts education. There is a modest amount of prize money awarded, which we hope will encourage some of our best and brightest young people to develop the habit of stating and sharing their views on important issues such as these.

As we report NASM's recent activities on behalf of music in higher education and think about the future of same, it is interesting and perhaps helpful briefly to look back into the Association's history. We presently have concerns, at least on many campuses, about the effects of academia's reaction to the rather discouraging studies and reports on the status of higher education of the past several years. Partly as a result of those reports we are now experiencing a renewed vigor for reform of liberal studies on campuses which usually means *more* general studies. One regional accrediting agency, the Western Association of Colleges and Schools, has reaffirmed its commitment that all baccalaureate degrees should contain at least 50% general studies. As our executive director's report indicates, NASM has made itself heard on this issue, at least to the point of gaining some concessions from the Western Association for music study, and we will continue to be forceful in addressing that subject at any other points where we will not be accused of interfering with the internal affairs of specific institutions. The balance between professional and liberal studies is not a new concern for this Association—it was one of the major objectives of the founding fathers of NASM. They established the credibility of the Bachelor of Music degree by insisting that the conservatories incorporate general studies into their curricula and that colleges and universities provide adequate time for musical studies in theirs. Friend Robert Trotter, who was an NASM commissioner 15 years ago and whom some of you will remember as the great guru from the Northwest, once told me that I should recognize the difference between *problems* and *continuing concerns*. The difference is, of course, that problems have solutions. I am sure that the issue of balance between liberal studies and professional

studies is, like many other important issues, a continuing concern. It will most certainly be with us far into the future, and you can be assured that the National Association of Schools of Music will continue to address it just as long.

A related issue, which also is not new to us, is the belief of some traditional academics in the sanctity of the "2 + 2" concept of curriculum, in which the first two years of the baccalaureate are devoted to general studies, followed by two years of professional studies. In his presidential message to the Association 44 years ago, Howard Hanson's report on deliberations of the Committee on Curricula included the following paragraph:

The members present expressed their unqualified objection to any educational policy which would require two years of general academic training preceding all professional curricula. The Association has always stood for a broad general education as an essential part of a musician's training but it is apparent that in a field such as music, where the acquisition of skills is so important, the postponement or interruption of music study during the first two years of college would be highly detrimental.

That was 1943. Obviously, NASM takes the same position today—another continuing concern.

Even some of our triumphs have historical precedents that suggest they may be responses to continuing concerns rather than solutions to problems. Executive Director Hope has reported a new policy of the National Council for the Accreditation of Teacher Education, one which will rely much more on NASM reviews of music education programs in the NCATE accrediting process. We should all be very pleased by that. I am sure that the readers of the *NASM Bulletin* in 1943 were also pleased to read a report of President Hanson that Price Doyle and Willfred Bain were working in a committee with the American Association of Teachers Colleges and that there were indications of "the possibility of full cooperation between our Association and the AATC in the accrediting of institutions offering teacher-training courses in the field of music." We could probably project that in another 45 years another new agreement between NASM and its counterpart in teacher education will have been reached, but for the time being let us be hopeful that the present cooperative attitude will benefit us and future music teachers.

Another *continuing concern* we all share is being addressed by NASM and others through the Foundation for the Advancement of Education in Music. That concern, of course, is for the lack of general understanding among the American public about the need and capability of *all* people to study music, and about the importance of serious music study to the very future of our culture. The Foundation, in which NASM has taken a leading role and on which you have heard us report before, is supported by the other major educational groups in music—the Music Educators National Conference, the College Music Society, and the Music Teachers National Association—and by leading organizations representing music business—manufacturers, retailers, publishers, etc. With enough sup-

port and commitment from leaders such as yourselves, the Foundation's work will benefit every professional, every organization, and every educational institution in American music. Perhaps the most immediate benefit will be the number of children and adults who elect to study music seriously. The long-term benefits to higher education and to American society are obvious.

I strongly encourage you to become familiar with the Foundation and to support its work with the considerable resources and resourcefulness you have at your disposal. For example:

- 1) We urge you to *use* the Foundation's materials. Display the posters prominently and use the advertorials whenever possible—in your concert programs, alumni newsletters, and through various local media outlets. My experience is that the materials are graciously and gratefully received, and you will bring to your community a distinctive message about the importance of music study. (You are welcome to photocopy the materials as often as necessary.)
- 2) Please think about how *you* can help to change American values about the importance of music study. The Foundation needs good, solid, creative ideas about how we can reach people and convince them that music skills are part of basic education and that they are important for everyone. Talk with community leaders, bring the concept and work of the Foundation to their attention, and ask them to share their ideas with you, and through you, with the Foundation.
- 3) We suggest that you contact other educators, musicians, music dealers or others in your community who should be interested in promoting the study of music. Many such persons may be willing to work with you in displaying posters, placing the Foundation's printed materials in appropriate publications, or talking with decision-makers such as school board members or school administrators.
- 4) Inform us about your activities in support of the Foundation's effort so that we know where good things are happening (or even where good attempts are being made). Your ideas will be useful to others, and funding for the Foundation will be easier to secure if we can chronicle activities nationwide.

