

PROCEEDINGS
The 94th Annual Meeting
2018

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ISSN Number 0190-6615

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PREFACE

The Ninety-Fourth Annual Meeting of the National Association of Schools of Music was held November 16 – 20, 2018, at the Omni Shoreham Hotel in Washington, D.C. This volume is a partial record of various papers delivered at that meeting, as well as the official record of reports given and business transacted at the two plenary sessions.

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

ESTABLISHING THE ROLES AND IMPLEMENTING THE RESPONSIBILITIES OF THE MUSIC ADMINISTRATOR

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We want to start out by first acknowledging the breadth and depth of experience in this room. We all approach this topic with a range of experience, both in terms of the role, and how it exists and is varied across our institutions. What we hope then is to provide some food for thought, some common experiences, and a time for dialogue so that we might learn from each other.

We have divided our topic into four sections, with Jeff and I alternating between them. The sections are:

- Establishing the Role of the Music Executive
- Transition to the Administrative Role
- Navigating in Administrative Waters
- Opportunities and Pitfalls

As we go through each section, we are likely to find ideas and topics moving across them, as of course they do in actual practice. There will also be things that appear obvious, but they are worth our reflection in this larger context as we contemplate the role of the music administrator.

Part One: Establishing the Role—What have I gotten myself into?

Since we are at NASM, let's start with what the NASM Handbook tell us about the role of the music executive. The following standards apply directly or indirectly to the role:

- The music executive's responsibility shall be clearly delineated, and executive authority shall be commensurate with responsibility
- The music unit shall have reasonable and sufficient autonomy commensurate with its purposes
- In multidisciplinary institutions, the music unit must have adequate representation to deliberative bodies whose work has an impact on the educational endeavors and results of the music unit.
- The administration of the music unit must provide mechanisms for communication among all components of the unit.

- The institution shall provide the music executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

The following guidelines and recommendations also reference the role of the music administrator:

- Normally, the music executive exercises leadership in program evaluation and planning, encourages faculty development, and promotes among all faculty and staff a spirit of responsibility.
- The music executive should nurture an environment that contributes to the music unit's pursuit of its artistic, intellectual, and educational purposes.
- Written descriptions of governance and administrative relationships should be publicly available.

With the NASM Standards, Guidelines, and Recommendations as a reference, let us now look a little further into the role of the music administrator. While any description of the overall responsibilities of the position can vary by size and type of unit and institution, they can be summarized to a greater or lesser extent as having responsibilities for:

- Music Unit general operations
- Curricular development, oversight, and assessment
- Budget development, oversight, and assessment
- Faculty hiring, oversight, development, and evaluation
- Facilities development and management
- Equipment acquisition and management
- Accreditation activities
- Institutional assessment activities
- Strategic planning and initiatives
- Friend raising and fund raising
- Managing advisory or other supporter boards
- Alumni relations
- Recruitment and retention initiatives
- Marketing
- Artistic direction and event production
- Community and College/University relations
- Advocacy
- And in our spare time - Teaching

And of course, as we all are well aware, the role like so many others includes all other duties as assigned or that arise.

As we determined earlier, the position of music executive can vary across the size and scope of our institutions. We may be leading a large unit with extensive operations, faculty, and staff. We may be leading a relatively small unit with smaller numbers of faculty and staff who are called upon to do many things. Or it can be something in between. The certain common denominator is that we are all very busy.

In most of our institutions, regardless of size and scope, the music executive often sits in a middle management position. We may report to a Dean, Provost, or some upper administrative structure. We supervise all of the faculty, staff, and activities of our units.

Consequently, the role of the Music Executive is the pathway through which flows an extraordinary amount of information.

How then do we:

- Not become purely reactive – our day spent putting out fires and being buffeted by information
- Efficiently control and evaluate the flow of information – developing organization and systems that aid us in our work
- Prioritize and manage our time and our response to the information – again, what systems can we create to manage our schedule and be diligent about protecting the time we need to work effectively
- Make time for your agenda and that of the unit – if we can do the previous three things well, we should be able to find some portion of time for this important work
- Find and maintain balance – by my experience, this is often hard to do but it is essential for our personal well-being.
- Delegate – it can feel in some instances that it is easier to do things ourselves. It is essential that we develop a system to delegate appropriate tasks to those empowered to complete them. This is a practice that I continue to work on but it holds great benefits in many ways
- Use your administrative assistant – this is obvious, but it takes some thought and some discipline to use them effectively. The rewards, particularly if you have good AA support, are great. I have come to fully understand that they often know more than we do.

An essential strategy to implement the responsibilities of the music administrator is to develop an institutional perspective and to balance that with advocacy for the unit. The extent to which you successfully navigate between these two imperatives is directly related to your effectiveness in the role and to the success of the unit. The following are some ideas for us to consider.

It is essential to establish yourself in the role, both within the unit and institutionally. You must therefore seek to fully understand the authority of the position and decisively act on it. It is also essential to develop an institutional presence. In doing so, we must remember that we are the face of our units and represent them to variety of constituencies. Our presence institutionally then is of benefit to the music unit in many ways. We must also seek always to participate in institutional initiatives, planning, and assessment. As we do, we develop colleagues and allies across the institution, with the unit being viewed as participating in them through our actions.

You do however have to remember to be strategic with your time and activities. We can't do everything and be everywhere without sacrificing the work of our units. Lastly, we must always remember the importance of positioning the unit within the institution and in the community. The unit needs to be viewed as working toward larger, institutional goals. It is absolutely counterproductive and damaging to the unit to be adversarial or for the unit to be seen as outside or contrary to the strategic initiatives of the institution.

The relative position of the music unit within the institution is often most apparent during the NASM visiting evaluator's meetings with the President, Provost, or other upper administration. It quickly becomes apparent during those meetings if the unit is viewed as moving with the

institution or is seen as working at cross purposes or is out of sync with institutional strategic initiatives. The extent of any expressed disconnect is a strong indicator that there is work that needs to be done in order for the unit to reach its potential within the institution.

Here are some additional thoughts on positioning. It is essential to determine how music can serve the institution and its mission. In doing so, be strategic. Think of effective ways to contribute without overtaxing the unit. We must also always remember that music unit advocacy from within an institutional perspective is much more effective than from an outside or adversarial position. In essence, the institution must perceive the institutional value of music in order to sustain the investment in the unit.

As we now think of inhabiting the role of the music administrator, it is essential to develop a personal philosophy for leadership. A good initial exercise is to envision yourself in the role, thinking of how you have led in situations in the past. Also think of leaders who you admire, and think are effective, as well as those who you did not like or did not think were effective. Thinking of the kind of leader you wish not to be can be very instructive. Also, reflect on how you like and do not like to be led. If you do not like to be micromanaged, then be sure not to adopt, knowingly or unknowingly, that style of leadership. Do a personal assessment for leadership, determining your strengths and challenges for the role. As an example, if you know that you are conflict avoidant, this will be something you will have to work on since managing conflict is an essential aspect of leadership. Along with your personal assessment, read and learn about the different styles of leadership, determining the styles that seem to align with your personal assessment.

As you engage in this self-assessment and educate yourself on the styles of leadership, your aim should be to develop a goal of developing a style of leadership that is personally authentic and grounded. As you read and reflect on leadership, take care not to copy others. Doing so, even unintentionally, can result in a style of leadership that is not authentic to you and that will be difficult to sustain.

One thing to keep in mind is the situational aspect of the music administrator role at your institution and your personal and professional goals for moving into administration. How we assume leadership in a rotating term position can feel different than one in which we are moving intentionally into leadership as a career shift. We must remember though that no matter the length of the appointment, we are obligated to exercise the authority of the position, which can seem more complicated in a short-term appointment when you will be returning to the faculty. Even in that instance, you must again exercise the authority of the position. Consequently, the faculty member who has made an art of being a contrarian is now yours to manage. No matter the length of the appointment it is incumbent on us to advocate in our institutions a scholarship of leadership and administration. In doing so, we make the path to choose and to accept leadership much more appealing, particularly as we seek to develop leadership in younger faculty who may raise concerns about leadership having an adverse effect on their efforts for scholarship and in issues of promotion and tenure.

Lastly, seek professional development. Go to and participate in NASM meetings. Some of the best professional development I have had, and certainly the most valuable opportunities for networking, have been at these meetings. It is also advantageous to seek additional training. Very few of us have had formal training in leadership as part of our graduate or even post graduate work. So, seek out opportunities. Consider the Eastman Institute for Music Leadership or other department or division chair development opportunities. If your Dean is member of the International Council of Fine Arts Deans, ask him or her about the ICFAD mentoring programs for arts leadership. And, if you really want to explore academic leadership at deeper levels,

consider the Senior Leadership Academy of the American Academic Leadership Institute or the American Council on Education's Fellows Program. In essence, find what works for you!

These then are some fundamental ideas and aspects of the Role of the Music Administrator

Jeff will now speak about the Transition to the Administrative Role.

Part Two: Transition to the Role—Who am I now?

It is rare that we stop to think about the process of moving into a leadership role. Even if it is a move that you've been thinking about for some time, it can still be a jarring and life-changing shift. Not only is it a change in title, but it is a change in identity, which is not an easy process. That is what I would like to think about today.

First of all, it is worth noting that the transition to a leadership role can happen in different ways. Some people move gradually into the administrative role, perhaps holding a blended position that involves some administrative work and some teaching responsibilities. That balance can often tilt more and more in the direction of administration until you find yourself squarely in the realm of leadership. The obvious advantage to this path is that you have more time to gradually acclimate to your new role. It is akin to a gradual crescendo in music.

For others, the change is more like a sudden shift in dynamics, terrace dynamics, if you will. In this situation you make a clean break with teaching and jump full throttle into administration. This transition is even more jarring if you were drafted into this leadership role rather than volunteering for it. Regardless of your path, being in administration means you are now in a new role with a unique set of challenges, both external to you and internal to you. I suggest that the greater battle is within us—that is, changing our sense of identity.

None of us, as far as I know, majored in administration. We set out to be scholars, performers, and teachers. Some of us started our journey into music at a very early age. We spent many years doing the hard work of mastering our musical technique, we experienced the exhilaration of performing, we honed our teaching and writing acumen and learned the joys of ushering others into the wonders of music. We invested time, money, and tears to reach the highest levels of musicianship, and to earn the highest degrees available to us. We identified with those roles for many years—and now, as we move into administration, we are asked to change that sense of identity that is so deeply seated within us. That transition does not happen easily or quickly.

Sociologists tell us that our sense of identity comes from our commitments to belief systems that we embrace. These are sociological belief systems—that is, they are sets of interrelated beliefs that exist before we embrace them, and they will continue to exist after we exit them. They exist outside of the individual as a part of the sociological landscape in which we operate. Also, sociologists tell us that belief systems exist in relation to every conceivable topic, ranging from beliefs about diet and food choice, to beliefs about political positions, to beliefs about the arts and our place in the world of the arts, and on and on. You name the topic, there are belief systems that relate to that topic—including the topic of musicianship. There are well-defined sets of beliefs about what it means to be a musician, a scholar, and a teacher. Each of us spent the majority of our lives embracing these beliefs, and these beliefs, in turn, shaped our sense of identity. They tell us who we are in relation to the world. They provide our sense of persona, a center from which we operate in the world, a sense of place, and our purpose and meaning.

In short, our belief systems create our sense of identity, and that is not easy to change. To make matters even more complicated, our sense of identity determines our sense of worldview, the lens through which we view the world and understand the world. Our very perception of reality, our basic understanding of the world in which we live and operate, is based in and emanates from our sense of identity, which is determined by our belief systems.

My point here is that the transition to an administrative role is about more than a change in title or office location. It is a fundamental paradigm shift in understanding who we are and how we see the world around us. That level of change is not to be taken lightly. It takes time for this type of paradigm shift to happen. So my suggestion is that we be kind to ourselves in this process by giving ourselves time to make this transition, to understand our new role, and to adopt this new perspective, this new way of viewing the landscape of music and higher education. It is a major change, and it is a deeply personal change.

