

Briefing Paper

**Community Education and
Music Programs in Higher Education**

**May 1991
Reprinted May 2009**

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

This document is not copyrighted. It may be reproduced in whole or in part in the interest of education and cultural development. Any organization or institution may reproduce the document in quantities sufficient for its own use, but not for sale. Notice of credit to NASM should appear on all copies.

General Notes

The National Association of Schools of Music is engaged in a continuous effort to discover, understand, and act wisely on issues, ideas, and conditions that are creating the future of music, the future of the American society, and their interrelationship.

From time to time, NASM issues Briefing Papers, each of which covers a specific issue. The objective is to distill major themes, trends, and prospects into a form that encourages and empowers individual and institutional reflection, analysis, and action.

The term “music unit” as used in this document designates an entire music educational program of an institution. Thus, in specific cases, “unit” refers to free-standing institutions; in other cases, it refers to departments or schools of music that are part of larger institutions.

Please note: The purpose of this paper is to organize ideas and encourage thought, not to establish accreditation standards or inflexible positions. The ideas and suggestions presented herein represent the best information and analysis available at the time of completion. Recommendations should be used as the basis for planning only after careful consideration has been given to their consistency with current and prospective local conditions.

Readers are encouraged to share ideas about subjects or contents for future Briefing Papers by contacting the National Office of NASM.

Further information about NASM may be obtained by contacting:

**NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190**

Telephone: 703-437-0700 – Facsimile: 703-437-6312

E-mail: info@arts-accredit.org

<http://nasm.arts-accredit.org>

CONTENTS

Introduction	1
An Overview of Community Education Programs in Music	2
Current Issues	3
Cultural Development	3
Program Content and Results: General Public	4
Program Content and Results: Potential Future Professionals	5
Pedagogy Issues	6
Leadership for Community Education	7
Research/Scholarship/Policy Studies	8
Local, Regional, and National Contexts.....	9
Independent Community Schools and Higher Education	10
Affiliated Schools and Higher Education	10
Critical Issues	11
Resources	12

Community Education and Music Programs in Higher Education

INTRODUCTION

Music study involves numerous individuals and institutions, each with distinct goals, organizational formats, and objectives. This Briefing Paper considers present and future relationships between two types of institutions: those concerned with community education and those focused on higher education.

Herein, *community education* covers a broad range of institution-based instruction in music for children and youth, and for adults pursuing avocational musical studies. Community education may be offered by an independent school or by a program or division affiliated with an institution of higher education. Though these distinctions produce management differences, all these institutions share broad artistic and educational goals.

Music in higher education indicates institutions offering programs that lead to degrees or other credentials designating special expertise in music.

There are many obvious connections between community education and higher education — for example, common cause in:

- serving with other musicians and teachers as educational and cultural forces in the community
- developing an advanced musical culture
- preparing future students and faculty
- increasing public understanding and support
- collaborating on research and policy issues
- presenting music to the public

Both community education and higher education in music have long and distinguished histories. During the past decade, however, community education has expanded significantly, particularly in urban centers. Success is breeding success in communities of all sizes and types. The result is the formation of new independent institutions and new community education units connected to music programs in higher education. This latter option is being taken with increasing frequency.

All of these conditions make relationships between community education and higher education complex and challenging. There is significant opportunity for new levels of collaboration to advance the cause of music. This Briefing Paper is intended to sketch a variety of conditions and possibilities that would benefit from further study and exploration. A primary purpose is to show the commonalities of interest and the intricate interconnections that exist between community education and higher education in music. While these linkages are structural, informational, and philosophical, the most important questions concern the extent to which these linkages are being developed and used at their maximum potential, especially in local circumstances. Given what is at stake, maximizing cooperation on behalf of musical learning should be a major agenda item for everyone involved.