I believe that a broad-based collaborative effort by the entire music community will, in time, make a significant impact on the cultural life of our nation. The Foundation's purpose is to bring us together to accomplish something we cannot achieve individually. By working together we *can* make a difference. I hope you will help in that effort.

It is critical that we look together toward NASM's future. It gives me some personal concern that in this decade of a very conservative national mood we may not be striving hard enough to determine what we need to do to meet the needs of music students, music schools, and the music profession of the next

century, perhaps even of the next decade. Are we giving as much thought to those needs as we should, or perhaps most important for an accrediting association, are we standing in the way of any innovation or progress that others envision?

Some of you will recall that for the past several years we have attempted to deal with something called "A Research Agenda for Music in Higher Education." A look at the future through that effort today has about as much sizzle as a wet firecracker on the 5th of July. I think the title, "Research Agenda," was my own and I accept the blame for its failure—it caused great misunderstanding and consternation among some of you and certainly among some of our colleague organizations, who thought NASM was going to assign research topics to musicologists and theorists. Can you imagine that? Nothing was farther from our intentions, of course, but it nevertheless seemed advisable to change our approach. Our follow-up to the Research Agenda project is a "Futures Committee" that you have seen announced in the October *Report to Members*. The appointees to that committee are all persons who have expressed interest in the subject, and some have specific ideas or concerns. They were selected as individuals because of those expressed interests, not as representatives of their institutions. I am sorry the committee cannot be larger because I know there are many persons in this room who have ideas. Your input is valued and for that reason we have scheduled hearings at this meeting. I hope you will attend and help us formulate the agenda for the Futures Committee.

Finally, let me ask your support of your Association through your support of the dues proposal that will be presented in a few minutes. You have read a rationale for the recommendation of the Executive Committee and the Board of Directors for this proposal, and I am sure you have given it thought. If by chance you are not yet persuaded, let me mention several facts:

- 1) With the proposed plan for increases in dues over the next five years, increases will *probably be less* and they *cannot be more* than during the past five years.
- 2) NASM dues are still less than other comparable accrediting organizations. By comparable I mean other associations of schools, in which the cost of accreditation is borne by the schools themselves rather than some other professional organization or organizations in the field.
- 3) Your Executive Committee does maintain a close vigil on our expenditures. We have asked visiting evaluators to forego the token honoraria they have received for many years, and they have agreed to that graciously. We must maintain a competent staff and stability in the national office, and, of course, we have had a high turnover rate there over the past two years. The point is that we do not believe we can reduce expenditures further without cutting into our program in some significant way.

We believe that NASM has a voice and a visibility in national education and arts circles that extend far beyond our accrediting function and that serve all of us well. I hope that my earlier memorandum, these remarks today, and Sam Hope's Executive Director's Report, have given enough examples of that for you to agree with me. Our future in those endeavors depends upon support from all of us and our schools, and I hope and believe that the Association has proven itself sufficiently for you to vote that support.

In closing I want to express my thanks to those many persons who volunteer to carry out the work of NASM: those of you who conduct site visits; the persons who serve on our various committees and those who have prepared presentations for this meeting; the Board of Directors; and most of all, the members of the accrediting commissions, who, from the amount and the intensity of the work they do, have every right to be exhausted by the time the Annual Meeting is called to order. And I want to give special thanks to my colleagues on the Executive Committee because they are a special group. Their dedication to the Association, their collective wisdom on policy matters and their willingness to lead are very much appreciated by me, I assure you.

Robert Glidden
Florida State University

GREETINGS FROM BRITAIN

LOUIS CARUS

Mr. President, distinguished colleagues, thank you for your courtesy and kindness in inviting me to attend your Boston meeting. I welcome the opportunity of bringing you greetings from the British Colleges of Music and from the Incorporated Society of Musicians. I also bring with me the baggage of about 35 years' experience of teaching and administration in Higher Music Education in Britain, together with an assortment of literature and information which relates to this scene. I shall be happy to make this available to any of you who may wish to know more about the details of our University or College Courses; or about the keen interest in arranging exchange programs in our Country.

Time will not permit a detailed account of our programs, funding, management or traditions; but a perusal of your Conference program makes it clear that we have many of the same ideas, ideals, hopes and fears. It may however be of interest for me to indicate to you today some of the differences, rather than the similarities, in our viewpoints—even though our cultures tend increasingly to resemble each other, as we jet-propel ourselves from one metropolis, or discography, to another.

The benefits of sharing experience in education and the arts are of course far-reaching, and British musicians are eager to explore areas of mutual concern and support. We share your anxieties about political and bureaucratic endeavours. I have contributed my fair share of memoranda and statistics regarding ways and means of attracting better funding; but in the end it is the value which our students place on our teaching which matters most for the future. The inspired teacher is still, I am sure, worth more to the community than the latest form of electronic wizardry—particularly in Junior Departments.