As mentioned earlier, belief systems pre-date us, they exist outside of us, and we embrace them as a way of finding our place in the world and establishing our sense of identity and world view. This is true of musical belief systems, and also true of belief systems about administrative roles. These belief systems and these administrative roles pre-date us, and they will continue to exist long after we exit them. We are privileged to occupy that office for a time, but our tenure there is only for a time. When viewed in that light and context, we realize that we take on the mantle of the office, we assume its duties, and we fulfill the responsibilities of the office. Looking at your role in this light makes it much easier to make the tough decisions and to initiate change. When you do so, you are carrying out the duties of the office, not your personal agenda.

One last thought that I would like to share about the transition to leadership. It has been my observation that people who enter the administrative domain do so because they are people who work hard and get things done. My guess is that all of us sitting in this room fall into the category of over-achievers, and that we lean toward being perfectionists. We tend to answer our emails, meet deadlines, communicate well, and exhibit collegiality. We are also fixers who like to do creative problem solving. We like to see things through to completion—a trait that bodes well for our colleagues and for the music school we serve, but can take their toll on us if we're not mindful of it.

Think about all that is going on within us, this change of identity and worldview, add to it the deluge of activity that comes with the territory, then mix in our tendency toward perfection, and we suddenly have the perfect storm that can take us down. Our email box is constantly full, our calendar is more crowded than we thought possible, we arrive in the office early and stay late so we can get some desk work done without interruption, and we can no longer walk down the hall without hearing the heart-stopping words, “Can I ask you a quick question?” or “Do you have a quick minute?” Because we all know that there is no such thing as a quick question or a quick minute—it’s always more complicated than that, and it often adds one more thing to our plate that we need to think about, or one more puzzle to solve.

So the transition to our new role can be far more complex and life-changing than we think. You are entering a realm of responsibility that existed before you arrived and will continue after you leave. You are leaving behind one sense of identity and taking on another. Be kind to yourself, give yourself time for this shift in priorities, for this change in worldview to set in. The load is demanding, to say the least.

Part Three: Navigating in Administrative Waters—Does anybody have a map?

In this section we will contemplate several aspects inherent in inhabiting the administrative role and how we might successfully navigate them. The first of these aspects is establishing or redefining relationships with multiple constituencies.

In the role, we are called upon to develop or redefine relationships with many different constituencies. These include:

- Faculty and Staff
- New administrative colleagues – other chairs, directors, or deans
- Upper Administration, Trustees, Politicians and Community Arts Leaders
- Students
- Alums, Friends, and Supporters
- Community at Large – those who come to our events

What then are the dynamics of these new relationships? Establishing and nurturing them will be essential to our success and that of the unit. It is truly one of our most important tasks.

Another essential aspect of the role, and one that occupies a considerable amount of time and effort, is the ever-present need for evaluation and assessment. This is an essential activity and is the underpinning of countless decisions that we make as administrators.

As we evaluate and assess, here are a few things to keep in mind.

- Evaluating Faculty and Staff – doing this well has many benefits
- Faculty Searches – this is truly a master key to success. A good hire can be transformational and open many doors. A bad hire can be a headache that is difficult to relieve and can last for years
- Data is your Friend!
 - Data, and using it wisely, is essential to good, sound, and transparent decisions
 - Decisions without data seldom have a positive outcome and are difficult to defend
- Maintain an external lens as well as an internal one.
 - Know what is going on across institutions and in the discipline - NASM
 - Know what is going on across your own institution – don't get siloed
- Ask questions, listen, and be present
 - Easy to say but sometimes hard to do, particularly when we are busy
- When and how to say no.
 - We are all called upon to do so when necessary
 - It should seldom if ever be the first response.

I want to speak briefly about Power and Authority. These are essential elements of assigned and assumed leadership. They can work together, but at times they do not. The extent to which they are not aligned is often an indicator of challenges, and in the extreme, of some amount of disfunction in the unit.

Let's first look at what we mean by power and authority.

Power

- The ability and potential of an individual or group to influence others and control their actions
- It is a personal trait
- It resides with the person or with a group. It is then self-bestowed.

Authority

- The duties and responsibilities delegated to and exercised by a position holder to direct the activities of others.
- It is a formal right that comes from the position
- It then resides with the position.

Let's look a little more closely at each, starting with Authority

Authority

- It is defined by organizational structures
- It is hierarchical – it passes through the organizational chart
- It involves the duties and responsibilities that are assigned and designated to a position
- The person appointed to the role has the obligation and authority to fulfill those duties and responsibilities
- Actions taken by the position holder carry the authority assigned to the role.

Power

- It is a personal trait – it does not come from and is not assigned to a position
- It does not follow any hierarchy – power can emanate from anywhere
- It is assumed by the person or group based on knowledge, expertise, history, or disposition.
- Power can then be used to subvert authority

The question then for us to consider in assuming the role of music administrator is where do power and authority intersect or diverge and how do we navigate and manage them?

It is important for us to recognize that authority exercised by the position holder is often seen as power by others. Power on its own can be the faculty member who hijacks every meeting. Power can be the senior faculty who squeeze out younger faculty. Power can be a former music administrator who is still on the faculty and who continues to exert control. Power can also be the passive-aggressive faculty or staff member who sabotages innovation. To navigate through these areas, we need to understand where centers of self-assumed power are present and strategize how to work to diffuse or redirect them.

For more information on this topic, I would urge you to attend the session on “Managing Power Structures and their Dynamics”, to be held this afternoon at 1:15pm.

Now let's talk about timing. As musicians, we know all about timing, so we have to remember that it is absolutely a transferrable skill and one that we can use to our benefit.

- Tempo/Meter/Rests/Fermatas/Caesuras – all have leadership roles to play!
 - How fast do we move?
 - How do we group our processes and decisions?
 - When do we stop?
 - When do we hold on to something for a while?
 - When do we pause and consider? The resolution may appear in that space
- Remember to be the conductor as you lead!
- Get to know your players/singers
 - Who “practices” and knows their part
 - Who can you rely on?

- Who just shows up and barely participates?
- Who has a negative effect on the “ensemble” that is your unit?
- Don’t get caught in the vortex
 - No good can come of it
 - When it gets crazy, take the second ending, get out of the fray, and regroup.
- “Your emergency is not necessarily mine”
 - If it is a collective emergency, you have to act
 - If it is caused by poor planning or effort by others, don’t assume it if you can help it unless it could cause damage to students and or the unit
- “Tag, you’re it”
 - Others send items to you, absolving or removing themselves, now it is yours to deal with.
 - Don’t play if you can avoid it. Send it back and ask for a recommendation.
- Know when to act and when to wait – this can be key
 - Experience helps us to recognize the tempo and pattern of action
 - It is usually situational
 - Waiting, under the right circumstances, can be very effective

As was mentioned earlier, successfully positioning the unit within the institution and within its culture is essential. As we consider this, we first must assess and evaluate several things. First, we must do an honest assessment of how the unit is viewed both within and outside of the institution. If through that assessment we determine that there is a lack of synergy between the unit’s goals and the institution, we must seek to adjust our course, remembering that it is not the institution that is likely to adjust. A variable in all of this however is a change in institutional leadership, which can have a profound affect and can under some circumstances, be destabilizing. However, no matter the source, if we determine there is a lack of synergy, we must alter our course.

What do we do if we find we must shift our direction and develop a new map to guide us forward? First, we must start with the vision, mission, and strategic plan of the institution. If we have been successful in integrating ourselves into the mainstream of institutional leadership, we should then also be at the table when institutional visions and plans are determined and implemented. With the institutional plans as a frame, we then lead our units into a strategic plan and visioning that is in alignment with that of the institution. Having developed a plan, it is key to determine those among the faculty who can help steer. Again, if we know the players in our “ensembles”, we should have a good idea of who can help and who will be resistant. This change of course, if one is determined to be necessary, can also be a means of empowering junior faculty as long as we are careful not to set them up for failure or for negative issues with senior colleagues.

As a final consideration in this section, I want to speak a bit about time management, which is an essential aspect of the role and one around which an entire self-help industry has been constructed. I am not sure how anyone has time to go to all of those workshops, but I thought I would present some thoughts for us to consider. There are of course many more, and I am sure many of you have ideas on this subject. So, let’s consider some ideas.

- Control when and how you interface with people and information
 - Avoid the temptation to be always available
 - In truth, your door can’t be always open
 - The person who constantly asks “do you have a minute” can hijack your day
- Email

- Develop some system that works for you. Not having a system is having a system, just a very inefficient one
- Respond quickly to things you are able to, then move on
 - There are times when just concentrating on things you can move off your desk is very therapeutic
- Set aside time to deal with more complicated issues
 - I make appointments with myself to do this. Do what works for you
- Make every effort to submit materials on time as much as humanly possible - obvious
 - I get everything involving the provost, registrar and business office in on time even if I have to delay some other items. Those three offices are essential to our operations.
- Delegate when you are able
 - As I said, this is a personal challenge of mine
 - Do it and hold people accountable
- Empower people and don't micromanage.
 - You can't control everything
 - Set and agree on expectations and goals, let them do it, and hold them accountable
 - As we know, this is the best way to encourage creativity, initiative, and leadership in others.

We could go on with many more ideas, but I hope this provides some food for thought on these areas that are part of our challenge in navigating the role of the music administrator.

As I pass it over to Jeff to talk about Opportunities and Pitfalls, and as a coda for thinking about timing, I leave you, in this his Centennial Year, with the wisdom of Leonard Bernstein, who famously said:

“To achieve great things, two things are needed; a plan and not quite enough time.”

So, make sure you have a plan, because there is never enough time!

Part Four: Pitfalls and Opportunities—Two sides of the same coin

There are so many things that could go into this final section on pitfalls and opportunities that it could go on for a long time—but it won't! Often, pitfalls and opportunities are two sides of the same coin. I would like to approach the topic in that way and share three examples of how they can be coupled together.

One of the great joys of your administrative work comes from the mandate that you shape the vision for the future of your music school. As a performer, teacher, and scholar, we all know the joy of having a significant positive impact on the students in our studio or our class. We enjoy seeing the musical and intellectual evolution of our students. In your administrative role, this responsibility is scaled up significantly, and you are now able to have that same impact on a larger entity—on your music school-at-large—on your faculty-at-large—and on your students-at-large. You have the extraordinary opportunity to build something that will outlast you. This

work is exhilarating and incredibly rewarding. Leaving your fingerprints on your school is one of the great gifts of an administrative role.

But the dark side of vision is that it can exhaust you. The work can seem endless and daunting. There is always one more proposal to write, one more curriculum change that needs to happen, one more faculty position to advocate for, and on and on. The stakes are high and the future of your music school will be shaped—for good or ill—by your work. In the midst of this stressful work, try to remember that pacing is important. It takes time to realize your vision. One of the main ways of pacing yourself is taking time to feed your inner life, nourish the soul, replenish the well. In the midst of the daily work, don't forget what drew you to music to begin with. Whether it was performing, teaching, or writing, keep in touch with your passions. Block out time in your calendar to breathe, take a walk (preferably outside your building)—it worked for Beethoven and Brahms, it can work for you, too. Talk with your Provost about the sabbatical policy for administrators on your campus. It is a marathon, not a sprint.

One last thought on this topic—in our music school we are fortunate to have a faculty member who is certified in Alexander Technique, and she is now offering sessions called Constructive Community Rest. These are times when students, staff, and faculty are invited to come together and go through a regimen of activities that allow us to become mindful of the tension and fatigue in our bodies for the purpose of releasing that tension, breathing more effectively, and restoring a centeredness and focus to our work. These sessions are wildly popular, and their popularity is spreading across campus. I encourage you to incorporate this type of restorative activity to your schedule, especially during final exam week.

Second, you have an opportunity to build an environment in which your students, staff, and faculty can flourish. This has everything to do with the tone and tenor of your music school. We've all known organizations that were toxic or threatening, places where we couldn't let our guard down. That is not an environment that is conducive to growth. We have an opportunity to create what Antonio Damasio calls *homeostasis*, a place that nourishes life and growth. Damasio is an important neurobiologist and thinker about human life and human culture, and I encourage you to look at his recent book, *The Strange Order of Things*ⁱ (Damasio 2018), for more information about *homeostasis* and its role in allowing us to flourish as human beings.