AN OVERVIEW OF COMMUNITY EDUCATION IN MUSIC

Purposes

All community education programs in music share certain basic purposes. These normally include instruction in music and community service. For analysis, it is useful to think of these as musical purposes and extra-musical purposes. Both are important, and the relationship is often critical to success. Common musical purposes are introducing children and youth to the study of music, identifying and nurturing talented young musicians, presenting repertory, furthering amateur music-making among adults, and operating ensemble programs. Extra-musical purposes include addressing a variety of social needs through music, leadership in cultural enrichment, providing alternatives to mass media-centered cultural development, providing an economic presence that benefits musicians and the community as a whole, and enhancing community prestige. These lists only begin to scratch the surface of musical and extra-musical purposes pursued by community education programs. Each institution will exhibit its own unique profile of musical and extra-musical purposes; each profile will show unique sets of priorities among the organization's purposes. Since no community education program is exactly like another, care is needed with generalizations. Choices and priorities among musical purposes and extra-musical purposes are not only different from institution to institution, they may also change as a community education program grows and develops. These changes may have their source in conditions evolving within the institution, or they may be developed in response to external conditions and pressures. Community needs, economics, technologies, demographics, and the evolution of artistic and educational ideas regularly drive change.

Basic Organizational Structures

There are surely as many organizational structures as there are community education programs. However, for purposes of this Briefing Paper, organizational structure is considered by making a distinction between two basic types of community education programs: those that are independent, and those affiliated with a music program in an institution of higher education. While overall, both types are devoted to the same artistic and educational goals, specific issues of governance and administration can vary widely. Simply stated, the independent community education institution is in complete control of its own affairs, at least internally. The whole institution has a single focus on community education. The affiliated community education program is different. In the simplest situations, it shares context with higher education in music. In more complex circumstances, it shares context with higher education in music and in other disciplines. Thus, the specific management challenges faced by independent and affiliated schools are not parallel. To pursue community education issues in depth, one must recognize the presence of these two fundamentally different organizational patterns.

Mission, Goals, and Objectives

In addition to distinctions between musical and extra-musical purposes, and between independent and affiliated organizational structures, there are also important distinctions regarding missions, goals, and objectives. Missions, goals, and objectives are certainly derived from the general purposes of community education and from realities inherent in the organizational structure of a given institution. Missions, goals, and objectives also evolve over time due to internal and external forces. Some community education programs have specialized missions, goals, and objectives, while others have missions, goals, and objectives that cover a wide range of activities. Institutions with large and small scopes may have large or small enrollments. Distinctions between enrollment and scope are important when working with the relationship of size to missions, goals, and objectives.

Ideas and policies concerning missions, goals, and objectives are presented in artistic, educational, management, community development, financial, and other terms. Most are presented in some mixture of these terms. For analysis, it is useful to consider which sets of terms are the most important to a given

institution, or which sets of terms should be the most important given all the factors involved in setting and achieving priorities in an institution's unique circumstances.

Accomplishments and Potentials

Community education in music has made a significant impact on the development of American musical culture: it has provided an institutional framework for young people with high musical aspirations; it has identified and developed talent, often without regard to the student's financial resources; it has introduced hundreds of thousands to the joys and rewards of serious music study. One result has been tremendous benefits to music in higher education. Historically, this impact has been felt more in regions where community education in music is strong. However, as the community education movement continues to expand, its influence will be increasingly felt by all postsecondary music programs. This prospect places special responsibilities on the shoulders of those involved with music in higher education who seek to begin or expand community education programs in their institutions. A primary goal must be to extend the potential for accomplishment already evident in the community education movement to serve a broader and more varied constituency in communities throughout the nation. The potentials are enormous.

CURRENT ISSUES

Several common issues are central to the relationship between community education and higher education in music irrespective of an institution's size, scope, type, or objectives. While each of the issues contains significant opportunities for cooperation and coordination, it is not possible for every institution to take advantage of every opportunity. Attempting to do so would result in problems associated with lack of focus and diffusion of resources. Taken as a whole, however, the issues reinforce the idea of mutual interdependence between community education and higher education. Each issue deserves common attention based on common interest.