Already you may sense that I risk trespassing on areas of ideological sensitivity, by hinting at my preferences in judging quality in music education; but part of my mission to Boston is to listen and learn about how you do things in the USA rather than proclaim any cult—or indeed occult—practices in the British Isles. Again I am grateful to your President, Robert Glidden, your Executive Director, Sam Hope, and others concerned with Conference arrangements, for letting me share in your discussions, and in your generous hospitality.

This concept of listening and learning brings to mind one of the more piquant stories about Sir Thomas Beecham which, I hope, not too many of you have already heard concerning a performance of Handel's "Messiah," which was due to take place in the main hall of London's Crystal Palace under his direction, shortly before the vast Victorian edifice was destroyed by fire. On this particular occasion a young music critic from the Christian Science Monitor had been detailed to report the event, not knowing that simultaneous use was being made

of the adjoining wings of the Main Hall for a poultry show. He was therefore rather puzzled to hear a musical counterpoint of cackling hens and raucous roosters being added to the texture of "I know that my Redeemer liveth" and similar cherished numbers.

The young reporter felt constrained to make discreet enquiries, and sought an interview with Sir Thomas immediately after the Amen chorus drew the performance to a rousing close. "Sir Thomas," he said with some diffidence, "do you usually give performances of Messiah in Britain in this fashion?" After a moment's baleful hesitation the maestro growled out the stern riposte: "Well of course we do, my good man, if we have the facilities."

Returning briefly to some of the more significant differences in the way we operate our musical business, perhaps one of the most obvious is the fact that virtually all Higher Education in Britain is publicly funded and, therefore, free to all participants for both UK citizens and for citizens of the Common Market. There remains, however, the controversial question of means testing for the parents of aspiring musicians—particularly if such parents themselves are hard-working academics. At pre-college level there is, at the same time, a much greater diversity of systems; including the increasingly significant contribution of the private sector boarding Specialist Music Schools such as: The Yehudi Menuhin School in Surrey, Chethams School in Manchester, and the Wells Cathedral School in Somerset. An important part of the recruitment strategy of the leading Colleges of Music, unlike University Music Departments, is now directed towards fostering links with these Schools and their highly gifted young musical products. I should explain, however, that they are quite distinct from the Junior departments of the Colleges of Music, which most Conservatories nurture as part of their self-interest sharing of resources.

Two other aspects of pre-college training in Britain are worth mentioning. Virtually every county in the country has a large range of orchestral, wind band, and ensemble training programs—mostly provided without any charges—and these are an invaluable source of community interest in music and music-making. In addition we have national Graded Examination systems for individual performance in virtually all instruments and voice; the best known of these being administered by the Associated Board of the Royal Schools of Music. Many of you here may question the value of Graded Syllabuses and assessment; but these examinations do provide a very large pool of musical experience and of employment, which helps to ensure that musical aptitude and interest is not confined to the State, or private school sector. I have just completed an examination tour of North Wales and have seen the benefits of good private teaching—particularly among a colony of young harpists near Caernarvon. I have also seen, and heard, the fruits of conveyor-belt keyboard time servers—teachers and students alike—where the term "hatchet job" revealed a painfully apt resonance.

Part of our task, assuredly, is to bring private and public resources, and awareness, together; to ensure continuity of opportunity for all music lovers,

young and old; also to widen social and personal horizons through the use of the media and our own skills in all the arts. Music programs provide a focus for some of our best TV audience ratings in Britain, and I have brought with me a film made by Central TV (yes, a commercial company and not the BBC!) to illustrate this. If any of you have the inclination to see "A Blend of Four Voices," which is about the International String Quartet Week in Gloucester, please let me know. In the meanwhile I am happy to tell you that the best participants this year were a group from the University of Milwaukee—the Aramis Quartet.

These young men have helped confirm my view, which your Meeting here has also done in ample measure, that music is the best possible ambassador of good will among people and nations. They brought to our seminar a very special form of transatlantic effervescence. So please come to Britain, or send your students there, to reinforce this perception. We shall try to do likewise in helping our students attend your outstanding postgraduate courses and events. You will be more than welcome in Birmingham, Cardiff, Glasgow, Manchester and, of course, in London which remains one of the world's great centers of musical activity and inspiration.

REPORT OF THE EXECUTIVE DIRECTOR

1987 has been an important transition year for the Association. Our regular activities in accreditation, institutional research, and professional development for music executives have continued. At the same time, the Association has moved its National Office, restructured its staff, and initiated projects to position itself for the next decade.

NASM ACCREDITATION: STANDARDS, POLICIES, AND PROCEDURES

The Commissions and the National Office Staff are hard at work on revisions to the NASM accreditation procedures documents. These documents are reviewed and revised every five years. 1988–1989 will be the year when both new and old procedures will be in effect. The new procedures documents are expected to be ready by September 1, 1988.