To create this type of healthy environment, everyone in the community must be committed to your educational mission. Yes, it's important for faculty to continue performing and developing their scholarship, but that must now happen with the larger context of our work as teachers and mentors. Students, too, must buy into your educational mission, and they must also do their part to contribute to the *homeostasis* of the music school. It is a joint effort that involves everyone, including staff.

But here's the pitfall. Sometimes, a member of the community may not buy into our mission as an educational institution, and they may not be able to find their place in our community. When this happens, you run headlong into a personnel issue that must be faced and addressed. If the issue is with a student who isn't finding their way in our music school, we can often guide them out of music in such a way that gives hope to the student rather than making them feel like a failure. That is a win/win for everyone.

But when there is a faculty and staff members who don't buy into mission of the music school, or doesn't fulfill their responsibilities in a professional way, that can be difficult, and it can deplete your resources. Each of these situations is unique, but when they happen, it's essential to have the backing of the Provost, Human Resources, and your legal counsel. You should not have to

walk this path alone, but it is sometimes necessary to go down this path if the overall community is going to be a healthy place where everyone can thrive.

Finally, I would like to turn to the issue of longevity in your role. How long should you stay, and when is it time to go? Here's a reminder—no matter how envious we may be of that other music school or that other administrator—the grass is not always greener in someone else's pasture. There are always challenges, no matter where you are. Whether it's aging infrastructure, or aging faculty, entrenched attitudes or limited fiscal resources, there will always be a hill to climb. Even if you are fortunate enough to have deep endowments and new buildings, there will always be work to do to update the curriculum, add that next endowment, or recruit a stronger class of freshmen.

I encourage you to see these challenges as opportunities rather than sources of frustration. This is where patience and vision come into play. This is where you hone your ability to create vision and hope, and then share them with your community. In short, this is where leadership comes into play. If you stay in your administrative role long enough, you will experience setbacks and challenges, whether fiscal or personnel-related or the latest educational fad that requires you to provide yet one more layer of assessment to your already overworked faculty.

But this is where you're called upon to see the possibilities, and to bring others to believe in those possibilities. Studying the leadership profiles of others who have faced similar challenges is exceedingly helpful. Knowing how others rose to the challenge is a great source of comfort and encouragement. With one caveat—while it's important to keep those exemplars of leadership in mind, it is also important to stay true to yourself. Know your strengths and your personality. Be authentic. Your situation is unique, and what you bring to it is also unique.

Having said all this, there may well come a day when you realize it's time to move on. There are a number of good reasons for this. Sometimes you realize that your vision doesn't fit with the overall vision for the university. Sometimes your ideas and vision simply don't take root in that particular soil, and sometimes the landscape around you changes in ways you couldn't have imagined, perhaps with a President or Provost whose ideas about a music school are very different from your own. Sometimes an opportunity comes your way that you didn't anticipate, and even though things are going well for you, you realize this new opportunity is a better fit for you and will give you greater opportunities for personal growth and fulfillment. There are often good reasons to move on, as long as we know that we trade one set of challenges for another. There is always work to do.

Finally, I share with you some miscellaneous thoughts:

- Keep a rhythm in your day that allows you to walk away at an appropriate time so you can spend time with family and friends.
- Find a place where you can retreat when you have a deadline and you need to get work done. My retreat is in the University Library, not the Music Library.
- It's okay to turn off your email notification while you work.
- It's okay to have a weekend to yourself occasionally.
- There will be seasons of intensity in your work, but it's important to find balance.

In this time of great challenge in our society and in higher education, we stand in a place of privilege. We have the opportunity to encourage an art form that brings beauty to a world that is thirsty for what we have to offer.

To conclude, I'd like to share some words on leadership from the late John O'Donohue, an Irish philosopher and poet—a wonderful combination. I find his words consoling and inspiring, and I hope you will as well:

May you have the grace and wisdom
To act kindly, learning
To distinguish between what is
Personal and what is not.

May you be hospitable to criticism.

May you never put yourself at the center of things.

May you act not from arrogance but out of service.

May you work on yourself,
Building up and refining the ways of your mind.

May those who work for you know
You see and respect them.

May you learn to cultivate the art of presence
In order to engage with those who you meet.

When someone fails or disappoints you,
May the graciousness with which you engage
Be their stairway to renewal and refinement.

May you treasure the gifts of the mind
Through reading and creative thinking
So that you continue as a servant of the frontier
Where the new will draw its enrichment from the old,
And you never become a functionary.

May you know the wisdom of deep listening,
The healing of wholesome words,
The encouragement of the appreciative gaze,
The decorum of held dignity,
The springtime edge of the bleak question.

May you have a mind that loves frontiers
So that you can evoke the bright fields
That lie beyond the view of the regular eye.

May you have good friends
To mirror your blind spots.

May leadership be for you
A true adventure of growth.ⁱⁱ

ⁱ Antonio Damasio, *The Strange Order of Things: Life, Feeling, and the Making of Cultures* (New York: Pantheon Books, 2018).

ⁱⁱ John O'Donohue, *To Bless the Space Between Us: A Book of Blessings* (New York: Doubleday, 2008),.

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THE PLENARY SESSIONS

MINUTES OF THE PLENARY SESSIONS

OMNI SHOREHAM HOTEL
WASHINGTON, D.C.

First General Session
Sunday, November 18, 2018
9:00 a.m. – 10:15 a.m.

Call to Order: President Haug called the meeting to order at 9:01 a.m. and welcomed all attendees to NASM's 94th Annual Meeting of the National Association of Schools of Music.

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

Introduction of National Anthem and "America, The Beautiful": President Haug introduced David Holdhusen of the University of South Dakota to conduct the National Anthem and the first and third verses of "America, The Beautiful." Ruth E. Krusemark of Benedictine College accompanied both.

Welcome to Members, Attendees, and Guests: President Haug welcomed members, attendees, and guests to Washington, D.C. and recognized Honorary Members that were in attendance:

Catherine Jarjisian, Past Secretary

Mellassenah Y. Morris, Past Treasurer

Dan Sher, Past President and Past Chair, Commission on Accreditation

Eric W. Unruh, Past Chair, Commission on Community College Accreditation

William Meckley, Past Chair of the Commission on Community College Accreditation was recognized as a new Honorary Member.

Samuel H. Hope, Executive Director Emeritus and Honorary Member, and his wife Judy, were recognized. Mr. Hope was offered appreciation for his decades of dedicated service.

Recognition of Sister Organizations: Representatives in attendance from two of NASM's sister organizations were recognized:

Michael Blakeslee, Executive Director, NAFME

William L. Pelto, Executive Director, College Music Society

Recognition of Newcomers: President Haug welcomed those attending the NASM Annual Meeting for the first time and invited newcomers to seek information and assistance from members of the Board of Directors and NASM staff.

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

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

Commission Reports: Kevin J. Dobreff, Chair of the Commission on Community College Accreditation, and Michael Wilder, Chair of the Commission on Accreditation, offered overviews of 2018 Commission activity. The Commission on Community College Accreditation in November considered nine accreditation-related applications in total. The Commission on Accreditation reviewed 127 accreditation-related applications and 58 administrative matters in June, and 160 accreditation-related applications and eight administrative matters in November. As a result of comprehensive reviews conducted to new applicant institutions in 2018, NASM welcomes two new institutions to Associate Membership and one new institution to Membership.

President Haug then recognized representatives from newly accredited member institutions:

Associate Membership:

Carroll University
Doane University

Membership:

Chabot College

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

Treasurer's Report:

Treasurer Pappas reviewed the Treasurer's Report, highlighting the Association's current assets and cash position. He also cited the condition of the Association's fund balance and its relative strength resulting from activities attributed to the recent bull market, and conservative and prudent investing.

Motion (Pappas/D. Myers): To approve the Treasurer's Report. **Motion passed unanimously.**

Report of the Committee on Ethics: Gary Mortenson, Chair, reported that there had been no complaints brought before the Committee during the last year. NASM representatives were respectfully reminded of their responsibilities to make their faculties and staff aware of the Association's Code of Ethics particularly its provisions concerning faculty and student recruitment. Members were asked to review the Code's provisions and the complaint procedure found in the *Handbook*.

Introduction of the Executive Director: Karen P. Moynahan was introduced, who in turn asked Peter Witte, Associate Chair of the Commission on Accreditation, to come forward to offer appreciation to President Sue Haug.

Recognition of Sue Haug:

Associate Chair Witte noted that President Haug had been honored as an Honorary Membership earlier in the year, offered appreciation to President Haug for her substantial volunteer contributions to NASM and superior work as NASM President 2016-18, and presented President Haug with a plaque of appreciation.

Remarks of the Executive Director:

Several organizations hosting social events during the Annual Meeting and their representatives were recognized and offered appreciation for their support: Steinway Sons – Americas; the Society of Pi Kappa Lambda; the Wenger Corporation; and the Yamaha Corporation of America. Good wishes were extended to the Society of Pi Kappa Lambda in celebration of its 100th year of operation and service to the field of music and music students.

Executive Director Moynahan introduced nine of the twelve National Office staff members noting that, due to the close proximity of the meeting to the National Office, all staff would be onsite at some point during the Annual Meeting. It was suggested that attendees seek the service and assistance of staff during the meetings, and at any time throughout the year.

The Executive Director offered information regarding the 2018 Annual Meeting program, requested feedback regarding the Annual Meeting from attendees and suggested its importance, provided a brief overview of federal and state activity, and extended appreciation to attendees, presenters, moderators, recorders, and the keynote panelists for their dedicated work.

Turning to standards and their review, Executive Director Moynahan introduced this year’s comprehensive review process, outlining procedures for submitting feedback, and reminded attendees that two Open Hearings would be conducted during this year’s Annual Meeting for the purpose of providing opportunities to review and discuss standards and guidelines. Following this announcement, Executive Director Moynahan introduced the *Proposed Changes* noting that action was to be taken during this Annual Meeting. Attendees were reminded that the standards serve as the foundation for the Association’s evaluative review process and as a guide for all types of post-secondary applicant and member institutions, and indicate to the public the level of rigor expected of students enrolled in collegiate music study.

Action on Proposed Handbook Changes:

President Haug stated that the *Proposed Handbook Changes* were included in each attendee’s registration packet. The membership was reminded that, following stipulations outlined in the Association’s Bylaw found in the *Handbook*, the *Proposed Changes* were circulated during two comment periods during the fall of 2018 and in advance of the meeting, and that any comment received was carefully reviewed and considered. President Haug then called for a motion to approve the changes.

Motion (D. Simonson/C. Hofer): To accept the proposed changes to the NASM *Handbook*. **Motion passed unanimously.**

Report of the Nominating Committee: Kathryn Fouse, Member of the Nominating Committee, presented the report of the Nominating Committee, and reviewed the slate for the membership, introducing all candidates. She announced that voting would occur during the Second General Session on Monday morning.

Report of the President:

President Haug encouraged attendees to recall, support, and promote democratic principles by engaging in dialogue, listening with respect, and considering and taking actions which strengthen institutional and our collective efforts. She suggested that we participate, support, and contribute to ongoing efforts, and commit ourselves to a future of music and music study above ourselves. President Haug noted that NASM is “us”, all of us, and thanked attendees for their good work. She also noted that with democracy comes rights and responsibilities, and that one such responsibility of institutional membership is participation in a peer review accreditation process that enables us to

carefully review and consider our work. She noted how fortunate we are to have such an opportunity. She also noted that the work accomplished by institutions, in no small part ,plays a role in the positive attitude held by the public with regard to the arts and arts study. In closing, she suggested that music is a conduit for connection, communication, and community, and therefore that we remember to harness and use to productive end its positive power. President Haug offered thanks and appreciation for the opportunity to serve the Association and its members.