Cultural Development

- **Overview.** Cultural development — the generation and enrichment of capabilities and ideas that advance the culture of a society including the subcultures comprising it and their interrelationships — is an underlying premise of all education. Community education and higher education programs in music share basic aspirations for the development of musical culture. Although this premise is understood, it is unusual to find common strategic awareness and planning based on this premise.
- **Goals and Objectives.** Each community education and higher education effort exhibits specific goals and objectives that deal directly or indirectly with issues of cultural development. Reviews of goals and objectives might well take into account the issue of shared missions in cultural development, this with a view to adjusting specific goals and objectives so that they provide more mutual reinforcement. A major question is the depth of awareness about existing and potential relationships between community education and higher education in any local circumstance.
- **Scope and Focus.** Every institution involved with education and music works constantly to balance an equation containing goals and objectives, resources, and programs. Artistic and management success often is dependent on strategic decisions about scope and focus. Such decisions apply to institutional and programmatic goals and objectives in cultural development as well as to such areas as curriculum, faculty, and repertory. Community education and higher education efforts in the same vicinity need clear understanding of each other's scope and focus with respect to cultural development issues. This provides a basis for mutual reinforcement, practical planning for coordination, and productive interaction with K–12 music education, private teachers, presenting organizations, etc.

- **Internal Commitment.** Within each community education and higher education program are particular areas which receive focused commitment. While artistic and educational effectiveness depends on dedication to excellence in a variety of specialized areas, optimum coordination depends on an internalized commitment to understanding and supporting a broad variety of activities that develop musical culture. To borrow a phrase recently used to describe relationships between demographics and education, our musical culture is “all in one system”. All teaching and learning in music is important irrespective of the conditions and auspices of instruction. Failure to recognize the interrelationships of elements contributing to the development of musical culture can lead to unfortunate divisions. For example, when there is over-emphasis on self-assigned status, image making can overshadow the priorities of music learning and music making; resources are diverted from music-centered tasks; common ground is eroded. Leaders of programs in community education and higher education have a mutual responsibility to prevent such sequences, and to develop institutionalized internal commitments that increase the amount of common ground.

Program Content and Results: General Public

- **Overview.** Each year, hundreds of thousands of people study in community education programs. Their presence indicates a special commitment to music on someone’s part. Given that most will never become professional musicians, their time in the community education program is especially critical for the future of music.
- **Basic Musicianship.** Community education programs have significant experience in developing basic musicianship through both private lessons in performance and specific musicianship classes. Basic musicianship is the foundation for building an understanding of music beyond performance technique and repertory. It is the intellectual/physical foundation for dealing with music as an art form. Bringing basic musicianship capabilities to community education students in a variety of formats thus becomes a critical policy and research matter.
- **Performance.** Most students in community education programs are intensively involved in performance studies. Private lessons, chamber music, and large ensembles are the norm. Institutional philosophies and practices concerning the purpose of performance studies, repertoires, and the relationship of performance to musicianship have great impact on individual and aggregate cultural development. Philosophies and practices about such matters as competition, relationships between technique and musical expression, and the pedagogy of performance also have significant impact.
- **Composition and Improvisation.** Many community education programs address composition and improvisation as matters of basic musicianship. Composition and improvisation may also be offered to students who show specific inclinations or interests. In both cases, primary philosophical/operational decisions are the relationships of performance and improvisation to the development of basic musicianship, and the relationships of work in composition and improvisation to studies in performance.
- **History and Analysis.** History and analysis can be considered parts of basic musicianship as well as studies that bring humanities approaches and analytical techniques to the study of music content. Major philosophical and operational questions for community education programs are relationships between repertoires and development of historical understanding, and the relationship of analysis to studies in performance and basic musicianship.
- **Composite Results.** Each student leaves a community education program with a set of knowledge and skills. Skills are usually focused in some disciplinary aspect of music, but knowledge extends further to include information, understandings, and values about music and its various purposes. Either by design or by default, community education programs are producing composite results not only

through their curricula but through the ideas, images, and symbols produced by curricula and other program elements. For this reason, missions, goals, and objectives expressed in cultural development terms are critical to creating situations where the various parts of an individual's program are contributing to the development of a general understanding about music's positive role in overall cultural development. This is best done not by indoctrination or advertising, but rather through specific educational activities produced by the program and the environment of the institution.

