



New England Conservatory

Self-Study

September 7, 2018

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### Institutional Characteristics Form

This form is to be completed and placed at the beginning of the self-study report:

Date: **September 7, 2018**

1. Corporate name of institution: **New England Conservatory of Music, Inc.**
2. Date institution was chartered or authorized: **1870 (founded in 1867)**
3. Date institution enrolled first students in degree programs: **1925**
4. Date institution awarded first degrees: **1927**
5. Type of control:

Public

Private

State

**Independent, not-for-profit**

City

Religious Group

Other

(Name of Church) \_\_\_\_\_

(Specify) \_\_\_\_\_

Proprietary

Other: (Specify) \_\_\_\_\_

6. By what agency is the institution legally authorized to provide a program of education beyond high school, and what degrees is it authorized to grant?

**New England Conservatory (NEC) is legally authorized to provide a program of education beyond high school by the Board of Regents of Higher Education of the Commonwealth of Massachusetts. NEC is authorized to grant the following degrees: Bachelor of Music, Master of Music, and Doctor of Musical Arts.**

7. Level of postsecondary offering (check all that apply)

Less than one year of work

First professional degree

At least one but less than two years

Master's and/or work beyond the first professional degree

Diploma or certificate programs of at least two but less than four years

Work beyond the master's level but not at the doctoral level (e.g., Specialist in Education)

- |                          |  |                          |  |
|--------------------------|--|--------------------------|--|
| <input type="checkbox"/> | Associate degree granting program<br>of at least two years | <input type="checkbox"/> | A doctor of philosophy or<br>equivalent degree |
| <b>X</b>                 | Four- or five-year baccalaureate                           | <b>X</b>                 | Other doctoral programs ( <b>D.M.A.</b> )      |
|                          |  | <input type="checkbox"/> | Other (Specify)                                |

8. Type of undergraduate programs (check all that apply)

- |                          |   |                          |                          |
|--------------------------|---|--------------------------|--------------------------|
| <input type="checkbox"/> | Occupational training at the<br>crafts/clerical level (certificate<br>or diploma) | <input type="checkbox"/> | Liberal arts and general |
| <input type="checkbox"/> | Occupational training at the technical<br>or semi-professional level<br>(degree)  | <input type="checkbox"/> | Teacher preparatory      |
| <input type="checkbox"/> | Two-year programs designed for<br>full transfer to a baccalaureate<br>degree      | <input type="checkbox"/> | Professional             |
|                          |   | <b>X</b>                 | Other – Music (Diploma)  |

9. The calendar system at the institution is:

- X** **Semester**     Quarter     Trimester     Other

10. What constitutes the credit hour load for a full-time equivalent (FTE) student each semester?

- a) **Undergraduate: minimum 12 credit hours (Bachelor of Music)**  
**minimum 10 credit hours (Undergraduate Diploma)**
- b) **Graduate minimum 9 credit hours (Master of Music)**  
**minimum 8 credit hours (Doctor of Musical Arts)**  
**minimum 6 credit hours (Graduate Diploma)**  
**4 credit hours (Artist Diploma)**
- c) Professional n/a

11. Student population:

a) Degree-seeking students:

<b>Fall 2017</b>	Undergraduate	Graduate	Total
Full-time student headcount	<b>401</b>	<b>326</b>	<b>727</b>
Part-time student headcount	<b>9</b>	<b>23</b>	<b>32</b>
FTE	<b>404.81</b>	<b>333.38</b>	<b>738.19</b>

b) Number of students (headcount) in non-credit, short-term courses: **0**

12. List all programs accredited by a nationally recognized, specialized accrediting agency. **None.**

13. Off-campus Locations. List all instructional locations other than the main campus. For each site, indicate whether the location offers full-degree programs or 50% or more of one or more degree programs. Record the full-time equivalent enrollment (FTE) for the most recent year. Add more rows as needed.

**None.**

14. International Locations: For each overseas instructional location, indicate the name of the program, the location, and the headcount of students enrolled for the most recent year. An overseas instructional location is defined as “any overseas location of an institution, other than the main campus, at which the institution matriculates students to whom it offers any portion of a degree program or offers on-site instruction or instructional support for students enrolled in a predominantly or totally on-line program.” Do not include study abroad locations.

**None.**

15. Degrees and certificates offered 50% or more electronically: For each degree or Title IV-eligible certificate, indicate the level (certificate, associate’s, baccalaureate, master’s, professional, doctoral), the percentage of credits that may be completed on-line, and the FTE of matriculated students for the most recent year. Enter more rows as needed.