Conclusion: President Haug announced the next sessions and confirmed that the body was in recess until 9:15 a.m. on Monday, November 19 at which time it would reconvene.

**Second General Session
Monday, November 19, 2018
9:15 a.m. – 10:00 a.m.**

Call to Order: President Haug reconvened the meeting at 9:15 a.m. and reintroduced Executive Director Moynahan.

Report of the Executive Director: Prior to presenting her oral report, the Executive Director introduced and recognized staff members not present during at the First General Session on Sunday.

Executive Director Moynahan began her remarks by suggesting that NASM for over nine decades, given the extraordinary work of its members and elected officials, has served countless numbers of students, the higher education community, the field of music, the arts in general, and the cultural life of the American people. She suggested that as administrators, we are charged with the responsibility to lead and educate, noted that we have done so with passion and distinction, and reminded us of the need to continue undaunted in this regard as our good work remains urgent and ever so important today.

It was noted that unfolding conditions today produce unnecessary barriers and fragmented conversations that at times prevent us from maintaining focus on the essence and pureness of our work – the education and training of students, and the necessity to continue to assist them to pursue and teach music at the highest possible artistic, scholarly, and educational levels. Several examples of such efforts and their derailing effects were offered, however, in counterpoint, several examples of successes over the lifespan of NASM were noted as well. The distillation of these facts suggests that today realities, although not identical to the ones of year’s past, are no less important and their ability to affect the lives of the nation’s citizens no less significant. Further, they indicate that barriers, varied in size and shape, and discourse, negative in nature and intent, are two realities that exist in any community of human beings. And further, that the human spirit, resilient beyond understanding or explanation, bestows upon each of us a strength, fortitude, and capacity that enables us to break down false barriers and diffuse negative discourse.

The message then is that we must reiterate our intentions and recommit to our efforts every day. We must become the sage and wise elders who not only accept the mantle of responsibility but embrace and celebrate our talents and the expertise we hold that allows us to do so. And as well, we must use our humility and deep love of music to welcome, respect, and bring together individuals in common and productive purpose.

In closing Executive Director Moynahan suggested that we allow our true and authentic selves to assist us to break through today's challenges, and to meet and address these challenges through the exercise of our deep intellect and warm kindness, and should we prevail as has been the case, that truth will shine through and defend itself.

Election of Officers: President Haug asked Kathryn Fouse, Member of the Nominating Committee, to return to the podium to conduct the election of the Association. Professor Fouse reintroduced the slate of nominees while committee members and National Office staff assisted in facilitating the election process. Professor Fouse thanked the members of the 2018 Nominating Committee for their participation and assistance: Faun Tiedge, Jeffrey Bush, Washington Garcia, and Mary Ellen Poole,

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

Board of Directors

Mark Wait, Immediate Past President
Thomas Priest, Chair, Region 1
Christopher Bianco, Chair, Region 2
David Reynolds, Chair, Region 3

Commission on Accreditation

John Paul, Member
Ann B. Stutes, Member
John D. Vander Weg, Member

Public Member, Commissions on Accreditation and Board of Directors

Laurie Locke

Committee on Ethics

Gary Mortenson, Chair

Nominating Committee

Faun Tanenbaum Tiedge, Chair
Jeffrey E. Bush, Member
Kathryn L. Fouse, Member
Washington Garcia, Member
Mary Ellen Poole, Member

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

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

Motion (E. Hills/H. Landes): To adjourn the meeting. **Motion passed unanimously.**

The meeting adjourned at 9:50 a.m.

Respectfully submitted,
Tayloe Harding
Secretary, NASM

GREETING FROM THE ASSOCIATION EUROPEENNE DES CONSERVATOIRES (AEC)

EIRIK BIRKELAND
President, AEC

President, Executive Director, colleagues, dear friends.

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

In the last years of his life the Swedish director, writer, and producer, Ingmar Bergman and his youngest daughter, the author Linn Ullman, were planning to make a book documenting his aging. However, the project was postponed for a long time and when they finally started up, Bergman had become so old and weakened, that the dialogue between father and daughter got somewhat fragmented and unpredictable. One night, while they were sitting with the tape recorder between them, in his house on the quiet and remote island of Fårø in the Baltic Sea, Bergman says:

I fully believe in God. God is where the music is. I think the great composers tell us about their experiences of God. Bach is an unchanging factor for me.

She asks: *But (father,) you had doubts before?*

He answers: *Not about Bach.*

I suppose doubt might also be found in this assembly, - *but not about Bach*. His enormous production, - a treasure of the most refined artistic expression, of competence and skills, leaves no room for doubt. But when it comes to how we, in the best possible way, not only will safeguard, but also disseminate and further develop the musical heritage from the old master and his successors, challenging questions need to be asked, and good answers may sometimes be hard to find. There might be reasons for having doubts, - also in our daily work.

AEC's new main project *AEC SMS - Strengthening Music in Society* is about Bach and our European Musical heritage; it is about renewal and facilitation of access to cultural offerings and cultural education for all, and it is about our contribution to economic growth through the creation of new jobs and new business models in the creative sector. The questions are many, and doubts and dilemmas are indeed present in the process. The 4-year project is financed by the European Commission and makes it possible for the AEC to continue to support and encourage Higher Music Educational Institutions to adapt to change, to embrace innovation and open up new fields of activities.

Strengthening Music in Society is also about strengthening and further developing the work within our institutions, even taking a closer look at our institutions' knowledgebase. A central topic is how knowledge, and various/different categories of it, feeds into the teaching and learning process.

In some European countries, governments have imposed upon the universities to provide Research-based or Research & Development-based education. But the knowledgebase in Higher Music Education Institutions is not primarily about research-based knowledge, but rather about experience-based and tacit knowledge derived from artistic practice.

As institutional leaders we know that it is challenging to develop a culture for shared reflective and collaborative practices within our institutions. One reason for this might be the

limited transparency around one-to-one teaching practices, another, the invisible “glass walls” we often experience between artistic and scientific staff in the daily work at our institutions.

Maybe the first move should be, preferably in a polite way(!), to open the doors to the teaching rooms, - into the century long tradition of one-to-one teaching for identification of qualities as well as challenges in these rich and diverse teaching practices. Thereafter it is for us, in a careful way, to develop structures, working plans, arenas and projects for collaborative practices involving students as well as different categories of teachers.

The SMS project’s Platform for Learning and Teaching is addressing these and other challenges, and has recently held a promising conference in Oslo, involving both students, artistic- and scientific staff from many institutions in shared projects. We are hoping that also American institutions will find opportunity to make connections with Europe in this work.

At this year’s AEC Congress in Graz Austria, a *Global strand* was opened which seeks to offer a broader global perspective both on current trends beyond Europe in relation to Music and its surrounding Society, and on non-European perspectives on Europe in relation to this crucial topic. The NASM President’s contribution to this was warmly appreciated by the participants.

Dear friends, I am very much looking forward to listening to stimulating presentations and good discussions at this Congress and I am hoping for opportunities to share thoughts and experiences with you, - and not only about Bach!

I wish you all a stimulating, inspiring and valuable NASM Congress here in Washington!

Thank you!

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 Randel, 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”¹

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

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.”

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.”² 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

²“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/>

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.”³

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.

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

WRITTEN REPORT OF THE EXECUTIVE DIRECTOR

KAREN P. MOYNAHAN

The 2018 – 2019 academic year marks NASM’s 94th season of service to its members and to the field. Efforts to support and advance the music profession in the United States remain at the core of the Association’s projects. Its work in various areas, including accreditation, professional development, research, and monitoring and analyzing policy surrounding higher education and the arts, is continually being reviewed, discussed, improved, and enhanced. As NASM serves an ever-growing and diverse membership, its projects in accreditation and beyond continue to broaden and evolve. The Association’s principal activities during the past year are presented below.

Accreditation Standards and Procedures

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

In August of 2015, NASM announced its intention to begin a multi-year comprehensive review of its standards. This process, now underway, is intended to focus on the following groups of standards currently found in the *NASM Handbook*: Graduate Programs, Undergraduate Programs, Non-Degree-Granting Programs, Two-Year Programs, applicable Appendices, and Purposes and Operations. NASM began this review in the fall of 2015 by opening consideration of its graduate standards; the review of undergraduate standards began in the fall of 2016; the review of non-degree-granting standards began in the fall of 2017. Continuing its multiyear review of accreditation standards, in October of 2018 NASM began a review of standards pertaining to purposes and operations, two-year degree-granting programs, and applicable appendices. Mailings, which included the text under review and instructions regarding the submission of comments, were distributed to accredited institutional members including administrators, faculty, staff and students; non- and potential member institutions; the higher education community including regional, specialized, and national accreditors; related organizations and associations; and the general public. Although particular focus is devoted at this time to standards pertaining to purposes and operations, two-year degree-granting programs, and applicable appendices, the standards as a whole remain open for comment. This is particularly important, as there are relationships between and among standards. Consideration of these relationships will be included in review conversations and used to inform ongoing and later phases of the comprehensive review process.

Subsequent to the comment period, NASM will hold two Open Hearing sessions during its 94th Annual Meeting in Washington, D.C. Feedback collected during the open comment period, as well as that collected during the Open Hearings, will be reviewed by the National Office staff, and considered by the appropriate bodies within NASM. Individuals should feel free to contact the office of the Executive Director at any time if views are held that would assist the Association in this review process and its ongoing work.

An amended *Handbook* typically is released annually just after each Annual Meeting. The 2018 – 2019 NASM *Handbook* is expected later this fall. Handbooks released just after Annual Meetings include any standards changes approved by the membership, Board of Directors, and/or Commissions as appropriate during the most recent meeting, as well as any amendments approved between Annual Meetings. Official notices regarding the proposed revisions to the *Handbook* were disseminated on September 7, 2018 and October 17, 2018. Following these two open and public official comment periods, the proposed revisions are slated for a vote by the membership during this Annual Meeting.

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

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

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

Projects

NASM participates in the Council of Arts Accrediting Associations (CAAA) with NASAD (art and design), NASD (dance), and NAST (theatre). The Council is concerned with issues that affect all four disciplines and their accreditation efforts. NASM President Sue Haug and Vice President Dan Dressen are the music Trustees of the Council. President Haug and Vice President Dressen represented NASM during CAAA meetings held in January 2018. CAAA sponsors the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS), which reviews arts-focused schools at the K – 12 level. Currently, there are 16 institutions accredited by ACCPAS. This undertaking is valuable in that it assists to connect K – 12 and higher education efforts. Cedric Adderley is the music appointee to ACCPAS, and Mark Wait serves as Chair.

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

Reports and their possible uses will be discussed during an Annual Meeting session and can be discussed at any time with staff in the National Office. NASM welcomes thoughts and feedback regarding the HEADS project.

The NASM Annual Meeting provides various opportunities for the discussion and dissemination of current information surrounding music study, higher education, administration, and other related fields. A large number of individuals participate in the Annual Meeting program each year, producing sessions that provide helpful and thought-provoking ideas. The 2018 Annual Meeting will address various areas of importance to administrators of music programs in higher education. Topics will include recruitment and retention; the roles and responsibilities of the music administrator; managing power structures and their dynamics; the role strategic thinking plays in the decision-making process; understanding psychological challenges faced by music students; training the musicians of today, tomorrow, and beyond; effective teaching and engaged learning; advancement and fundraising; creating a virtual community of scholars; and transitioning from two- to four-year institutions. The meeting will also provide opportunities for discussion of the topics on the program, and those of interest to attendees. Roundtable discussion groups and forums will be held, as will several informational sessions for individuals guiding their institutions through the accreditation/reaccreditation process. Training opportunities will be offered for potential and experienced visiting evaluators, including those serving community and two-year and non-degree-granting institutions. Informative sessions addressing NASM annual reporting requirements, administrative resources, and federal issues for music administrators will also be offered.

NASM's keynote session will focus on the art of successful communication. A keynote panel will discuss topics which include connecting with communities, the value of music study, the importance of collaboration, and the development of the artist citizen.