Program Content and Results: Potential Future Professionals

- **Overview.** Most community education programs place high priority on being able to work effectively with the musically gifted, those with some potential as future professional musicians. Since many of these individuals will choose other disciplines for their life's work, program content and results issues for potential future professionals are much the same as issues covered above for the general public. However, there are several additional issues to be considered.
- **Opportunities and Experience.** Children and youth with significant talent are best served by involvement with a range of musical opportunities and experiences. Instrumental or vocal technique, while basic to future professional activity, can be over-emphasized to the exclusion of other essential knowledge and skills. Each community education program works with these issues in conjunction with the scope of its educational offerings and its goals and objectives for the musical and cultural development of students. Relationships between technique and musical expression are particularly critical issues in pedagogy for the gifted.
- **Certificate Programs.** A number of community education programs offer certificates indicating the completion of a specific curriculum. Normally, the curriculum specifies work in at least two discrete areas, such as performance and musicianship. Some institutions offer a certificate program for students preparing to enter music study at the college level. Decisions about certificates and the competencies required to obtain them are critical artistic and educational matters. Community education programs intending to offer certificates identifying precollegiate preparation obviously need thorough understanding of the kinds of knowledge and skills expected for entry into advanced undergraduate music programs. Content and rigor are additional important issues.
- **Counseling.** Extremely talented young people deserve the best possible counseling as they work toward decisions about their future in music. If the issue of counseling is given forethought and if it is specifically related to the institution's programs and to realistic assessments of the student's musical strengths and weaknesses, the community education program can provide an invaluable service not only to individual students, but to the cause of music in general. Counsel is given in a variety of formal and informal ways; thus, community education programs have a responsibility to encourage high artistic aspirations in talented students while not generating unrealistic career expectations. The institution's approaches to issues such as competition, public relations, and the nature of the artistic and intellectual environment for teaching and learning are all factors in developing the counseling program in light of professional realities.
- **Composite Results.** For potential future professionals, composite results involve (a) the extent to which a variety of musical knowledge and skills have been acquired, (b) the overview the individual has concerning the role of music in culture, and (c) the ideas and aspirations the individual has for a personal contribution to music. The latter two areas can hardly be covered in course work, but rather result from experiences gained in the artistic and intellectual environment of the program. Both study and experience produce the composite result. Community education programs have a responsibility to attend to the relationships among instructional content, artistic/intellectual experiences, and artistic/intellectual environment.

Pedagogy Issues

- **Overview.** Items above concerning cultural development, content, and results lead naturally to one of the most powerful connections between community education and higher education in music; that of common influence on pedagogical philosophies and capabilities. Philosophies are derived from individual values, orientations, and experiences; the realities inherent in various working contexts; and the cumulative exercise of professional judgment. The pedagogical skills of teachers are developed through training and experience, much of which begins in higher education. Cooperative efforts advancing pedagogical capabilities and philosophies need to be expanded.
- **Pedagogical Technique.** Musicians tend to be focused on issues of technique. Pedagogy is no exception. Technique can become an end in itself without much reference to other realities. Major questions involve the relationships of pedagogical technique to issues of cultural development, program content, and educational results outlined above. Other important questions address the extent to which pedagogical technique is considered a specific methodology to be implemented by technicians trained for the purpose, versus a portfolio of pedagogical knowledge and skills to be used as needed in specific situations by individual teachers.
- **Artistic/Intellectual Climate.** Pedagogical philosophies and aspirations about competency produce an artistic/intellectual climate for specific lessons and classes, and in the aggregate, for a community education program as a whole. How is the development of pedagogical skills being related to development of an artistic/intellectual climate, both in the community as a whole and in a specific community education effort?
- **What Specific Relationships Are Feasible Between Community Education Programs and Higher Education Programs with Specific Objectives in Pedagogy?** For example, the growth of the community education movement indicates possibilities for new careers in teaching heretofore unavailable. New opportunities seem obvious for information sharing, counseling, and other kinds of orientations and curriculum efforts at the higher education level. For example, higher education programs in pedagogy have access to an important pool of experts in the faculties of community education institutions. Master classes devoted to performance and teaching, visiting faculty programs, shared faculty, curriculum development, and development of the pedagogical repertory are other examples.
- **Pedagogy and Performance Programs.** Most performing musicians teach. Thus, orientation to pedagogical issues remains a critical matter for all performance majors in higher education. A significant number of these students will have specific talents for work in various community education settings. At the very least, orientation to these opportunities should be provided as a part of counseling programs. More targeted opportunities and experiences with community education are desirable.
- **Internships.** The opportunity for supervised internships in community education programs needs greater attention given the parallel expansion of pedagogy programs in higher education and community education efforts. The coincidence of specific interests is so powerful in this case that a large body of cooperative internship practices is expected to develop in the next five years. Basic venues are supervised teaching in regular community education programs or in special laboratory schools devoted to pedagogical development. Basic goals are developing teaching skills that can be used in any setting to address cultural development, content, and educational results. Basic challenges are structuring internships to provide sufficient observation and practicum experience under the supervision of a master teacher.