Projected revisions will not alter basic concepts and content of the NASM accreditation process. However, we do expect that the new document will be easier to use. For example, most statistical data now required in the body of the Self-Study will be replaced by requests for an appendix containing the last three annual reports submitted by member institutions. Another change involves the use of statements preceding each section of the Self-Study that clarify the accreditation purpose to be served by that section. This should enable institutions to avoid either repetition or rhetorical overkill in the development of Self-Study reports. In summary, the revisions seek to make the present procedures more efficient and qualitative while retaining the basic features of the present Self-Study concept.

The Association is in its third year of intensified workshops for evaluators. These workshops are having a positive effect on the quality of NASM's accreditation process. It is hoped that time and resources will be available to expand the case study method utilized in these workshops to other facets of the Association's activities.

In February of 1987, the Executive Committee formally approved use of the NASM accreditation evaluation documents that have been tried experimentally for the past three years. These documents enable the Association to track various aspects of the accreditation process at specific institutions. Most respondents in the experimental phase indicated that such tracking was worthwhile, even though it means filling out yet another questionnaire. We agree. Comments from the experimental phase of this effort have assisted in the development of the Self-Study and procedural revisions outlined above.

Over the past year, Standards work has gone forward in the areas of Accompanying at the Master's degree level and Size and Scope at the graduate level. These refinements to our Standards statements continue a long tradition of improvement.

After two years of hearings and discussions, the membership will vote at this meeting to facilitate the accreditation of preparatory programs in collegiate music units. This provides the Association with improved opportunities to assist the complete development of professional musicians.

Perhaps the most far-reaching change in accreditation is the new policy of NCATE approved in September. In principle, NCATE has determined that it will rely on NASM reviews of music education programs in NASM member schools. NASM and NCATE have some work remaining to formalize the protocols for this arrangement. These new conditions have significant benefits for NASM member institutions, but more importantly, they improve conditions for the preparation of teachers.

NATIONAL ACCREDITATION ISSUES

Some issues in accreditation remain the same from year to year. The accreditation community continues to enjoy the benefits of a strong Council on Postsecondary Accreditation. The presidency of this important organization has passed from Richard Millard, who served with distinction for seven years, to Thurston Manning, who was previously the Executive Director of the Commission on Colleges of the North Central Association of Colleges and Schools. Mr. Manning gave an outstanding address at the 1986 Annual Meeting of NASM. The accreditation community could hardly be more fortunate in having Mr. Manning's leadership at COPA, particularly since accreditation is sure to face continuing challenges and opportunities from the education reform movement.

For example, on September 8, 1987, the Secretary of Education promulgated new regulations concerning the Department of Education's recognition of accreditation associations. These regulations asked the accreditation community to be increasingly responsible in the area of student outcomes. Concerns about testing and evaluation are at the philosophical core of these regulations. Of course, no one can be against a focus on student achievement. The concern is for the mechanisms and procedures that are appropriate in this area, given the nature of appropriate relationships between accrediting bodies and accredited institutions.

Another issue of concern is the pressure on accrediting associations to support only liberal arts programs at the undergraduate level. The Western Association of Colleges and Schools has moved farthest in this direction by promulgating a generic requirement that all undergraduate degrees contain at least 50% general studies. The WASC statement does provide loopholes (developed

partially to address concerns raised by NASM) for the recognition of professional curricula; however, these loopholes are neither particularly large nor graciously described. NASM, the other arts accrediting associations, and the Accreditation Board for Engineering and Technology have conducted a long-standing effort to resist this kind of action. While this particular accreditation concept remains confined to the Western region, and while there is little evidence of similar movement in other accrediting regions, there is no way to predict how far this issue may travel under reform conditions where dogma seems to have replaced thought.

ARTS AND ART EDUCATION POLICY

1987 has seen a continuation of efforts on K-12 arts education begun two or three years ago. The new Arts in Education program sponsored by the National Endowment for the Arts seems to be working procedurally. It is too early to tell what the substantive results will be. However, it is worth noting that the move of the Endowment to testify by thought, word, and deed about the importance of curriculum-based art instruction has had a significant impact on thinking throughout the nation.

I want to reiterate my thanks of last year to all NASM members and to our various colleague organizations who have worked so hard at local, state, and national levels to keep the issue of serious K-12 Arts Education alive and working in the policy process. NASM has been organizationally active in this effort and it continues to provide leadership in various ways. For example, NASM President Robert Glidden has been a member of a panel convened by the National Endowment for the Arts to oversee preparation of a Report to the Congress on K-12 Arts Education. NASM has worked in cooperation with other groups to provide briefing papers, position statements, and policy initiatives. Staff and members of the Association have been active in various state and meetings involved in arts education policy development. Your Executive Director has spent many hours behind the scenes attempting to keep the K-12 issue developing at the Endowment and beyond, consistent with the artistic and educational principles embodied in the NASM Standards.

The result is new pressure on all cultural organizations to demonstrate a substantive approach to their work. The policy climate has changed radically in the last five years. The creation, presentation, and teaching of art are being judged against a new and ephemeral, yet real standard that seems to emanate from a mood of national boredom with superficiality. To the extent that these trends continue, we can expect increasingly significant debates about the future of music as an art and as a profession. Our individual and collective thoughts will be critical in such times.