NASM continues in 2018 its long-standing tradition of offering a Pre-Meeting Workshop for New Music Administrators in Higher Education. This workshop is highly recommended for new administrators. Additionally, NASM offers workshops focused on creating effective Self-Studies, the self-study process for community and two-year colleges, building and renovating facilities, and the work of assistant directors/associate deans.

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

Policy

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

As a reminder, the *Elementary and Secondary Education Act* (ESEA), first authorized in 1965 as part of the "War on Poverty" legislation introduced by President Lyndon B. Johnson in 1964, was reauthorized and signed into law on December 10, 2015 through passage of the *Every Student Succeeds Act* (ESSA). This new law, which took effect October 1, 2016, rewrites ESEA and replaces the *No Child Left Behind Act of 2001* (NCLB), which expired in 2007. The law is intended to return decision-making authority and control to states and school districts. The federal government continues the implementation of this Act through the application of law and regulation.

Activity regarding reauthorization of the *Higher Education Act* (HEA) began in earnest in late 2017. This Act was last reauthorized in August 2008 and expired December 31, 2013. Issues of

concern include initiatives pertaining to the definition of the credit hour, gainful employment, state authorization, teacher preparation, and misrepresentation. Joining this list are issues such as access, cost and completion, new pathways for collegiate study, student achievement, institutional responsibility, borrower defense to repayment, and institutional obligations under Title IX. On December 12, 2017, the House Committee on Education and the Workforce voted along party lines (23 (R) – 17 (D)) to advance a comprehensive bill to reauthorize the HEA. The bill, entitled the *Promoting Real Opportunity, Success, and Prosperity through Education Reform Act*, or the “PROSPER Act” ([H.R. 4508](#)), was introduced by Committee Chair Virginia Foxx (R – NC). As of September 2018, this bill has yet to be taken up by the entire House for debate or vote.

Key provisions of H.R. 4508 include: the repeal of regulations regarding the definition of the credit hour, gainful employment, borrower defense to repayment, and the October 29, 2010 and December 19, 2017 state authorization regulations; changes to procedures and rules regarding borrower defense to repayment processes; language disallowing the Secretary from creating or enforcing rules related to gainful employment and the credit hour; the prevention of the creation or administration of a postsecondary institution rating system; language banning public colleges from restricting speech through speech zones or speech codes; the creation of new due process requirements regarding investigations and disciplinary hearings related to sexual assault allegations; the reauthorization of Pell Grants through FY 2024; the repeal of Academic Competitiveness Grants, Federal Supplemental Educational Opportunity Grants (FSEOG), the Leveraging Educational Assistance Partnership (LEAP) Program, and the Robert C. Byrd Honors Scholarship; the elimination of cohort default rate calculations and implications thereof for federal student aid programs; and the sunseting of the Teacher Education Assistance for College and Higher Education (TEACH) Grant program.

While the House has made progress to advance its latest reauthorization bill, no such companion bill has yet been introduced in the Senate. The Senate Committee on Health, Education, Labor and Pensions (HELP), chaired by Lamar Alexander (R – TN), has been attempting to reach bipartisan agreement on many of the issues during the bill writing process and has held a variety of hearings in 2018 regarding reauthorization.

It is important to recall that these Acts govern the flow of federal monies earmarked for elementary, secondary, and higher education.

As a reminder of past activities and events, following the release of final regulations in 2016 pertaining to state authorization, teacher preparation, and borrower defense to repayment, in 2017 these regulations were subsequently placed on hold by federal action. In July and August 2018, following delays of the implementation of recently approved rules related to borrower defense to repayment and gainful employment, the Department of Education announced a variety of new comment periods and plans to rewrite or rescind various regulations. In July 2018, the Department of Education announced the intention to form a negotiated rulemaking committee and requested comment regarding regulations related to the Secretary’s recognition of accrediting agencies. The Department included in the notice information of significance indicating that in addition, the committee would be tasked with reviewing federal definitions and requirements related to state authorization, the definition of “regular and substantive interaction” as it relates to correspondence and distance education, the definition of the credit hour, and direct assessment programs and competency-based education. Also, in July 2018, the Department of Education announced a Notice of Proposed Rulemaking (NPRM) requesting comment related to federal standards concerning the evaluation of applications related to borrower defense to repayment. In August 2018, the Department of Education announced a Notice of Propose Rulemaking (NPRM) requesting comment concerning the Department’s proposal to rescind regulations related to gainful

employment.

In July 2018, the Justice Department and Department of Education through the publication of a “Dear Colleague” letter formally rescinded seven documents issued by the agencies between 2011 and 2016 which offered guidance related to Affirmative Action and the use of race by schools and colleges in decision-making processes.

In September 2017, the Department of Education 1) rolled back Title IX guidance, specifically, previous guidance offered in the 2011 “Dear Colleague” letter and the 2014 Question/Answer set; 2) issued interim guidance pertaining to Title IX; and 3) published notice of its intent to negotiate regulations pertaining to Title IX.

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

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

On December 22, 2017, the *Tax Cuts and Jobs Act*—a comprehensive tax bill—became public law. Key changes affecting higher education include: a 1.4% “endowment tax” applicable to institutions with enrollments of at least 500 students, assets of \$500,000 or more per full-time student, and more than 50% of students located in the United States; the expiration of the “above the line” tuition and fees deduction, while maintaining the American Opportunity Tax Credit (AOTC) and the Lifetime Learning Tax Credit; an expansion to the deduction for charitable contributions so that taxpayers may contribute up to 60% of adjusted gross income rather than the previous contribution limit of 50%; an increase to the standard deduction (\$24,000 for joint filers, \$12,000 for individuals), which may translate into more filers claiming the standard deduction and fewer people choosing to itemize their tax returns and deduct their charitable giving; a \$10,000 deduction cap for state and local taxes; the ability for individuals enrolled in 529 plans (known as “qualified tuition plans”) to use funds for tuition at elementary and secondary schools; and the cessation of treatment of forgiven loans as income in the event of death or permanent disability.

On December 14, 2017, the commissioners of the Federal Communications Commission (FCC) voted to repeal the “net neutrality” regulations that required Internet service providers (ISPs) to treat all online traffic equally. The move gives ISPs free rein both to speed up service for websites that they favor and those that pay a premium for “fast lane” service and, conversely, to slow down or simply block other sites. Many in higher education worry that this change could negatively impact both research and instruction, and result in higher broadband costs for institutions. Other critics of the repeal decry the implications for free speech and innovation. A number of state attorneys general have filed lawsuits that challenge the FCC’s decision.

NASM continues to monitor changes in leadership at the Consumer Financial Protection Bureau (CFPB), as well as changes in direction which appear to be directly related to the evident narrowing of CFPB’s purview in a variety of areas, such as higher education and accreditation.

On September 5, 2017, the current administration formally announced its plans to rescind the Deferred Action for Childhood Arrivals (DACA) program, effective March 5, 2018. The policy allowed individuals who entered the United States as minors without legal status to apply for a renewable, two-year deferral from deportation and to be eligible for a work permit. At this time, there are approximately 790,000 individuals enrolled in the program, 350,000 of whom are enrolled in secondary or higher education. In January and February of 2018, federal judges in California and New York issued injunctions barring the end of DACA while various lawsuits move through the court system. In March 2018, the U.S. Supreme Court declined to hear the administration's appeal of the January injunction, noting that the legal actions are expected to "proceed expeditiously" through the lower courts.

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

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

National Office

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

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

This outstanding corps of volunteers is joined by a dedicated and capable National Office staff—Stephanie Blakely, Adèle-Marie Buis, Kyle Dobbeck, Paul J. Florek, Tiffany Govender, Nora Hamme, Linda Kiemel, Jenny R. Kuhlmann, Tracy L. Maraney, Stacy A. McMahan, and Lisa A. Ostrich. To support the work of accredited institutional members, the work of the staff and the

services to NASM over the years have grown. Staff is focused on carrying out the daily work of the Association, developing new and refining old systems, assisting institutions seeking accreditation for the first time, consulting with those seeking renewal of Membership, and monitoring federal and state policy discussions and decisions which can affect higher education music institutions. The staff is diligent in its efforts to assist and serve the institutions, and to carry out the responsibilities of NASM effectively.

As a staff, we are able to see on a daily basis the great foundational strength of NASM. Fundamental to this foundation is wisdom about the need to remain informed, communicate, and work together to build music in higher education as a whole, as well as in each member and applicant institution. NASM has realized great success in maintaining its focus on issues of importance to institutions and the field, and in working to address these issues. It promotes collegial connections and centers its work on concepts, conditions, and resources necessary for competence and creativity. This foundation, now strongly in place, will serve NASM well as it faces changing and challenging times ahead.

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

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

Respectfully submitted,

Karen P. Moynahan
Executive Director

ORAL REPORT OF THE EXECUTIVE DIRECTOR

KAREN P. MOYNAHAN

“Our Authentic Selves”

Good morning. Once again, welcome to our nation’s capital and to the 94th Annual Meeting of the National Association of Schools of Music. For over nine decades, NASM has served institutions offering music study. In doing so, the Association has also served tens of thousands of students, the higher education community, the field of music, the arts in general, and the cultural life of the American people. Today, I want to talk about just one aspect of this achievement, an aspect that remains critically important to everything we are and do as institutions and as an association.

Throughout its history, NASM has had the great good fortune to have been supported and led by music administrators, perhaps in the thousands by now. Each deeply devoted to the continuities of music study and excellence. Each deeply devoted to ensuring that music remains a critically important aspect of our cultural lives and those of future generations.

It is an honor to be speaking to just such a group of administrators. You play critical roles in maintaining the continuities of music study and excellence. Your unfettered and selfless support of the field and of NASM is evidenced in many ways—by your attendance at this Annual Meeting, to name just one. But far more important is the work that you and your colleagues continue to accomplish on your campuses day in and day out, work that NASM exists to support. Many benefit from your devotion, your time, your energy, and your commitment. Many are grateful, so tremendously grateful.

In many ways, the continuing success of our particular world in music is dependent upon you. You are the well-studied, the engaged, the intellects who will lead our discussions, gather information and advice, listen to proposals and critiques, seek wisdom, and ultimately chart our course. You are the content-based visionaries, those who understand the important role that music study plays in the daily lives of all individuals. You are the enlightened, those who have seen the results and benefits of music study firsthand. You are the voices of reason, those who can and must share your understanding of the importance of music and music study for all students with those in your community and beyond. And you represent that which is peaceful, the power of music to affect greater good for all peoples from all walks of life. Music administrators have assumed and carried these welcomed responsibilities with grace for decades. The need to continue undaunted remains ever so urgent today. We would be unwise to let the context deflect us.

Worried about the path our nation is following and in particular the nature of our national discourse, not long ago, I shared my concerns with my father, a man possessing wisdom amassed and honed to great depth throughout nine decades of active and engaged participation in his life, the life of his family, his profession, and the lives of others. I lamented that at times I felt that unfolding conditions produced unnecessary barriers and fragmented important conversations. I worried aloud that such distractions could prevent us at times from remaining focused on the essence and pureness of our work—the education and training of students to pursue and teach music at the highest possible artistic, scholarly, and educational levels. My father, a physician by training, but a pianist and musician at heart, understood all too well. He reflected upon the practice of medicine, and how it had changed during his lifetime, particularly the ever-amassing encroachments that broadened the degree of separation between doctor and patient, between available care and good health. We shared stories and concerns. Then, as he gently rocked in his

favorite chair, a chair from which he had dispensed his care and wisdom for many years, with his usual wit, quiet patience, and extraordinary intellect, hidden to most by his unassuming and deeply humble presence, he shared his perspective.

He suggested that during his lifetime our country had faced events and challenges that seemed overwhelming and often devastating: the stock market crash of 1929 and the Great Depression that followed; World War II, the Korean, Vietnam, and Gulf Wars; the assassinations of JFK, RFK, and MLK; the struggle to expand civil rights; the Watergate Scandal; and the 9/11 terrorist attacks. The collective enormity of these and similar events was stunning, but so was his counterpoint. He noted that during this same period penicillin was discovered; the Star-Spangled Banner was adopted as our nation's anthem; the World Health Organization was created; a vaccination for polio was developed; smallpox was eradicated; the wars that began during this same period of time ended; man walked on the moon; and the enormity of the world's cultures and information had been made readily available by the introduction of the Internet. He remarked that each of these events had changed our country, and to varying degrees, those who participated, benefited, or stood in witness.