- **Faculty Development.** Community education and higher education have many resources for mutual assistance in faculty development. Higher education has one type of laboratory for developing advanced skills, and community education programs have another. It is far from clear that these opportunities are being addressed commensurate with their potential, especially since individual faculty members often work in both settings. Faculty development opportunities are usually focused on completion of advanced degree programs or attendance at special workshops. While these remain important, opportunities may be available to create cooperative faculty development activities in a more localized sense, and to produce specific opportunities for faculty members in both types of institutions who have completed advanced degrees and who have attended many targeted workshops. The continuing development of senior professionals is as important as the development of young professionals. Faculty exchanges on various levels, research efforts, and work with internship programs are some of the possibilities.

Leadership for Community Education

- **Overview.** Community education programs, whether independent or affiliated, represent complex operations. Artistic, intellectual, governance, administration, funding, and community relations issues are involved, just as they are in higher education. As the community education effort expands, questions arise about the extent to which executive leadership for these institutions can best be prepared and developed. Although many of these issues are regularly covered at professional meetings of community education leaders, and although this exchange must continue to grow in scope and sophistication, the question remains about the extent to which community education and higher education have institutional roles in leadership development.
- **Leadership Sources.** At present, most leaders of community education programs have backgrounds in performance and pedagogy. The nature of training in these fields tends to focus more on individual studio work than work within the context of an educational institution. In any given circumstance, this background may be a strength or a weakness depending on the individual's instincts and ability to work with groups of people. Since community education programs are expanding, questions arise about the extent to which pedagogy-oriented programs in higher education should attend to issues related to institutionalized instruction. This should not be construed as a recommendation for yet another course, particularly at the undergraduate level, but rather as a question about providing opportunities, experiences, and orientations that enable performance and pedagogy students to develop an institutional as well as an individual perspective on teaching.
- **Professional Development.** We know of no organized program in higher education, even of a workshop nature, that provides professional development opportunities for executives of community education programs. Although the subject matter is somewhat different, the rationales for faculty development outlined above apply equally to professional development for community education executives.
- **Common Cause.** Executives of community education and higher education programs are engaged in a common cause on so many levels that formal recognition of this common cause seems not only appropriate, but essential. Irrespective of personal and interorganizational relationships, the status of each is enhanced by the status of the other. Isolation or public lack of respect for one by the other represents a tragedy for the musical life of any community or region. Altruistically, common cause is based on the sharing of a great art form. Pragmatically, it is based on the fact that we are "all one system". Music executives in higher education and community education executives have special responsibilities to establish and ensure the presence of common-cause relationships on the numerous levels where their institutions have interacting interests. These responsibilities must be shouldered by each executive. The results must move in both directions.