PROJECTS

NASM continues to work on a wide variety of projects. These range from a small, targeted effort to develop a common format for the follow-up of graduates, to the massive and complex HEADS project that operates on an annual basis. The Association has every reason to take special pride in the HEADS system, particularly since it represents the most sophisticated data-gathering operation for any field in higher education. NASM, along with the accrediting associations in art and design, dance, and theatre, and the International Council of Fine Arts Deans, developed the HEADS system to serve as an institutional research base for the furtherance of the arts in higher education. HEADS data assist hundreds of institutions each year. Judging from calls received in the National office, HEADS is producing a product of powerful impact, particularly for those who become familiar with its contents and with the possibilities for special reports tailored to individual institutional situations. The participation of member institutions in this effort is one of the most graphic examples of mutual assistance in the work of the Association.

“Teacher Education in the Arts Disciplines” is the latest brochure produced by the Working Group on the Arts in Higher Education. NASM worked with NASAD, NAST, and NASD to prepare this text for use in local policy discussions. Our thanks to Patrick McMullen of SUNY, Fredonia, for his service on the drafting committee, and our encouragement to members to circulate this document widely.

Immediately preceding this year’s annual meeting, NASM held a conference on preparatory programs in collegiate music units. In addition to professional development for attendees, the conference will produce two written outcomes. The first is a set of papers presented as introductions or integral parts of the conference. The second is a publication to be entitled “The Assessment of Community Education Programs.” The first set of papers will be published in the Proceedings of the Annual Meeting. The assessments document will be published separately.

NASM continues to be involved with the Foundation for the Advancement of Education in Music. This cooperative effort involving the music industry and education is just beginning its second year. The Foundation’s primary purpose is to assist the music community with materials and concepts that promote the serious study of music. This long-term effort to change American values about music study deserves everyone’s attention and support.

Finally, the Association has developed an ad hoc Futures Committee that will explore issues in professional training and development from a variety of perspectives. This effort is conceived as an exploration of possible future contexts for our work, both as a corporate entity and as a collection of member institutions.

We encourage attendees to participate in the hearings by the Futures Committee that are scheduled during the 1987 Annual Meeting.

NATIONAL OFFICE

The NASM National Office moved in February, 1987, to larger quarters in the same condominium office building. The additional space was sorely needed, and every inch of the new space is being fully utilized. As most experienced executives know, moves of this kind are disruptive and often difficult. Our case was no exception. Now that all aspects of our relocation project are almost complete, we expect continued improvement in the standard and efficiency of our service.

The 1986–1987 academic year saw both personnel changes and staff re-organization. Four members of our seven-person full-time staff have served NASM for less than a year. These conditions illustrate once again how important the expertise and dedication of our staff are to the smooth functioning of NASM. Our veteran staff members Karen Moynahan and Margaret O'Connor, along with our part-time Financial Assistant Frances Mortellaro, deserve special thanks for the continuity they have brought to the work of the office. Our more recent staff members Charles Imhoof, Lisa Collins, and Chira Kirkland deserve our thanks for their superior dedication to new tasks.

We encourage NASM members to visit us when they are in the Washington area. NASM is about eight miles from the Dulles International Airport. We do ask that you call or write before coming, so that we may give you specific directions.

On behalf of the National Office staff, may I express appreciation to the members and elected officials of the Association who consistently embody the finest traditions of volunteerism and service. The level of energy and intensity with which NASM members approach the work of the Association remains high. The Association's efforts, centered as they are in substantive achievement, could not function well were it not for this superior dedication to high purpose.

The Association solicits suggestions for improvement in any aspect of its work. The most efficient way to communicate with the various elected bodies of the Association is by writing to me at the National Office. I will ensure that your wishes and suggestions are placed on the agenda of the appropriate group. It is also important to us that you let us know whenever we may be of assistance. It is an honor to serve you and your efforts for the art of music. Best wishes for the forthcoming year.

Respectfully submitted,
Samuel Hope

REPORT OF THE REGIONS

REPORT OF REGION I

The meeting of Region I was called to order by Chairman Peter Ciurczak at 3:45 p.m. About 30 region members and guests attended.

After executives new to the region were introduced, those present were requested to be more vigorous in nominating potential NASM commissioners, were thanked for approving the much-needed dues increase, and were reminded about expediting the HEADS report from their institutions. Further, the lack of space for maintaining a complete archive of self-surveys by the national office was reported as was the information that a letter will be forthcoming inviting member schools to procure these records for their own files. Members were informed of the issues to be covered at the 1988 meeting, and they were requested to forward suggestions as to qualified presenters for these topics. That the regional meetings have been criticized by some as being too organized and that there exists some sentiment for a return to the informality of a decade ago was discussed.

Following the above, Chairman Ciurczak introduced Dr. Lee Davis, Clinical psychologist from the University of New Mexico. She addressed the region about ways music executives can deal with stress in the workplace.

The meeting adjourned at 5:20 p.m.

