

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC  
Annual Meeting 2018

**Report of the President**

**Sue Haug**  
Pennsylvania State University

It is a joy to be together, at this, our 94th annual meeting. Meeting in our nation's capital offers a reminder of the importance of democratic principles in play in our Association. We offer our commitment to dialogue; to listening with respect; and considering necessary actions—not for ourselves or our institutions alone, but for the future of the field of music and music study.

From the first organizational meeting of NASM in Pittsburgh in 1924—as the initial standards were developed, leading to the thirty-two schools becoming charter members of NASM in 1928—democratic principles have guided our work.

While we may look to our officers and staff for leadership, the vitality of this organization depends on the contributions, participation, and support provided by all of its members. We voted today and will have an opportunity to vote again tomorrow. These votes are a reminder that NASM is us—all of us in this room and those who came before. I sometimes hear people talking about NASM in the third person, and I'm sure there are times when each of us falls into such thinking. But, in fact, NASM and its policies, procedures, and standards have been developed by us and by the individuals we have elected to represent us, with the support of our National Office staff, throughout our 94-year history.

Each year we welcome new members and new institutional representatives to the Annual Meeting; each year new individuals are elected to positions; each year new visiting evaluators step forward, willing to be trained; and each Annual Meeting offers opportunities to consider ways we might strengthen this Association as we discuss issues of importance to the field of music. Thank you to all who have assumed your roles with such enthusiasm; thanks to everyone who has been willing to stand for office; and thank you to the many volunteers who will contribute over this two-and-a-half-day period.

I am particularly excited about the format for the “Keynote Session” —not as an address this year, but instead as a conversation among arts professionals. Our guests will share their thoughts about challenges our students face, opportunities to connect with communities, the power of such connection, and the duty we have to promote and advance such work as unifying forces in our world. This Annual Meeting will be full of opportunities for dialogue—for listening, sharing, and responding—and I hope you will be invigorated and inspired by these conversations.

Democracy comes with both rights and responsibilities. One of the responsibilities of citizenship in NASM is completing the Higher Education Arts Data Survey annually. Institutional research through HEADS is an important area of NASM's work, and I'd like to take a moment to reflect in more detail on this valuable resource. Six hundred and twenty (620) institutions provided data for the 2017-18 academic year, offering important information on the state of music in higher education.

Among accredited NASM members, the Data Summaries show the following trends over the past decade:

- There has been a slight growth in the number of member institutions, but with the same basic proportion of private (44%) to public institutions (56%) among our membership.
- The percentage of women among our faculty is up slightly, from 30 to 32%.
- There are slightly more women executives, up from 24% to 28%.
- Our faculty is largely tenured or tenure track, 81%, and of those faculty, 55% are tenured – and these figures have been stable over the past decade.
- The number of full-time faculty at our institutions has grown steadily, now reported to be over 10,700 in number, representing a 4% increase during the past decade.
- The average percentage of instructional FTE produced by our part-time and adjunct faculty has remained remarkably consistent over the past decade.
- The number of students majoring in music, however, has declined over this same period – 7,774 fewer students, a decline of 7%.
- Every graduate and undergraduate degree type has seen a decrease in enrollment except in the category of music with an outside field, including music education and music therapy, an increase of 2.7%.
- Students have never been more diverse. 26% of total enrollments are students identified as people of color, an increase of 26% over the decade.
- Our service to non-major students continues to increase, and almost 50% of our overall credit hour production is provided by non-music major courses.

While this data may not reflect the exact situation at every institution, it is an important measure of the state of music in higher education. As you consider your own specific challenges and opportunities, think about how this peer data might prove helpful to you and to your institution. If decision-making at your institution is partly driven by peer comparisons, as I suspect it is, then this service is one you might investigate.

Accreditation, of course, remains at the heart of what we do, and this meeting provides opportunities to learn more about our work in this regard. Many of you will attend evaluator training sessions, sessions about communicating with the Commissions, workshops which outline the process of comprehensive review, dialog sessions with our elected leaders, and hearings on NASM standards; as we just witnessed, members voted to strengthen our standards. My involvement as a visiting evaluator and as a member of the NASM Commission on Accreditation remain among my most valued professional experiences.

After forty-three years in higher education and in anticipation of the completion of over seventeen years in elective office with NASM, I find myself at an interesting juncture—looking forward with pleasure to retirement and a future that is not yet completely in focus, and also looking back in the rearview mirror—taking stock of actions, activities, and accomplishments, and thinking about the journey. So that is where I am living these days as I approach retirement from higher education (in six weeks) and as I end my NASM presidency (in two days). As you can imagine, there are days when I am almost giddy thinking, “this is the last time I will ever have to do that,” while other moments are quite bitter-sweet. Ending my elected service to this organization will be in the latter category, but I do so with great appreciation and optimism—knowing that this organization is in very capable hands; and with great respect—knowing the distinguished history of NASM and understanding the important work NASM does on behalf of us, our students, our institutions, and the field of music.

My retirement was timed not only to coincide with the end of my NASM presidency, but also with the completion of a new recital hall and a remodeled music building at my institution. Our recital hall opened on October 19th and is even more beautiful than I had imagined it would be. Listening to the music for the first time in the hall was simply thrilling—to know that students for decades to come will be served by this wonderful space and to have had a part in making that happen.