Research/Scholarship/Policy Studies

- **Overview.** The research, scholarship, and policy studies capabilities of higher education provide a tremendous resource for the advancement of community education. To date, potentials are significantly greater than actualities. Many higher education programs have large research resources devoted to music in the K–12 setting. While numbers of community education and K–12 issues are the same or similar, especially in areas such as musical perception, there is significant intellectual and operational territory specific to community education programs.
- **Purposes and Values.** Intense work is needed relating the development of purposes and values for community education to general cultural development. Media impacts on cultural development, music study in a society blessed with many musical cultures, and values and operations questions raised in the above sections are ripe for consideration.
- **Missions and Goals for Community Education.** Beyond our basic division of independent and affiliated schools, community education proceeds under a variety of missions and goals. For example: broad service to the local community, precollegiate preparation of gifted students, laboratory schools associated with pedagogy, and research programs in higher education. The operations, interconnections, and cultural ramifications of these and other approaches constitute a rich field for research-oriented studies. Issues range from the purposes of music and education in music, to operational philosophies, to promotional ethics, to educational content, to performance repertory, and beyond into the multiple connections among these and other issues.
- **Working with Gifted Students.** Research and policy studies could bring significant enlightenment to issues in this important area. For example, compendiums of current practices and research findings would be of significant assistance as community education programs develop curricula and experiences for students with outstanding musical abilities.
- **Relationships with Other Education.** Research and policy studies could bring significant enlightenment to issues in this important area. For example, compendiums of current practices and research findings would be of significant assistance as community education programs develop curricula and experiences for students with outstanding musical abilities.
- **Laboratory Schools.** The laboratory school concept has significant import for the interchange of expertise between community education and higher education. This is particularly the case when a higher education institution is deeply involved in advanced pedagogy programs in music. Laboratory schools provide ready-made opportunities for research-oriented projects, but they also can serve many other functions suggested above. Pilot programs in these areas represent potentials for positive collaboration. Whatever is done, it is important to maintain distinctions between laboratory schools involved in teacher preparation and community education programs where instruction is the responsibility of professional teachers.
- **Management Issues.** The growth of community education programs produces a body of management experience and expertise. Research, scholarship, and policy studies about management issues can thus be based on a significant body of work. Management research becomes increasingly important as more institutions of higher education develop community education divisions. Well-documented studies could be enormously helpful in assisting planners to avoid conceptual and organizational pitfalls. Forecasting and other types of futures efforts represent yet another opportunity for research-oriented activities that would support effective management of community education programs.

Local, Regional, and National Contexts

- **Overview.** Many social factors contribute to local and national contexts for community education and higher education in music. Institutions and programs with one or both objectives have opportunities to address these issues on a variety of fronts.
- **Public Awareness.** There is plenty of evidence that the general public does not have sufficient understanding of the relationship between music study and intellectual development. Community education and higher education both suffer in terms of respect and support. There are many opportunities to work incrementally at local, regional, and national levels to change these perceptions.

Community education and higher education generally share high aspirations for music. At times, these aspirations are not sufficiently shared by other members of the music community. This means that community education and higher education often struggle against a double set of odds: public misunderstanding and lack of full music community support. Too often, each is struggling alone. Together, the odds are greater for maintaining public focus on substantive content and for explaining how attention to that content produces benefits for individuals and for society.

- **Public Commitment.** Public commitment is essential for the continuation of community education and higher education in music. Commitment is particularly important among policy-makers and funders who have immediate control in various contexts. Community education and higher education have a mutual interest in developing improved understanding of the nature and source of public commitment for the serious study of music, particularly the multiple connections among public commitment and other issues previously discussed, such as cultural development and the policy studies aspect of research. A major question is the extent to which their respective management and development resources will be devoted to increasing general public understanding, as well as to dealing with support for specific individual institutions and programs.
- **Policy Development.** Consistent with the idea that education in music and the development of musical culture are “all one system”, community education and higher education have tremendous common interests in the nature and direction of policy formulation that affects music and education in music. One of the greatest difficulties is separating immediate parochial interests from general long-term interests. The two do not always coincide, and in fact, unless great care is taken, immediate parochial interests can often create policies and conditions adverse to continuous growth and development, both institutionally and nationally.