Respectfully submitted,
Peter L. Ciurczak
University of New Mexico

REPORT OF REGION II

Charles Ball, head of music education at the University of Tennessee, Knoxville, which is one of the original Holmes Group institutions presented an explanation of the educational reforms recommended in the report of the Holmes Group. A discussion about the possible implementation of the recommendations followed.

The discussion produced a recommendation from Region II:

. . . that NASM request information on developments in teacher education reform from the Holmes Group schools and that this information be shared with the membership.

(It is my understanding that the second session of Teacher Education on Sunday addressed these concerns and that the information will be printed in the Proceedings of this annual meeting.)

Region II also requested that NASM address the issue of professional education requirements vis-a-vis new and increased general education requirements being imposed in some states.

Possible topics for the 1988 meeting were suggested as follows:

Part-time faculty: selection, salary scale, and evaluation.

Liberal arts degrees in music—NASM percentages.

Teacher education.

The growing non-traditional student population.

Careers for graduates.

Respectfully submitted,
Wilma F. Sheridan
Portland State University

REPORT OF REGION III

The Region III business meeting pursued the following agenda:

1. The creation of a nominating committee to prepare a slate of officers to be elected in 1988. The nominating committee of three represented three different states. David Rasmussen, Fort Hays State University, Hays, KS, Roy Pritts, University of Colorado at Denver, and Marshall M. Penn, Lincoln University, Jefferson City, MO.
2. The solicitation of program ideas for Region III session at the next NASM convention.
3. The solicitation of names of presenters for these programs.

John E. Anderson, Director of undergraduate studies and professor of clarinet at the University of Minnesota, introduced his most recent specialized computer program dealing with faculty salary records. The meeting was well attended and the presentation generated good response.

Respectfully submitted,
Jonah Kiliewer
Tabor College

REPORT OF REGION IV

The Region IV meeting was called to order at 10 a.m., November 23, 1987 by Chairman Milton M. Schimke.

The Region IV minutes of the Broadmoor meeting in Colorado Springs, Nov. 25, 1986, prepared by Arthur Swift, Iowa State University were approved as distributed.

Region IV members and guests were welcomed. Music executives new to Region IV were identified and welcomed.

Following association information and announcements, the membership suggested topics for the Region IV meeting of the 1988 Annual Meeting in Chicago. Currently planned program development for the 1988 meeting was shared and additional suggestions and possible program speakers/presenters were suggested. The region membership also suggested topics and issues for consideration for the 1989 meeting. All of this information was shared at a meeting of the NASM Board of Directors Nov. 24, 1987.

Ronald Ross, University of Northern Iowa, chairman of the Nominating Committee presented a slate of nominees for the Region IV election of officers. Following distribution, collection and tabulation of the ballots by the committee, election results were announced as follows:

Chairman—Gerard McKenna, University of Wisconsin—Milwaukee

Vice Chairman—A. Wesley Tower, Millikin University

Secretary—Karen Wolff, University of Minnesota

Following the business meeting, vice chairman Gerard McKenna introduced the program presenter Mary Anne Rees, Ithaca College, who spoke on the topic "The Management of Decline and Music in Higher Education." A discussion followed the well received presentation.

The meeting was adjourned at 11:20 a.m.

Respectfully submitted,
Milton M. Schimke
University of Wisconsin-Eau Claire

REPORT OF REGION V

Region V met at 3:45 p.m. on Monday, November 23, with Donald Bullock, Regional Chairman, presiding.

Officers elected for 1987–1990 were introduced, with Robert Cowden of Indiana State University elected as Chairman, John Heard of Miami University in Oxford, Ohio, elected as Vice Chairman, and Sue Gamble of Central Michigan University elected as Secretary.

After several announcements concerning NASM business, papers were read on the topic: "Developing a Public Relations Program for the Music Unit in Academe." Presenters were Gerald Lloyd, Dean of the School of Music at the University of Lowell and Carl Doubleday, Associate Director of the School of Music at Western Michigan University.

The meeting adjourned at 5 p.m.

Respectfully submitted,
Donald Bullock
Western Michigan University

REPORT OF REGION VI

I. Brief Business meeting:

1. Welcome to continuing & new music executives
2. Elections: Chairman: Elaine Walter, The Catholic University of America
Vice Chairman: Robert Sirota, Boston University
Secretary: C.B. Wilson, West Virginia University

All were unanimously elected.

3. General Announcements.
4. Call for other business. None.

II. Introduction of presentors: Roger McRea of Temporal Acuity Products, Inc., and Jack Jarrett of Virginia Commonwealth University spoke (and demonstrated with equipment) on "The Maturation of Computer Use I: The Past, The Present, the Crystal Ball."