**None.**

16. Instruction offered through contractual relationships: For each contractual relationship through which instruction is offered for a Title IV-eligible degree or certificate, indicate the name of the contractor, the location of instruction, the program name, and degree or certificate, and the number of credits that may be completed through the contractual relationship. Enter more rows as needed.

**None.**

17. List by name and title the chief administrative officers of the institution. (Use the table on the following page.)
18. Supply a table of organization for the institution. While the organization of any institution will depend on its purpose, size and scope of operation, institutional organization usually includes four areas. Although every institution may not have a major administrative division for these areas, the following outline may be helpful in charting and describing the overall administrative organization:
- a) Organization of academic affairs, showing a line of responsibility to president for each department, school division, library, admissions office, and other units assigned to this area;
  - b) Organization of student affairs, including health services, student government, intercollegiate activities, and other units assigned to this area;
  - c) Organization of finances and business management, including plant operations and maintenance, non-academic personnel administration, IT, auxiliary enterprises, and other units assigned to this area;
  - d) Organization of institutional advancement, including fund development, public relations, alumni office and other units assigned to this area.

**Please see the organizational charts following the table of institutional officers.**

19. Record briefly the central elements in the history of the institution:

**Please see the timeline following the organizational charts.**

**CHIEF INSTITUTIONAL OFFICERS**

<b>Function or Office</b>	<b>Name</b>	<b>Exact Title</b>	<b>Year of Appointment</b>
Chair Board of Trustees	Kennett F. Burnes	Chair, Board of Trustees	2014
President/CEO	Andrea Kalyn	President	begins January 2019
Interim President	Thomas Novak	Interim President	2015 (hired 2001)
Chief Academic Officer	Thomas Novak	Provost & Dean of the College	2007 (hired 2001)
Chief Financial Officer	Vacant	Vice President of Finance & Operations	TBD
Development	Kathleen Kelly	Vice President of Institutional Advancement	2016
Administration	Kairyn Rainer	Vice President of Administration	2018 (hired 2012)
Public Relations	Vacant	Vice President of Marketing & Communications	TBD
Deans of Schools and Colleges	Rebecca Bogers	Dean of the Preparatory School	2018 (hired 2008)
	Julian Couture	Associate Dean of Continuing Education	2018 (hired 2011)
	Alison Garner	Dean of Academic Affairs & Administration	2018 (hired 2000)
	Tanya Maggi	Dean of Community Engagement & Professional Studies	2018 (hired 2003)
	Hank Mou	Associate Dean for Artistic Administration	2018 (hired 2014)
Chief Student Services Officer	Nick Tatar	Dean of Students	2018
Admissions	Alex Powell	Dean of Admissions & Financial Aid	2017 (hired 2014)
Financial Aid	Lauren Urbanek	Associate Dean for Financial Aid	2017 (hired 2002)
Registrar/Institutional Research	Bob Winkley	Registrar/Director of Institutional Research	2018 (hired 1988)

Human Resources	Nick Macke	Director of Human Resources	2017
Library	Alan Karass	Director of Library Services	2015
Chief Information Officer	Charles Membrino	Senior Director of Information Technology Services	2000
Grants	David McMullin	Director of Institutional Giving	2009
Alumni Association	Vacant	Director of Engagement	TBD
Planning	n/a	n/a	n/a
Assessment	n/a	n/a	n/a
Other			

## New England Conservatory Timeline

- 1867** New England Conservatory founded: Eben Tourjée founds one of America's first conservatories, making it possible for Americans to pursue excellence in music in the U.S. rather than in Europe.
- 1869** National Music Congress inaugural meeting organized by Tourjée. This meeting of music teachers develops uniform standards for musical education in America.
- 1869–72** Peace Jubilees: Tourjée conducts a chorus of 20,000 in the World Peace Jubilee of 1872 in Boston.
- 1870** NEC incorporated by an Act of the Commonwealth of Massachusetts.
- 1874** NEC professor Lowell Mason pioneers courses in music education, thus assuring qualified teachers of music for public schools.
- 1876** Music Teachers National Association founded: Tourjée is elected first president.
- 1879–82** NEC in Japan: Serving as governmental supervisor to newly opened Japan, Lowell Mason introduces Western music in 30,000 schools. The Japanese still call his method "Mason-Song."
- 1881** Boston Symphony Orchestra founded: Seeking to make the Boston Symphony Orchestra a world-class ensemble, founder Henry Higginson turns to the NEC faculty for 19 of his section leaders.
- 1882** NEC chartered
- 1902** NEC Symphony Orchestra: Conservatory director George W. Chadwick creates an ensemble dedicated to affordable, quality concerts of major repertoire, contemporary works, and premieres.
- The Conservatory forms an opera department under the direction of Oreste Bimboni.
- NEC moves from cramped quarters in Franklin Square to its current location on Huntington Avenue, built to meet the specialized needs of musical education.
- 1903** NEC's Jordan Hall opened: A gift of trustee Eben D. Jordan, 2<sup>nd</sup>, Jordan Hall astounds its first audiences with its beauty and superb acoustics. It also serves music lovers with free concerts by NEC ensembles and soloists.