Community education and higher education constitute a reservoir of highly developed expertise in teaching of music and in the various philosophical and management issues concerned with it. Leaders of these programs, along with leaders of other types of music-teaching enterprises, should be leading the policy discussion rather than reacting to plans developed by others. It is understood that agreement among professionals is often harder to achieve than agreement among amateurs about what professionals should do. However, if this difficulty is not overcome, there can be a serious loss of strategic control for those with real expertise.

For all these reasons, community education and higher education leaders have a responsibility to work together in matters of cultural policy development, particularly at the local level where policy decisions have the most impact. To be successful, policy development needs to address issues far beyond immediate funding. For example, the advancing age cohort in American society provides tremendous opportunities. Cooperative policy studies and recommendations in this one area could eventually produce new grant sources and revenue streams. Other areas deserve attention — for example, the impact of technology on the education and appreciation of music, artistic values in a diverse society, and the impact of education reform policies on community education and higher education.

INDEPENDENT COMMUNITY SCHOOLS AND HIGHER EDUCATION

Independent community music schools enjoy many opportunities for relationships with music programs in higher education. All of the issues outlined above can be addressed on an institution-to-institution basis at various levels of scope and intensity. Independence creates certain conditions that need close attention. The most obvious of these is that musical operations struggle constantly for resources, often at the survival level. Even if the institution is fortunate enough to be in perpetually good financial condition, time is always at a premium. Time is as critical a resource as money, deployed carefully and guarded jealously by prudent administrators and faculty. These and other conditions under which musicians and music institutions work often make cooperation difficult, not for lack of interest or for lack of recognition of the common cause, but rather for lack of will to devote the resources necessary to develop and operate joint programs, and lack of faith that such programs will be worth the effort. Fund-raising considerations, image and status issues, and other operational insecurities can produce more negative reasons for isolation.

All the above notwithstanding, current conditions affecting music and music teaching indicate that the arrangement of contextual forces in such arenas as education policy, economics, technology, demographics, and cultural development makes isolation more imprudent than ever. Of course, it is unreasonable to expect busy institutions and their leaders to stop what they are now doing and completely reconfigure their relationships to address all the issues outlined in this paper. Complete reconfiguration is not the issue, nor is functional independence and philosophical autonomy. What is being suggested is a simple advance beyond the level of cooperation that exists now. This applies whether there is formal cooperation on a variety of fronts, or whether relationships are more informal. Different institutions with their various missions, goals, and objectives and their different resources and programs provide a kaleidoscope of possibilities for interaction and mutual support. For this reason, collaborative efforts can best be organized at the local level where real teaching and learning take place. Regional and national efforts can provide ideas and encouragement and, at times, if philanthropists are willing, cede money. Though national efforts can be helpful and even glamorous, it is important to remember that the principal cause is a local one; national and regional conditions result primarily from the aggregate of local efforts.

AFFILIATED SCHOOLS AND HIGHER EDUCATION

Community education programs affiliated with or a component of a music program in higher education have obvious opportunities for immediate connections on a whole range of issues. However, effective connections are not indigenous to having the same corporate home. Institutions of higher education start, build, and operate community education programs for various reasons — tradition, preparation of students to enter collegiate programs, commitment to community service, reaction to financial realities, and many others.

An obvious first question is the extent to which the artistic and educational goals of the community education program are consistent with those of the higher education program. A distinction is made here between “consistent with” and “equivalent to.” The presence of significant consistency would seem to indicate better prospects for true coordination and cooperation on various issues of concern to both programs. If the higher education program is considered the “real” program and the community education program is considered the “other, secondary, supportive, cash cow” program, inconsistency can build and maintain counterproductive situations that vitiate energies and resources. Given the “all one system” conditions that prevail, such situations are tragic.

Music units in higher education with affiliated community education programs have special opportunities to create connections based on their common and respective goals, objectives, resources, and programs. In addition to matters of artistic and educational content, as appropriate relationship must be developed for

governance and administration of the community education effort. No specific set of policies or structures will be appropriate for every case. Administration and governance best evolves to serve programs as they develop, with the specifics crafted for each situation. National work in this area should be focused on facilitating the best possible thinking at the local level rather than attempting to craft formulaic solutions for the nation as a whole.