The specific events described by my father depicted his reality. Events that marked the passage of time during his lifetime; events that had had a profound effect on him. Today's realities, those of the generations that have come after my father's, are not identical, but the events that define each generation are no less important, and their ability to affect the lives of the nation's citizens is no less significant.

When the tragedies and successes were placed in juxtaposition, two significant realizations became apparent to me. First, barriers, varied in size and shape, and purpose, and discourses, negative in nature and intent, are two realities that exist in any community of human beings; at times these barriers and discourses are introduced with purposeful intent to ensure that stability is permanently jeopardized, and imbalance prevails. Second, the human spirit, resilient beyond understanding or explanation, bestows upon each of us the strength, fortitude, and capacity that enables us to break down false barriers and diffuse negative discourse, especially the kinds that destroy trust. There is no doubt that maintaining openness and trust are critical and invaluable components of our daily work, if we are to stay the course and remain true to the purest and most fundamental essences of our art and art form, and if we are to maintain necessary stabilities and balances—if we are to support our students and faculty. The lesson gently imparted was that mankind has always been, and will always be, faced with challenges, and thus, the calling to accept the responsibility will be ever-present. Success in the future depends upon the willingness of each generation to accept such responsibility, to consider options, to weight potential results, and to consider proportionalities and make choices that address the needs of the time, without damaging either trust or essential conceptual foundations.

Each of us is faced each day with a multitude of choices that must be considered and made—the choice to manage the imbalances or to let them tip the scale toward dysfunction, the choice to focus on our core purposes or to let our attention be diverted, the choice to use time wisely or squander it, the choice to redouble our efforts or to look the other way when challenges appear, the choice to educate to the highest level of expertise and intellectual capacity or merely let our students pass through the collegiate experience as placeholders or observers. If we are to continue succeeding, we must remain resolved to stay focused on the core of our work in music, and in doing so, to find ways through or around or over whatever distractions appear, regardless of their size or nature or longevity.

Let us now for a moment circle back. Back to us, to music administrators, to our roles and responsibilities, to the duties we as the well-studied, the visionaries, the enlightened, the voices of reason, and the ambassadors of peace must embrace and carry out. But first, together, let's bust a myth.

Recently a colleague shared with me a story of his own heartfelt realization. For some years this individual had been traveling to meetings which by and large were attended by a nucleus of seasoned administrators expert in their fields—the sages, the soothsayers, the all-knowing, or at least the lot-knowing. Conversations were lively, rich, and rewarding in the number of ideas he captured and scribbled on his pad. For him, the world was as it should be. He was a willing participant in the activities that surrounded him. He left each meeting with his passion refreshed, his resolve renewed, and his competence expanded. He felt rewarded to have pages of notes for future reference. However, after a few years passed, he noticed that the situation had changed somewhat. He participated more, others less. Curious to know just what had happened, during a meeting on a particular day, he turned slowly to look at those in attendance. He thought to himself, “Where have they all gone?” “Where are my mentors?” Over the course of time, the community of administrators and teachers that had for so long, and so well influenced and led the field, had one-by-one said their appropriate “good-byes,” making space for those next in line to step forward and assume the mantle of responsibility. Because the departures had been piecemeal, until most were gone, he had not recognized what had happened in terms of content expertise.

In that split-second, he realized that he now was one of the elders, that his words were those attendees came to hear, and that their pads of paper were filled with ideas that came to them after considering and digesting his thoughts. He realized that the younger administrators now depended upon him and his colleagues much like he had depended upon the leaders who had come before him. The torch had been passed without regard to his perceived readiness to accept it.

Although a performer, as an administrator this individual had worked in the wings and unnoticed all these years, or at least he thought this to be the case. Now, he saw a new and daunting responsibility which was thrust upon him—much like the responsibility that landed at his feet years ago when he was called to become an arts administrator. On both occasions he accepted even though he believed he was neither ready nor the right person for the job.

Now unable to stay in the wings where he hid and maneuvered for so many years, he knew the time had come to step out. But he hesitated. He started reviewing his perceptions of his inadequacies. In moments, he feared he would be found to be what at times, he truly thought he was, an imposter. He had always seen himself to be successful at flying under the radar so that no one would ever notice that instead of actually earning his place as an administrator, he was merely the beneficiary of being in the right place at the right time. He was the beneficiary of good luck. He had long ago thought himself not as gifted as many of his colleagues, and certainly not capable of constructing in his mind thoughts and ideas that he for years had gleaned from others. He thought without question that others were better equipped than he to manage wisely and deal with the complexities of positive change.

It is probably safe to say that such thoughts are not held exclusively by this administrator. In reality and from time-to-time, it may be said that many of us have such thoughts, or at least, have pondered their plausibility.

And so therefore, we have before us the myth of inadequacy. But before we bust it, there is one more thing we must do—we must address at least two truths.

Truth #1. There is every good chance that there are individuals who are smarter and savvier than we are. There is every good chance that we work hard to find the words that seem to spin so easily in the minds and roll so fluently from the tongues of others. For some, recognition of these truths gives credence to the case they make for suggesting that if they took certain responsibilities they would be or be seen to be impostors. However disconcerting and discouraging such conclusions may seem, it might be helpful to remember the old adage: “if you are the smartest person in the room, you are in the wrong room”. Although each of us may not wish to admit it freely, there is wisdom, our wisdom, in seeking input from others. The same is true for knowledge and experience. And there is counsel, a hallmark of work in NASM. In counsel, we encourage ourselves to expand our understandings, and to challenge our existing understandings so that we may either recommit to our position or recast it from a more informed point of view. The confident administrator takes comfort in the words often attributed to Winston Churchill, “Courage is what it takes to stand up and speak. [and] Courage is also what it takes to sit down and listen”.

Truth #2. There is every good chance that that we cannot know everything. Sometimes it is difficult or impossible to know as much as we should. However, rather than dwell on this reality, the wise administrator understands this and other human limitations, and works to surround himself or herself with the brightest and most insightful individuals available who understand and support the core purposes of the enterprise. Leadership is often about finding the best possible overall direction and helping everyone stay the course in terms of their own specialized work.

With this perspective in hand, let us now bust the myth of inadequacy wide open.

We may be imperfect, but imposters we are not. No credence to this idea of inadequacy is warranted. The imposter concept should be banished from our thoughts. The negativity this conclusion invites or cements is not productive. Perpetuated, it creates barriers—barriers which can and will prevent us from realizing our potential to the fullest extent, our potential to serve, to lead, to solve, to communicate, to build, and to succeed.

What may be found by those willing to bust through the myth of inadequacy may be the realization that there exists in each of us not only a consistent propensity to underestimate and downplay our abilities, but a deep and abiding humility which can prevent us from owning our own authenticity, an authenticity centered in a deep compassion for those we serve, a deep love of our discipline, and a deep desire to serve the field of music and its people. As we can see, this humility can be a strong ally, but it can also be a detracting detriment. If our humility shrouds our critical thinking abilities, the rigors of our pursuits, and our formidable expertise, we may appear and be assumed to be meek and unprepared to lead, much less stand and hold whatever line needs to be held. If on the other hand, our humility is used to welcome, to respect, to bring together, we may have enhanced the means that lead to substance, and to diffuse and disperse the negative discourses and faulty proposals that prevent continuing achievement. In such cases, our humility may serve as the antidote for the arrogance du jour regardless of what shape or form it may take. Our true and authentic selves will be found when we not only discover but take ownership of our attributes and learn how they can be used to effect positive, lasting, and meaningful improvement.

Let us be encouraged by the gifts, opportunities, and responsibilities we have. Let us participate, engage, share, take the opportunities to combine our knowledge, skill, wisdom, and experience with that of others. Let us do this wherever we find ourselves, and certainly in various aspects of NASM.

In moments we will have the opportunity to listen and learn from three seasoned administrators, all of whom, time after time, have demonstrated their abilities to work for and advance the arts and our great cause of music. We, all of us, will participate in a dialogue which at its base respects the diversity of thought brought to the table by each and every participant in the conversation. It is hoped that this dialogue will offer a wealth of ideas for consideration. Maybe you will scribble notes on your pad.

In closing, allow me to return to where we began, the wisdom my father. As my father and I concluded our conversation, he shared with me a thought that had been on his mind. He recounted that not long ago a colleague ten years his junior opined that after they retired from medical practice, they would soon be forgotten. I suggested to my father, who knew all too well that his work and his care would never be forgotten, that his authentic contributions were clearly evident in the countless number of individuals his expertise had enabled to live healthy lives, and that memories of his kindness and care were etched in the consciousness of the grateful. As we all know, acts of kindness and care are never forgotten. I offered that, for me, his life exemplified truth as described by the words often attributed to Augustine of Hippo: “The truth is like a lion; you don’t have to defend it. Let it loose; it will defend itself.” My dad was a man of truth and honor, and he let them both loose with an extraordinary depth of passion and commitment.

These same qualities exist in you. The combination of capabilities represented in this room is staggering. Each of us is inextricably linked to that combination.

What contributions will you make? What is your legacy? How will your contributions live on in those who have witnessed your humility, benefitted from your wisdom, been inspired by your passion, and observed first hand your keen intellect devoted to the service of music and musicians? The options and opportunities before us are endless. I share with you again thoughtful words attributed to Winston Churchill: “We make a living by what we get, but we make a life by what we give.”

Thank you once again and as always for your tireless work. The NASM membership, elected leaders, and staff deeply value you, your thoughts, your participation, and your contributions. The hopes and future of our nation rests in the hands of those whose hearts hold dear the freedoms and liberties the citizens of this nation have spent lifetimes establishing. I hope you have an opportunity while here in Washington to visit some of the symbols which reflect these freedoms and liberties, those we as a nation have fought hard to protect and defend at every turn. I hope as well that you return home to a comfortable and well-worn rocking chair and have time to savor thoughts of your blessings and the great honor of your calling. We extend to each of you and your family members our warmest regards as we approach this season of bounty and good cheer.

Thank you.

(In honor of Richard N. Peeler, M.D., September 9, 1925 – December 9, 2017, beloved father of Karen P. Moynahan)

REPORT OF THE COMMITTEE ON ETHICS

GARY MORTENSON, *Chair*

Thank you, Madam President.

No formal complaints were brought before the Committee on Ethics during the 2017-2018 academic year. The Executive Director has responded to inquiries regarding the Code of Ethics in accordance with the Rules of Practice and Procedure.

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

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

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

Supplemental Remarks: Report of the Committee on Ethics

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

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

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

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

Questions, may be found at the NASM website within the section earmarked for Students and Parents.

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

Thank you.

REPORTS OF THE REGIONS

**Business Meetings of the Regions were held on Sunday, November 18, 2018
from 8:00 a.m.-8:45 a.m.**

MINUTES OF REGION 1

Thomas Priest, Weber State University, *Chair*

The Chair opened the meeting with remarks from the Board of Directors meeting:

- a) Concerning the budget, we are in very good shape. Standard practice for an organization like NASM is to hold twice of the operating budget in reserve. The NASM national office is currently understaffed, and the budget reflects this, but they are looking to hire additional staff. If you ever have any questions or concerns about the budget, please contact the NASM office or Jeffrey Pappas, our treasurer.
- b) We are currently in a comprehensive review of the Handbook. In 2015 we revisited the Graduate standards. In 2016, Undergraduate standards, and Non-degree-granting institutions in 2017. When the membership votes on changes, it is the end of a years-long process where there has been ample opportunity to give NASM feedback on these changes.
- c) The Executive Director requested that Regional Chairs point out that the Handbook is always open for comments.
- d) One big change to the Annual Meeting this year is that we do not have a keynote speaker. Instead, we have a keynote panel and you can see information about this panel on pp. 24-26 of your program.
- e) Thinking about this panel led the Board into a rather lively discussion about how demographics are changing in our institutions. It makes us ask questions like: a) How will we embrace these changes, these opportunities? It is probably because of these changes, that Region 1 is offering our session on popular music this year. We must ask, what are students looking for in a music degree, and if we are fulfilling those needs and interests.