- 1908** Boston Opera Company: NEC provides the manager, conductors, solo artists, orchestral players, chorus, library, and rehearsal space for this early endeavor to satisfy Boston's opera lovers.
- 1924** NEC is a charter member (founder) of the National Association of Schools of Music.
- 1933** NEC's commitment to professional levels of performance and research is marked by the introduction of its Master of Music program.
- 1942** NEC Opera Workshop, organized by faculty member Boris Goldovsky, gives the first Boston opera productions in more than a decade.
- 1950** NEC Preparatory School: "Music for Children" program—now the Preparatory School—is founded by Francis Brockman Lanier and Virginia Bacon.
- 1951** NEC is accredited by the New England Association of Schools and Colleges.
- 1967** 100<sup>th</sup> Anniversary of New England Conservatory and inauguration of new president Gunther Schuller.
- 1968** Community Services: NEC provides its neighbors with tuition assistance, music classes for senior citizens, training programs for minority students, and free concerts.
- 1969** Conservatory president Gunther Schuller makes NEC the first major conservatory in the country with a fully accredited Jazz Studies program.
- 1974** Third Stream Department (now Contemporary Improvisation) established under pianist Ran Blake.
- 1977** NEC/Tufts University double-degree program established.
- 1983** Cellist Laurence Lesser assumes NEC presidency and serves through 1996.
- 1985** NEC at Walnut Hill School program established for resident students, grades 8-12.
- 1988–91** "Making Music Together:" NEC and Moscow State Conservatory collaborate for the era's largest cultural exchange between the U.S. and the U.S.S.R.: festivals set in Boston and Moscow.
- 1994** New England Conservatory and NEC's Jordan Hall receive rare dual designation as a National Historic Landmark.
- 1995** Restoration of NEC's Jordan Hall: As the capstone of NEC's first major fundraising campaign, an \$8.2 million restoration of national historic landmark Jordan Hall is completed to resounding acclaim.

- 1995** First students in the Doctor of Musical Arts program graduate.
- 1998** NEC launches Learning Through Music programs in public schools outside of Boston, followed by founding of Boston's Conservatory Lab Charter School, now serving grades K–6.
- 2000** “From the Top” radio show launch: Now heard nationwide on more than two hundred stations, “From the Top,” a talent show for young classical musicians, begins weekly broadcasts, with NEC as the program’s home and educational partner, and pianist Christopher O’Riley ’81 A.D. as host.
- 2000** Daniel Steiner assumes presidency of NEC after a year as acting president.
- 2001** NEC launches Professional String Quartet Training Program under the leadership of cellist Paul Katz. A year later the Professional Piano Trio Training Program is launched under the leadership of pianist Vivian Hornik Weilerstein.
- 2002** Under the guidance and sponsorship of NEC, the Youth Orchestra of the Americas forms. It is the first youth orchestra to bridge together North, South and Central America through youth, musical education, and cultural interaction. NEC hosts rehearsals and the inaugural performance.
- 2003** Jordan Hall Centennial; launch of \$100M “Gift of Music” capital campaign.
- 2005** Harvard/NEC double-degree program admits first students.
- 2006** Death of President Steiner; interim administration under President Emeritus Laurence Lesser.
- 2007** Tony Woodcock appointed as President of NEC.
- 2010-2015** Design and planning for new Student Life & Performance Center.
- 2014** NEC relinquishes accreditation with the National Association of Schools of Music.
- 2015** President Woodcock steps down; Thomas Novak becomes Interim President.  
Construction begins on Student Life & Performance Center.
- 2017** NEC celebrates 150<sup>th</sup> Anniversary.  
Student Life & Performance Center opens.
- 2018** NEC names Andrea Kalyn as its next president as of January 2019.