Respectfully submitted,
Elaine R. Walter
The Catholic University of America

REPORT OF REGION VII

Region VII met at 3:45 p.m. on Monday, November 23, 1987, in the Staffordshire Room. Approximately 82 persons attended. During a brief business meeting, chairman David Lynch introduced vice-chairman Joel Stegall and recognized three representatives, new to the region, from member institutions. He announced the sites (in general) of the next four annual meetings, and listed the topics already planned by the Executive Committee for presentation at the 1988 meeting in Chicago. In addition, he invited topic suggestions for the 1988 regional meeting and for the 1989 Association annual meeting, to be held at a West Coast location.

Mr. Lynch then introduced Roger McRea (president) and Jack M. Jarrett (author), of *Temporal Acuity Products*, for the program. Messrs. McRea and Jarrett, supported by a dazzling array of hardware, software, sound, and light, continued the exploration, which they had begun in the Monday morning Region VI meeting, of the many ways in which technology is revolutionizing music teaching, learning, composition, and performance. Of especial interest was the Music Printer Plus program, still being refined by Mr. Jarrett. This program coordinates skills of notation, performance, and basic musicianship as the user composes music which then plays directly from notation—complete with nuances of phrasing, touch, ornamentation, tempo, and dynamics. Mr. McRea, looking toward the future and toward costs, predicted that the computer laboratory will soon become as obsolete as the typewriter lab has become, as colleges and universities begin to expect each student to own his or her personal computer

and to purchase software, like textbooks, at the supply store. A lively discussion of this, and many related topics, continued throughout the meeting.

At 5:15 p.m., Mr. Lynch adjourned the meeting, though many participants remained for further informal discussion as Messrs. McRea, Jarrett, and Lynch dismantled and packed the display. Region VII is most grateful to Mr. McRea and Temporal Acuity Products for an extremely stimulating and informative program.

Respectfully submitted,
W. David Lynch
Meredith College

REPORT OF REGION VIII

Region VIII met on Monday morning with 47 institutions represented from our 4-state area. In addition to the business meeting which underscored and amplified Association issues, the Regional membership & guests enjoyed a stimulating, provocative address by T.J. Anderson, Andrew Fletcher Professor of Music at Tufts University. Professor Anderson challenged the Association to have the vision to anticipate the cultural needs of an American population that may be a minority majority by the year 2020. Specifically, he called for more attention to indigenous American music in college curricula for both music majors and non-majors. Discussion following Professor Anderson's remarks cited the paucity of reference to this body of work in widely adopted texts.

The meeting closed with a commitment to try to obtain Sam Floyd of Columbia College/Chicago as a speaker for the 1988 regional meeting as follow-up to the import of this year's topic. It was also determined to reserve a solid portion of the 1988 meeting for discussion of regional concerns to be led by regional members.

Respectfully submitted,
Roger Reichmuth
Murray State University

REPORT OF REGION IX

Items of Business: Members urged to support call for nominations. Introduction of new music executives to Region IX.

Discussion of possible topics for the Region IX meeting in 1988.

Program: Peter Gerschefski, University of Tennessee at Chattanooga and Frederick Miller, DePaul University presented the program "Maintaining Credibility and Visibility in the Music Unit in Uncertain Economic Conditions."

The underlying theme suggests that while many factors affecting the music unit are less optimistic today than they were five years ago, conditions in many ways are better today than they were two years ago.

Respectfully submitted,
Sam Driggers
University of Central Arkansas

REPORT OF THE COMMITTEE ON ETHICS

No formal complaints have been brought before the Committee on Ethics during the 1986-87 academic year. However, under NASM procedure, the Executive Director has responded to inquiries concerning the ethics of student and faculty recruitment. In addition, the Committee on Ethics has scheduled sessions with the membership on Sunday afternoon and Monday morning during the Annual Meeting.

NASM representatives are respectfully reminded of their responsibilities to make their faculties and staff aware of the NASM Code of Ethics, especially its provisions concerning student recruitment.

Members also are asked to review the Code's provisions along with the complaint process outlined in the NASM Rules of Practice and Procedure. Both are found in the NASM *Handbook 1987-88*. Questions about the Code of Ethics or its interpretation should be referred to the Executive Director, who will contact the Committee on Ethics as necessary.

I would like to thank Committee members Charlotte Collins of the Shenandoah College and Conservatory of Music, Thomas Gibbs of Birmingham-Southern College, and Relford Patterson of Howard University for serving faithfully with me during 1986-87.

Respectfully submitted,
Arthur Tollefson
University of North Carolina, Greensboro

ACTIONS OF THE ACCREDITING COMMISSIONS

REPORT OF THE COMMISSION ON NON- DEGREE-GRANTING INSTITUTIONS

DAVID TOMATZ, CHAIRMAN PRO TEMPORE

NOVEMBER 1987

One progress report was accepted from an institution recently granted Non-Degree-Granting Institutional Membership.

After positive action by the Commission on Non-Degree-Granting Institutions, the following institutions were continued in good standing:

Cadek Conservatory of Music

Center for Creative Studies—Institute of Music and Dance

Wisconsin Conservatory of Music, Inc.

Two progress reports were accepted from institutions recently continued in good standing.

REPORT OF THE COMMUNITY/JUNIOR COLLEGE COMMISSION

ARNO DRUCKER, CHAIRMAN

NOVEMBER 1987

One progress report was accepted from an institution recently granted Associate Membership.