Member's response (Peter Witte)

- Student population becoming diverse long-term
- Professors becoming diverse long-term
- Statics show this diversity – HEADS report
- 2018 technical support for the Heads report – upgrading needed
- Discussion about reserves for NASM – cash-strapped institutions have concerns

Introduction of everyone present.

Election of officers:

The Chair recognized the nominating committee: Cindy Dewey, Utah State University; Stephen Johnson, Azusa Pacific University; Ernie Hills, California State University – Sacramento; Edward Reid, University of Arizona.

Election was held and the following individuals were elected to office

1. Fred Cohen, San José State University – Chair
2. Heather Landes, Arizona State University – Vice Chair
3. Gary Cobb, Pepperdine University – Secretary

Breaking into five groups to discuss sessions for 2019; participants completed a written survey and the results are below:

Results:

- 8 votes for Gen Z informed instruction? How can colleges recruit, teach and serve?
- 0 votes for State Funding. Need for private fundraising. Also grant and foundation fundraising.
- 1 vote for Interdisciplinary Collaboration and funding models.
- 0 votes for Cost- how to manage rising costs for students?

Other:

- Mental health: Psychological help for students / (9 submissions)
- Contemporary composition, computer as instrument (video games, movies, songwriting and production)/ (7 submissions)
- Diversity, changing demographics, inclusion / (5 submissions)
- Title IX / (4 submissions)
- Tension between degree names and innovation, Tech / (2 submissions)
- 2-year colleges issues (transferring) / (2 submissions)
- Managing declining enrollments
- Solutions re: fundamental skills
- Strategies of developmental coursework for underprepared prospective majors
- Creative approaches to the core: History and Theory
- How have schools managed to alter the core?

Respectfully submitted,
Laurence Paxton, University of Hawaii at Manoa, *Secretary*

MINUTES OF REGION 2

Christopher Bianco, Western Washington University, *Chair*

Present: Bianco (Chair), Caoile (Vice Chair), Kothman (Secretary), Brody, Chin, Galante, Hasenpflug, Kline, Luethi, Mecham, Miller (LMN Architects, guest), Sielert, Westerhaus

1. Welcome/call to order

2. Discussion of officers and their duties
3. Election of officers
 - a. Nominations:
Chair: Keith Kothman
Vice Chair: Dean Luethi
Secretary: Vanessa Sielert
 - b. M/S/A nominations approved as officers
4. Discussion of region session for 2019
 - a. Overall interest was in curriculum, innovation and change
 - b. Process and outcomes (possible panel)
 - c. Entrepreneurship (CWU musicologist)
 - d. Wellness (Sielert)
 - e. Music theory (from Butler)
 - f. Diversity and inclusion is left over from 2017 suggestions.
5. Discussion of this year's session
 - a. Management of NTT faculty
 - b. Region 3's session is on engaging the part-time faculty.
6. Meeting Adjourned

Respectfully submitted,
Keith Kothman, Montana State University, *Secretary*

MINUTES OF REGION 3

David Reynolds, South Dakota State University, *Chair*

Region Chair David Reynolds called the meeting to order at 8:05 a.m.

John Miller introduced our regional list serve and asked new members to send him an email to be included on it.

Introduction of members and recognition of new members

Chair's report: Information was shared from the recent Board of Directors meeting:

- NASM has a balanced budget, there are three vacancies at the NASM national office--- member institutions are encouraged to share potential nominees with NASM staff.
- New website has been placed in service. Members are encouraged to peruse for useful resources.
- NASM has conducted an insurance review and discovered the need for additional insurance. New policies with better coverage have been negotiated
- Next two meeting locations have been set: 2019 Chicago and 2020 Scottsdale. Directors voted to keep the registration fee at \$210 for next year.

Election of officers: Nominating committee, Bob Walzel, Calvin Hofer and Dori Waggoner, reported by Bob Walzel.

- Julia Gaines, Chair
- Scott Turpen, Vice Chair
- Dori Waggoner, Secretary

Motion to accept slate with second, and vote by acclamation, terms are for three years

Region 3 session on Monday at 1:45 p.m.

Suggestions for future meetings: Overarching themes: technology, copyrights, streaming

- How to assess the validity of all the new “ASCAP”-styled companies who are asking for performing rights payments.
- Look into models of peer review of creative projects and publications released in non-traditional media formats.
- Models for the review of non-tenure track or part-time faculty members
- Demographic changes as a country and colleges, faculty diversity is not keeping up with expected norms
- Additional discussion of dual credit, financial consequences of dual credit to college programs
- Curriculum models for the smart phone generation

Sincere thanks were extended to David Reynolds for the past three years’ service as Region 3 Chair.

Respectfully submitted,
Julia C. Combs, Missouri State University, *Secretary* pro tempore

MINUTES OF REGION 4

Mark Smith, Chicago State University, *Chair*

Meeting was called to order at 8:06 AM by Mark Smith, Chair

The meeting was attended by 33 members.

1. Introduction of Regional Officers
2. Introduction of all members present at the meeting
3. Election of Officers:
 - a. Secretary: Robert Gronemann self-nominated via email. Robert Gronemann was unanimously elected as secretary.
4. Updates were presented from each of Region 4’s individual state organizations.
 - a. Association of Illinois Music Schools
 - b. Wisconsin School Music Association
 - c. Minnesota College and University Council for Music

- New attendee to NASM: North Hennepin Community College
- d. Iowa
5. Presentation topics for Region 4 sessions at the 2019 Annual Meeting were requested, with the following suggestions given from the membership:
 - a. How to justify the expense of a music program to upper administration
 - Share efficiencies we employ
 - Invite senior administrators to actively participate in this discussion
 - b. More music engagement at the Meeting.
 - Cultivate Chicago area Arts and Culture professionals that are engaged in changing the roles of the arts.
 - c. Internal communication within the arts community vs. external translation of our language to others. E.g., To STEM, administration, management or legislative stakeholders.
 - d. Articulation agreements, as ongoing, between 2- and 4-year programs
 - e. How to assist the growing number of students with disabilities and other accommodation needs.
 - f. Musical citizenry and engaging social justice through music to include connections between music programs and prisons and using music to cultivate a social/emotional healing process for inmates as part of a social justice initiative
 6. Email Mark Smith with additional suggestions. NASM uses this information to steer the direction of future meetings.

The meeting was adjourned at 8:56 a.m.

Respectfully submitted,
Robert Gronemann, Normandale Community College, *Secretary*

MINUTES OF REGION 5

Kathleen Hacker, University of Indianapolis, *Chair*

1. **Approval of Minutes:**
 - a. Correction: David Code- NASM substitute for 2017 from Western Michigan, not a new NASM representative
 - b. Motion to approve and 2nd: Names missed due to delayed assignment as secretary.
 - c. Unanimously Approved
2. **Region 5 Program:** “Music Industry Program Content and the 21st Century Music Program”
 - a. Tomorrow at 1:45pm in Diplomat Room
3. **New NASM Representatives:**
 - a. Crystal Sellers Battle: Bluffton University
 - b. Andrew Francis: Marietta College
 - c. Stacy Maugans: Valparaiso University
 - d. David Murray: Butler University
 - e. Jeff E. Vickers: Northern Michigan University

f. Elisabeth Hoegberg: University of Indianapolis

4. Board of Directors Meeting Report

- a. Strong financial circumstance:
- National office is down 2 staff members. Seeking recommendations from NASM members.

5. Seeking Thoughts for 2019 NASM Conference

- a. Feedback on “Big Theme Concept”
- Well-received
- b. Small session recommendations
- Title IX workshops
 1. Training: types and efficiency
 2. Retaliation
 3. See more in Title IX discussion below. Because of her long career in Chicago, Judy Bunda has connections to Title IX officers who are engaging and interesting for the meeting.
 - Disability workshop
 1. How to handle accommodations across all aspects of music unit.
 2. Introduction to prevalent types of disabilities, accommodations and best practice to make classroom accessible for all students.
 3. Emotional Support Animals
 4. Carol Dusdieker, Heidelberg University and Debra Burns, IUPUI
 - a. Both willing to collaborate to build panel discussion with use of Kim McCord’s book, a disability coordinator and other outside resources.
 - Mental and Social well-being workshop for students, faculty and staff
 - Effective Technology for Music Units (Portfolios and other classroom and assessment tools)
 - MeToo movement and its ripple effect with students, faculty, community and Boards (Please send Regional Chair any presentations or information to share with commission)
 - Pronouns LGTBQ
 - Diversity Equity Training- Critical conversations around equity and inclusion

Title IX follow-up discussion:

1. Colleague raised concern about one-on-one instruction. Private studios with no windows—dangerous environment.
Some institutions have facility policies that require windows are left clear.
How can we advocate for facility changes to address these concerns?
2. Colleague raised concern about exact guidelines about mandatory reporting. Knowledge is lacking. Recommendation to bring in a lawyer to discuss policy and provide greater clarity.
3. Colleague raised concern about students fearing retaliation
4. Proactive approach: In situations where things might fester, assign a Title IX office directly to that group (example—marching band, theatre troupe, student retreats that have an overnight component)
5. Are we being proactive in protecting ourselves across all gender roles or only safeguarding for traditional gender bias? Male with female students or male with all students? Female with male students or female with all students?

Meeting adjourned at 8:46 a.m.

Respectfully submitted,
Carol Dusdieker, Heidelberg University, *Acting Secretary*

MINUTES OF REGION 6

Armenio Suzano, Jr., Houghton College, *Chair*

Welcome

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

Introduction of Music Executives in Region 6

The Music Executives in Region 6 introduced themselves and their institutions. They also spoke about how long they have been in role at their institutions.

Approval of the November 19, 2017 Minutes

The minutes of the November 19, 2017 meeting were reviewed. The motion to approve was made by T. Clark Saunders (The Hartt School) and seconded by Linda Cowan-Youssef (West Liberty University). The music executives in attendance voted to approve the minutes, as submitted.

NASM Board Meeting Update

Chair Suzano reported to the regional members on the discussions held by the NASM Board. Among the items discussed were:

- A report on activities surrounding the re-authorization of the Higher Education Act.
- The Executive Director asked that the NASM membership be reminded that we should be consistently reviewing the Publications section of the NASM web site. Particular note should be taken of the Creative Multidisciplinary Convergence and Technologies Tool Kit. The membership is also advised that NASM remains concerned on the implications of current tax policy and of discussions of intellectual property rights.
- The NASM budget continues to show strength. The reserves are important as they provide protection against possible litigation activities.
- NASM currently has some open staff positions but is working hard to keep up with the work as the vacant positions are being filled. It was also noted that the NASM offices will likely be moving sometime in the next five years.
- During a recent audit it was noted that NASM is not carrying enough insurance coverage. Efforts are being made to remedy this deficiency.

The Value of NASM Membership

Chair Suzano reminded the regional members of the value of membership in NASM. These include:

- NASM is our policy watcher
- NASM seeks to influence pertinent laws and policies, without engaging in partisanship.
- NASM provides professional development activities to its membership
- NASM is a safe harbor for institutions, big and small
- NASM helps the membership to sustain focus on pertinent issues

Conference Session Topics for 2019

The representatives discussed potential topics for the Region 6 session at the 2019 NASM Conference.

The topics considered at the 2018 Regional meeting were reviewed to initiate conversation in small groups. A spokesperson from each group then reported out to the assembled membership.