## Table of CIHE Actions, Items of Special Attention, or Concerns

<b>Date of CIHE Letter</b>	<b>Items of Special Attention</b>	<b>Standards Cited (2011 Standards)</b>	<b>Corresponding 2016 Standards</b>	<b>Self-Study Page #</b>
November 18, 2013	Comprehensive approach to assessment of student learning, with focus on general education and studio experience	4.16, 4.19, 4.48, 4.49	4.16, 4.15, 8.3	22-26, 87-89
November 18, 2013	Launch of Music for Media skills certificates	2.4, 4.40	2.5, 4.46	38-39
November 18, 2013	Achieving a balanced budget after depreciation, meeting financial and fundraising goals	9.2, 9.3, 9.9	7.5, 7.6, 7.7, 7.14	67-73
November 18, 2013	Implementing facilities plan, including new Student Life & Performance Center and availability and quality of practice rooms	8.2, 8.4	7.21, 7.22	3-6, 73-77

## Introduction

NEC’s Self-Study was developed over the course of two years with participation from staff, faculty, students, alumni, and Board members. During that time, 93 individuals contributed directly to the development of the Self-Study through participation on a task force and/or through individual contributions, such as drafting text for the narrative.

The organizational chart for the Self-Study illustrates the structure established for NEC’s process:



The Reaccreditation Steering Committee (RSC) is an 8-member team charged with overseeing progress on the Self-Study and ultimately reviewing the content of the entire document. The RSC is comprised of faculty and staff representatives from the task forces:

<b>Reaccreditation Steering Committee</b>	
Alison Garner (Self-Study Director)	Dean of Academic Affairs & Administration
Alan Karass	Director of Library Services
Patrick Keppel (Self-Study Editor)	Faculty; Chair, Liberal Arts & Graduate Languages
Tanya Maggi	Dean of Community Engagement & Professional Studies; Faculty
Thomas Novak	Interim President, Provost & Dean of the College
Charles Peltz	Faculty; Chair, Wind Ensembles
Kairyn Rainer	Vice President of Administration
Erica Washburn	Faculty; Director of Choral Activities

The Self-Study Director was responsible for management of the Self-Study process, including educating the NEC community about the reaccreditation process, meeting with task forces, and collaborating with both task force members and other individual contributors to gather and analyze data and to draft the Self-Study.

Each task force was assigned one of the *Standards for Accreditation*. Membership on the task forces was determined largely by areas of responsibility or experience most closely related to the Standard. In the interest of broad participation and input, in most instances staff and faculty members were asked to participate in one group, although 16 individuals committed to serving on two task forces. For example, the Director of Library Services participated in the task forces for Standards 6 and 7 (as well as the Reaccreditation Steering Committee), and three other Library staff members also had the opportunity to contribute to the Self-Study (for Standards 5, 7, and 9). The Self-Study Director was a member of all task forces, as was the Interim President/Provost & Dean of the College.

Most of the task forces met 4-6 times between February 2017 and May 2018. In the interim periods, additional research, analysis, and writing was done, and drafts of the chapters were shared among the members for review, comment, and discussion at their next meeting. The two task forces that functioned somewhat differently were those for Standards 2 and 7. The majority of the staff members on these task forces (a few of whom were on both) were those who were most involved in the planning and opening of the SLPC. The timing of the various phases of that project, coupled with turnover/new staff in Facilities, Security, and Human Resources, was not conducive to the group meeting model that worked so successfully with other task forces. NEC therefore adapted its model to ensure collaboration with all appropriate departments and individuals, but without the need for group meetings on an entire Standard. For example, the Self-Study Director worked directly with the relevant departments and individuals in Human Resources, Finance, Facilities, the Library, and Information Technology Services to develop NEC's chapter for Standard 7.

The collaborative task force model served NEC well in its last comprehensive evaluation, and that proved to be the case during the development of our current Self-Study as well. In some groups one person was appointed as the main "drafter" for the chapter, while in others several people took responsibility for drafting smaller sections. None of the chapters, however, was written by just one person. NEC's Self-Study is a collaborative effort, with the Self-Study Editor providing the "single voice" that is so important to the final document.

Although the task forces began meeting in February 2017, preparation for the process began several months earlier, in July 2016. The preparation period involved development of the Self-Study timeline and task force membership rosters, attendance at the CIHE Self-Study Workshop in October 2016, and preparation of documentation/presentations for the NEC community (please see the presentations in the Team Workroom for the All-Staff meeting of November 16, 2016 and the Reaccreditation Task Forces in February 2017).

The Reaccreditation Steering Committee also took advantage of the opportunity to meet with a member of the Commission staff (in May 2017) for further education on the *Standards for Accreditation* and the Self-Study process. Almost one year later, in March 2018, the RSC met with the Team Chair during her day-long preliminary visit to NEC's campus and shared with her the outcomes of the Self-Study process up to that point.