Institutions of higher education with community education efforts will need to give the most careful consideration to operational and symbolic effectiveness in maintaining their entire range of governance/administrative structures and protocols. Issues such as budget clarity and authority; the relationship of the executive leader of the community education effort to other executive leaders of the music unit and the institution; the delegation of responsibilities for planning, and for maintaining such intangibles as the artistic/intellectual climate of the program, the cohesion of faculty attitudes and capabilities on behalf of teaching and learning; and the development of institutional and community understanding and support are important. In addressing these, each institution has much at stake, particularly to the extent the community education program serves a large clientele. It must be remembered that students are gaining an education not only in music as a discipline, but about music as a cultural manifestation. Philosophical, operational, and governance/administration decisions about community education programs will produce much of the educational impact registered on the consciousness of students, particularly in the realm of values about music.

CRITICAL ISSUES

This Briefing Paper has provided an overview of issues inherent in relationships between community education and higher education programs in music. Obviously, in-depth consideration of each issue and the multiple interconnections among the issues need continuing attention. In the interests of furthering the work of identifying and addressing issues, several priorities are proposed for further national discussion among those concerned with these relationships. The issues below are identified for their potential to benefit from common effort as well as individual efforts.

- Promoting the value of serious musical studies consistent with the high artistic and educational aspirations of community education and higher education programs in music.
- Exploring ways to better understand, and thus to improve, the linkage between precollegiate and collegiate study for gifted music students.
- Addressing the multiple issues concerned with high-level development and refinement of pedagogical skills devoted to various aspects of community education.
- Continuing development of musical repertoires addressing pedagogical needs.
- Analyzing the relationship of community education and higher education aspirations for music study to the development of new technologies.
- Distilling analyses and experiences to assist those considering the development of community education programs, particularly if those programs are to be affiliated with or under the aegis of a music program in higher education.
- Developing improved understanding of the relationships between mission, goals, and objectives on the one hand, and governance structures, patterns, and protocols on the other, particularly as these relate to artistic, intellectual, and pedagogical effectiveness.

This Briefing Paper is regarded as a first step in placing these and other issues in the larger context of musical development for the nation as a whole. It is obvious that tremendous resources already exist to address these issues of musical and cultural development. The next consideration is the extent to which effective small-scale collaborations can be developed where none existed before, thus advancing the cause of music by mutual leveraging of resources. Given what is at stake for the development of our nation's musical culture, we dare not fail to let common awareness lead to common action.

RESOURCES

The National Guild of Community Schools of the Arts

The National Guild of Community Schools of the Arts is the pre-eminent organization in the United States devoted to institutionalized community education in music. The Guild was founded in 1937 as an outgrowth of the settlement house movement. More than 400 providers in 45 states are Guild members. The Guild addresses policy issues, promotes educational quality, provides technical assistance, holds an annual meeting, and provides many other services.

For further information and assistance, contact the Guild at **520 8th Avenue, Suite 302**
New York, NY 10018; Phone: (212) 268-3337; www.nationalguild.org

National Association of Schools of Music

The major responsibilities of the National Association of Schools of Music are the accreditation of educational programs in music and the establishment of curricular standards and guidelines. NASM has been designated by the Council on Postsecondary Accreditation as the agency responsible for the accreditation of music curricula in higher education and is recognized by the United States Department of Education as the agency responsible for the accreditation of all music curricula. The Association is composed of over 600 member institutions including conservatories and public and private colleges, universities, and music schools.

In addition to the accreditation function of the Association, NASM publishes books and newsletters, holds an annual meeting and other forums, and maintains a range of consultative services

Printed resources concerning community education available from NASM include: *The Assessment of Community Education Programs in Music*, the NASM self-study procedures, and the *NASM Sourcebook for Futures Planning*.

This Briefing Paper was produced by the National Association of Schools of Music. The resource committee for this project included Carl Atkins, Robert Capanna, Frank Little, Michael Yaffe, and Fran Zarubick. Samuel Hope served as committee staff and principal compiler of the text.

May 1991
Reprinted May 2009