Suggested topics to be considered for the 2019 meeting include:

- Dealing with the increased needs of students with high levels of anxiety
- Fostering the uniqueness of each of our institutions
- Evaluating the disposition of students as appropriate to certain majors, including music education
- The effect of non-major participation in ensembles and the resulting elective credits
- The effects on recruitment and enrollment of dropping population in our region
- How we can foster greater diversity and inclusivity through large ensembles (repertoire, performance of works by diverse composers, etc)
- Students on the autism spectrum and consideration of their ability to succeed in the music education major and in the profession
- Earlier FASFA deadlines and their effect on the scheduling of entrance auditions
- Transfer policy and communication policies with community colleges
- Financial Aid and the Double Major
- Issues of Intellectual Property with Distance Learning – who is the owner of course content?
- Coping skills for faculty in dealing with high levels of anxiety of students
- The dichotomy between enrichment vs employment. How to diversify paths to encourage positive outcomes

The topics will be sent to the membership for consideration and electronic voting.

Questions for the Board

Chair Suzano invited the regional members to suggest items to be brought to the NASM Board. No items were raised.

Region 6 Presentation for the 2018 NASM Annual Meeting

The membership was reminded of the session sponsored by Region 6 at the 2018 Annual Meeting

“Non-Traditional Music Students: Needs, Nuances, and Impact”, which is scheduled on Monday, November 19 at 3:15 in the Diplomat Room. Presenters are John Castellano (The Collective), Deborah A. Simmons (Manchester Community College), and Alvin F. Trask (Montgomery College).

The meeting was adjourned.

Respectfully submitted,
Curt Scheib, *Secretary*

MINUTES OF REGION 7

John P. Henry, Jr., North Carolina A&T State University, *Chair*

Welcomes and Introductions – Dr. John P. Henry, Jr.

Dr. Henry welcomed and introduced himself to all of the members of Region 7. Then there were roundtable introductions where all NASM representatives present introduced themselves, their position, self-study process/year.

The next item Dr. Henry stated as an action item is that the current position of Secretary for Region 7 is vacant and needs to be filled. Current nominations were taken, and two nominees were identified. Nominations were accepted and moved. Counts were taken for both nominees and Karen S. Fuller-Veloz was announced. Congratulatory statements were made and Karen S. Fuller-Veloz took her place on the podium in order to take the minutes.

Dr. Henry opened the floor for questions and topics of discussion that the Region 7 members would like to be considered as topics for the 2019 NASM Annual Meeting. The members present presented the following topics for consideration to the Board of Directors:

- How can you reach students of today?
- Dr. Henry shared that his institution is 50/50 (black/white) faculty and that actually the 50% of black faculty are having difficulty and a hard time in diversity of students.

Dr. Henry provided a summary of the questions and topics discussed at the session on Saturday, November 17 from 4:00 pm – 5:00 pm - Orientation for Music Executives New to NASM. The questions/topics raised at that session were as follows:

- Name of Degrees
- Curricular Tables – some concentrations and tracks should be listed exactly the same on your website, catalog, and academic university webpages
- Facilities – Elevators/Sound and some discussed the needs for a new building
- Publications – All materials on website need to be clearly listed and need to have the same name and degree titles, concentrations, tracks, etc. and they all must be consistent. An example was offered.
- Optional Response – Is Not Optional

Dr. Henry opened the floor to additional topics and discussions regarding accreditation, and no response or questions were mentioned. Dr. Henry mentioned that the NASM staff are very helpful.

- Dr. Henry once again opened the floor for members present to provide topics for consideration at the next NASM 2019 Conference. The members present suggested the following topics be brought to the board for consideration in the 2019 NASM Conference:
 - Does anyone have students with a lot of anxiety? How to deal with them?
 - Dealing with physical issues relating to tension (i.e. tendinitis for pianists)
 - Diversity in student body and how administrators can recruit diversity
 - Issue of spiritual music complaints and how to understand how to advocate for the music being religious
 - Hurricane preparedness and recovery considering where we are geographically

- How to prepare students for careers in music
- As we move our students to different expectations of degree, how do faculty feel about that to not disenfranchise them
- Inventory management and how to do it
- How to deal with level of theory with varying degrees of disparity between some incoming students. Do you dumb down, do you bring up the students to the challenge for the gap?
- Discussion of ear training or theory for non-traditional, non-western music
- Music business student discussion, how do you accommodate non-music students into music business programs
- Interdisciplinary studies where we can link music to other health sciences or business programs to maintain integrity
- Training students how to use media to enhance their careers
- Helping students find a balance between studies and healthy lifestyle
- Having a panel on how we can work with students on life skills, without overstepping our bounds. Dr. Henry made a comment that he uses *Majoring in Music: All the Stuff You Need to Know* Book by Rich Holly, in his Recital Seminar Class.
- Balancing programs when you have a marching band separate from your program but somehow together

Meeting adjourned at 8:37 a.m.

Other business: After the meeting was adjourned, John Kieser from the New World Symphony shared with the Chair and Secretary that discussion had arisen at his table following adjournment, suggesting sexual harassment as a possible topic for next year's NASM Annual Meeting.

Respectfully submitted,
Karen S. Fuller-Veloz, Florida International University, *Secretary*

MINUTES OF REGION 8

Caterina Bristol, Alabama State University, *Chair*

The meeting was called to order at 8:08 a.m.

1. Welcome
 - Greetings from the Chair
 - Sign-up sheet passed around for attendance
2. Minutes Review: Region 8 Business Meeting - Sunday, November 19, 2017 Westin Kierland Hotel, Scottsdale, AZ
 - Minutes approved by consensus.
3. Introduction of officers
 - Officers introduced by the Chair.
4. Introduction of Region 8 members in attendance

- Attendees introduced themselves.

5. Region 8 Session: Monday, November 19, 2018 – 3:15 p.m. – 4:30 p.m.

Session Title – “Music in Our Schools: Opening Doors to Higher Education for Students”

This session will explore the positive effects participation in music study can have on various student populations. It is evident that collegiate sports and the use of sports as a gateway to higher education have enhanced access for students of lower economic means and marginalized communities. While perhaps not as widely employed, this model can be applied to music as a means of enhancing opportunities and widening participation of students from various backgrounds who wish to study music at the collegiate level. Attendees will consider ways to create accessible avenues that can be made available to these students. Music, like sports, can be a powerful tool and gateway to higher education and entrance into the academy.

Presenters: Armenta E. Hinton, Elizabethtown College and Eric Hinton, Susquehanna University

6. Discussion of topics for future meetings
 - Best Practices: Facility Safety
 - Music Executive succession planning
 - Legal issues encountered by Music Executives (Title IX, Title VI, mental health, sexual harassment, international students)
 - Student Mentoring
 - Growing Enrollment Strategies for Smaller Music Units
7. Announcement of future meetings

2019 November 22-26, Hilton Chicago – Chicago, IL
2020 November 20-24, Westin Kierland Resort, Scottsdale, AZ
8. Other announcements
 - Faculty Searches
 - Reminder: NASM national staff and resources
 - Region 8 elections will be held next year.
9. Adjournment
 - Meeting adjourned at 8:30 a.m.
 - 38 members present

Respectfully submitted,
Mark Schell, Asbury University, *Secretary*

MINUTES OF REGION 9

David E. Scott, Texas A&M University – Commerce, *Chair*

I. Order and Introductions

Call the meeting to order at 8:15 a.m.

Introduce officers; **David Scott, Chair; Tom Webster, Vice Chair; Todd Queen, secretary**

New Music Executives:

Jeremy Blackwood - Southeastern Oklahoma State University
Jeff Wright - Southeastern Louisiana University
Brian Shelton - Texas A&M - Corpus Christi
Noel Zahler - Texas Tech University
Peter Martens - Texas Tech University
Brian Powell - Southern Nazarene University
David Davies - Texas A & M Commerce
Justin Little - Cameron University
Nikole Roebuck - Grambling State University
Cory Wilkan - Centenary College
Justin Anders - University of Arkansas - Monticello
Judy James - Southern University
Katherine Fouse - University of Mary Hardin Baylor
Kirsten Broberg - University of North Texas
Felix Olschofka - University of North Texas

63 total members in attendance

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

Current review of NASM standards - every 10 years

NASM owned by membership - please engage and direct

HEADS data - important information

National and international implications

- Dec 7 - govt runs out of money

- Higher Education Act - ended in 2013 - still running

- Music works modernization act - copyright

New NASM website

- achievement and quality

III. Invite attendees to consider ideas for future national meetings and for our own regional meetings.

Remind everyone of the importance of completing the meeting evaluation questionnaire.

Assure everyone that the national office staff reads all of them, and that this year's programming is, in large part, responsive to suggestions offered in this document following the 2016 Annual Meeting.

IV. Recognize the official representatives of each state to give the state reports:

Arkansas – Christopher Barrick, Arkansas State

Participating in statewide study, similar to HEADS report, questionnaire will be important to future considerations

Louisiana – Shane Anderson, Nicholls State

State funding remains stable for two consecutive years. Still dealing with two semester Music Education student teaching state requirement, many are shifting observation to earlier semesters

Oklahoma –

Held roundtable discussion on state issues, will hold another meeting in Spring 2019

Texas – David Scott, Texas A&M - Commerce

The Texas Association of Music Schools held its 79th annual conference – membership includes 80 schools, 64 in attendance; Will May was keynote speaker, subjects discussed included technology, faculty development, legislative issues. Clara Freshour Nelson Scholarship program - 54 students receive support, more than 80 students have graduated with assistance from the program, and have now granted more than \$2.5 M

- V. Region 9 session this year: “Library of Congress Music Resources: Remote Access from Home, Classroom or Office,” James Wintle, Presenter
Monday 1:45-3:00pm, Ambassador Room

VI. Old business

VII. New business

Adjournment at 8:35 a.m.

Respectfully submitted,

Todd Queen, Louisiana State University, *Secretary*

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ACTIONS OF THE ACCREDITING COMMISSIONS

NEW MEMBERS

Subsequent to action by the Commission on Community College Accreditation and the Commission on Accreditation at their meetings in November 2018, NASM is pleased to welcome the following institutions as new Members or Associate Members:

Chabot College
Doane University

REPORT OF THE COMMISSION ON COMMUNITY COLLEGE ACCREDITATION

KEVIN J. DOBREFF, CHAIR

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

Chabot College

Action was deferred on three (3) institutions applying for Membership.

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

Community College of Rhode Island
Hillsborough Community College

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

Progress reports were accepted from three (3) institutions recently continued in good standing.

Action was deferred on one (1) program submitted for Plan Approval.

REPORT OF THE COMMISSION ON ACCREDITATION

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

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

Doane University

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

Bloomsburg University of Pennsylvania
Chapman University
The Colburn School
Converse College
Duquesne University
Ithaca College
Kentucky State University
Louisiana Tech University
Maryville University of Saint Louis
Morehouse College
Northern Arizona University
Prairie View A&M University
Tennessee State University
University of Arkansas at Fort Smith
University of Arkansas at Pine Bluff
University of Kentucky
University of North Carolina at Pembroke
University of North Carolina at Wilmington
University of South Dakota
University of Tampa

Action was deferred on six (6) institutions applying for Membership.

Three (3) institutions were granted Membership.

Action was deferred on forty-four (44) institutions applying for renewal of Membership.

Progress Reports were accepted from one (1) institution recently granted Associate Membership.

Progress Reports were accepted from one (1) institutions recently granted Membership.

Progress Reports were accepted from sixteen (16) institutions recently granted renewal of Membership.

Four (4) institutions were granted Basic Listing.

Four (4) applications were approved for Substantive Change.

One hundred one (101) programs were granted Plan Approval.

Action was deferred on fifty-seven (57) programs submitted for Plan Approval.

Progress Reports were accepted from one (1) institution concerning programs recently granted Plan Approval.

Twenty-six (26) programs were granted Final Approval for Listing.

Action was deferred on fourteen (14) programs submitted for Final Approval for Listing.

Three (3) institutions were notified regarding failure to submit the 2017-18 HEADS Data Survey.

Four (4) institutions were granted second-year postponements for re-evaluation.

Three (3) institutions was granted a third-year postponement for re-evaluation.

Five (5) institutions (Armstrong State University, Calvin College, Edinboro University of Pennsylvania, McNally Smith College of Music, University of Colorado Denver) withdrew from Membership during the 2017-18 academic year.

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