Academic life is full of such glorious moments. We are fortunate—to be employed doing something we love, to be surrounded by highly educated and passionate individuals, to be inspired on a daily basis by the work of our students, and to have the opportunity to contribute to our communities and institutions. I am grateful, more than I can say, for having had a life in music, and to have lived at a time when a girl from a small town in the Midwest, a first-generation college student, from a family of modest means, could become a university professor and the President of this fine organization. I am reminded every day that for me, access to public education in schools with excellent music programs provided my foundation.

As I look forward to retirement, it is invigorating to consider what will bring meaning to this next chapter and how I might continue to contribute in ways that support our collective work. There are certainly plenty of issues that are troubling to me: the flagging confidence in higher education, the long-term divestment in our public institutions, the climate of anti-intellectualism, the lack of civility in many areas of public life, plus a whole variety of challenges facing our students and society—sexual assault, harassment, mental health issues, discrimination and racial problems, hazing, alcohol and drug abuse, student debt, hunger (even on college campuses), and on it goes.

Among the many commencement addresses I have heard, I recall one particularly inspiring address offered by Don Randall, formerly President of the University of Chicago and President of the Mellon Foundation. He suggested to graduates that they will work “in a country with a very short attention span, a fairly strong anti-intellectual streak, and an inclination to value only what can be appreciated in instrumental terms. What you must struggle against for the rest of your lives is the widespread belief that...what really matters and thus what justifies investment is what contributes to the Gross Domestic Product, or to the national defense, or to global competitiveness. The arts can and do contribute to all of these things, but that is not why we pursue them. We pursue them because they are inherently valuable and central to life itself if life is to be made to mean anything of consequence at all.”<sup>1</sup>

One of the largest national public opinion surveys of American perceptions and attitudes regarding the arts and arts funding, Americans Speak Out About the Arts in 2018, offers hopeful signs. A few specific key findings from this online poll conducted in May of 2018 follow:

- 91% of respondents believe that the arts are a part of a well-rounded education for K-12 students.
- Nine out of ten responders believe it is important for students to receive an education in the arts.
- 73% of the responders agree that the arts help them to understand better other cultures.
- 72% of the responders believe that the arts unify communities regardless of the makeup up the community with regard to age, race, and ethnicity.
- 81% of the responders confirm that the arts are a “positive experience in a troubled world.”

---

<sup>1</sup>Don M. Randel, Unpublished Commencement Address, College of Arts and Architecture, Pennsylvania State University, May 17, 2008.

The survey makes clear that positive attitudes and opinions toward the arts have intensified in recent years when compared to results from the last such public opinion poll in 2015. It is good to be reminded that we are not alone in believing that the arts are inherently valuable and central to life itself.

A while ago I enjoyed the movie, “Won’t You Be My Neighbor” —a documentary about the radical kindness of one beautiful man, a pianist and song-writer, whose television program reflected his profound respect for human dignity and decency, most especially for children. The legacy of this iconic figure, Fred Rogers, is considerable. When discussing audience reactions to this movie, Director Morgan Neville explained why he felt that this documentary provided a trigger for every viewer. “The funny thing,” he said, “is how many different people have come to me with different triggers. What I’ve come to realize is that Fred’s superpower was this penetrating emotional honesty and this ability to find one’s emotional bullseye.”<sup>2</sup> I can’t remember exactly when my tears started flowing, but by the time Mr. Rogers started singing “It’s You I Like” to a little boy in a wheel chair, the faucet was fully opened. The two of them were smiling and singing, “I hope that you’ll remember, Even when you’re feeling blue, That it’s you I like, It’s you yourself, It’s you.” Of course, it was the message of loving kindness that hit my emotional bullseye, but also watching two human beings connecting deeply and lovingly through a song. There is nothing in life more powerful for me, when I am feeling blue, than music.

Mr. Rogers, as you might recall was from Pittsburgh, a city that experienced horrific violence on October 27, when a gunman opened fire at the Tree of Life Synagogue, situated in Mr. Roger’s former real neighborhood. I was driving home from a concert the following evening when I heard a report on the radio about an interfaith vigil at Pittsburgh’s Soldiers and Sailors Memorial Hall and Museum. The overflow crowd of thousands of mourners was standing in the rain listening to the words and music on loud speakers, and inside the Hall and Museum was a Baptist church choir offering their consolation and support through song. I can think of nothing that helps us deal with grief as well as music, and nothing more powerful to commemorate all of life’s milestones than music—because the arts are, in fact, central to life itself “if life is to be made to mean anything of consequence at all.”<sup>3</sup>

It has been my great honor to represent this Association as its President. I thank my colleagues here on the platform and elsewhere for their support and substantial contributions to NASM. To our Executive Director, thank you for your wisdom, guidance, and great service to NASM.

As I bring this address to a close, I ask that you join me in witnessing the power of song once again. At this time may I ask our conductor David Holdhusen, and pianist Ruth Krusemark to lead us as we sing together Schubert’s “An die Musik.” The music is at your place and also available in the back of the hall. We shall sing in the key of C, in the original German. If anyone is uncomfortable with pronunciations, please feel free to hum, use a neutral syllable, pronounce as best you can, or simply listen and reflect on this beautiful text offered in appreciation of our gracious art. Please stand. Let us sing together in praise of music.

---

<sup>2</sup>“Won’t You Be My Neighbor?: This Is Why You Can’t Stop Crying Over the Biggest Documentary of the Year.” <https://www.indiewire.com/2018/07/wont-you-be-my-neighbor-documentary-fred-rogers-morgan-neville-oscars-1201978654/>

<sup>3</sup>Don M. Randel, Unpublished Commencement Address, College of Arts and Architecture, Pennsylvania State University, May 17, 2008.