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

Del Mar College

Three progress reports were accepted from institutions recently continued in good standing.

Action was deferred on one program submitted for Plan Approval.

A progress report was acknowledged from one institution recently granted Plan Approval.

One program was granted Final Approval for Listing.

**COMBINED REPORT
OF THE COMMISSION ON UNDERGRADUATE
STUDIES
AND THE COMMISSION ON GRADUATE
STUDIES**

**HAROLD BEST, CHAIRMAN, COMMISSION ON UNDERGRADUATE
STUDIES**

ROBERT FINK, CHAIRMAN, COMMISSION ON GRADUATE STUDIES

NOVEMBER 1987

Progress reports were accepted from two institutions and acknowledged from three institutions recently granted Associate Membership.

After positive action by the Commission on Undergraduate Studies and the Commission on Graduate Studies, the following institutions were granted Membership:

Angelo State University
George Washington University
University of New Orleans

Action was deferred on ten institutions applying for Membership.

Progress reports were accepted from six institutions and acknowledged from one institution recently granted Membership.

After positive action by the Commission on Undergraduate Studies and the Commission on Graduate Studies, the following institutions were continued in good standing:

Appalachian State University
Belmont College
California State University, Northridge
Cumberland College
DePauw University
Furman University
Heidelberg College
Indiana University
Mars Hill College

Pacific Union College
Pembroke State University
Southern Oregon State University
University of Houston
University of Redlands
University of Texas at El Paso
Virginia Commonwealth University

Action was deferred on twenty-seven institutions applying for renewal of Membership.

Progress reports were accepted from ten institutions and acknowledged from five institutions recently continued in good standing.

Sixty programs were granted Plan Approval.

Action was deferred on thirty programs submitted for Plan Approval.

Progress reports were accepted from two institutions and acknowledged from one institution recently granted Plan Approval.

Twenty-six programs were granted Final Approval for Listing.

Action was deferred on four programs submitted for Final Approval for Listing.

A progress report was accepted from one institution recently granted Final Approval for Listing.

OFFICERS, COMMISSIONERS, AND STAFF OF THE ASSOCIATION

Officers

President: **Robert Glidden, Florida State University (1988)

Vice President: **Robert Werner, University of Cincinnati (1988)

Secretary: **Helen Laird, Temple University (1990)

Treasurer: **Frederick Miller, DePaul University (1989)

Immediate Past President: *Thomas W. Miller, Northwestern University

Commission on Non-Degree-Granting Institutions

*Robert Thayer, *Chairman*, Bowling Green State University (1990)

Stephen Jay, The University of the Arts (1988)

John F. Sawyer, Blair School of Music (1989)

Community/Junior College Commission

*Robert Blocker, *Chairman*, Baylor University (1990)

Russ Schultz, Heidelberg College (1988)

Robert Tillotson, William Rainey Harper College (1988)

Commission on Undergraduate Studies

**Harold Best, *Chairman*, Wheaton College (1988)

Sister Laurette Bellamy, Saint Mary-of-the-Woods College (1988)

Joyce J. Bolden, Alcorn State University (1989)

Julius Erlenbach, Drake University (1990)

Birgitte Moyer, College of Notre Dame (1990)

Colin Murdoch, Lawrence University (1989)

James Sorensen, University of Puget Sound (1989)

David Swanzy, Loyola University (1988)

Arthur Swift, Iowa State University (1990)

Commission on Graduate Studies

**Robert Fink, *Chairman*, University of Colorado (1990)

Paul Boylan, University of Michigan (1988)

Donald McGlothlin, University of Missouri, Columbia (1989)

David Meeker, Ohio State University (1988)

Lyle Merriman, The Pennsylvania State University (1989)

Allan Ross, University of Oklahoma (1990)

Marilyn Somville, University of Iowa (1990)

Public Consultants to the Commissions

Jim P. Boyd, Fort Worth, Texas
Lorrence Kellar, Cincinnati, Ohio

Regional Chairmen

Region 1: *Carl Nosse, University of the Pacific (1988)
Region 2: *Wilma F. Sheridan, Portland State University (1988)
Region 3: *Jonah C. Kliever, Tabor College (1988)
Region 4: *Gerard McKenna, University of Wisconsin-Milwaukee (1990)
Region 5: *Robert Cowden, Indiana State University (1990)
Region 6: *Elaine Walter, The Catholic University of America (1990)
Region 7: *W. David Lynch, Meredith College (1989)
Region 8: *Roger Reichmuth, Murray State University (1989)
Region 9: *Sam Driggers, University of Central Arkansas (1989)

Committee on Ethics

Thomas Gibbs, *Chairman*, Birmingham-Southern College (1990)
Charlotte Collins, Shenandoah College and Conservatory of Music (1989)
Relford Patterson, Howard University (1989)

Nominating Committee

William Hipp, *Chairman*, University of Miami
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Ralph Simpson, Tennessee State University
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