In its response to NEC's Fifth-Year Interim Report in 2013, the Commission had requested that NEC provide updates on four specific areas of emphasis in its Self-Study. Three of these areas—assessment of student learning with a focus on revision of the general education program and the implementation of the Studio Experience Evaluation; financial sustainability; and success in implementing facilities plans,

specifically the Student Life & Performance Center (SLPC) and the improved availability and quality of practice space—are addressed in detail in the Self-Study in Standards 2, 4, 7, and 8. The fourth area—regarding the launch of the Music for Media Skills Certificates—is addressed in Standard 4 but not to the same extent as are the other three areas, as NEC has decided not to move forward with the Skills Certificates in the School of Continuing Education.

In addition to addressing the areas of emphasis noted above and reflecting on NEC’s challenges and accomplishments over the past few years, one of the goals of the Self-Study from the outset was to incorporate an appraisal of the School of Continuing Education (SCE). Previous comprehensive evaluations had included very little assessment of the SCE, in large part because the SCE does not offer degrees and its students do not participate in Title IV funding. (In addition, until 2014 NEC was also accredited by the National Association of Schools of Music (NASM), and NEC’s Self-Studies had followed the NASM format in presentation, which did not allow for any significant attention to the SCE.)

As described in the Self-Study, for the past few years NEC has sought to forge stronger connections between the College and the SCE. For example, as of August 2018 the SCE has been restructured as a department under the new branch of Community Engagement & Professional Studies, which reports to the Provost & Dean of the College. (Similarly, the Preparatory School (Prep) now reports to the Provost & Dean of the College as well.) This restructuring represents a significant change in NEC’s approach—for decades both areas reported to a Dean for Prep/SCE, but with this new structure NEC hopes simultaneously to build bridges among the College, SCE, and Prep and to highlight the distinct missions of each school. As a result, it seemed appropriate at this time in NEC’s history to include in the Self-Study a description, appraisal, and projection for the SCE. To that end, NEC formed an additional task force specifically to review the SCE, focusing on Standards 4, 5, and 6. The SCE Task Force of nine members included three SCE administrators, four SCE faculty, and two RSC members.

Given that NEC began its Self-Study process during an interim presidency and without a strategic plan in place, one of NEC’s primary goals was to develop a candid and thorough Self-Study that could serve as a “snapshot” of the institution for a new president. Our initial discussions revolved around the challenges and opportunities presented by these two circumstances. For example, developing the “appraisal” piece for every chapter of the Self-Study was more challenging in the absence of a strategic plan than it would have been otherwise, as the milestones that an institution establishes as part of such a plan serve as key indicators of success in achieving its goals. However, NEC had much to celebrate in the past few years, including the Conservatory’s 150<sup>th</sup> anniversary, the addition of 82 practice rooms through the renovation and repurposing of 33 Gainsborough Street, and the successful completion of the SLPC (one of the goals of the 2009/10-2015/16 strategic plan).

At the time that NEC began preparing for its Self-Study, we anticipated concluding the presidential search by Fall 2017. Although the search extended beyond that time, NEC chose to move forward with the comprehensive evaluation on the established schedule rather than requesting a deferral. With the search now successfully concluded, NEC looks forward to welcoming President Kalyn in January 2019. Our hope is that this Self-Study will indeed be able to serve as an accurate depiction of the institution at this point in its history, especially as NEC looks toward the future and its next strategic plan under President Kalyn’s leadership.

## Institutional Overview

NEC's Self-Study is a reflection of the Conservatory at a turning point in its history. The past few years have been a time to celebrate NEC's 150 years of educating musicians as well as a time to look toward the future as NEC prepares to welcome a new president.

### Presidential Search

Since NEC's Fifth-Year Interim Report in 2013, NEC has experienced dramatic changes. In 2014, former President Tony Woodcock announced that he would be stepping down at the end of the 2014-15 academic year. Thomas Novak accepted the appointment of Interim President beginning in 2015-16 while retaining his responsibilities as Provost & Dean of the College.

The Presidential Search Committee—which included 16 members representing NEC faculty, staff, Board members, and alumni—began its work in Fall 2015 with a goal of appointing a new president by the 2016-17 academic year. NEC engaged a firm to guide the search process, which began with discussions and individual interviews with a number of staff and faculty regarding their views on the characteristics, skills, and experience that would be essential for the next president to be an effective leader of NEC. Although the Search Committee extended an offer to a highly qualified candidate, and was prepared to do so with another candidate later in the search process, in both cases the candidates withdrew or could not accept the appointment due to personal/family circumstances.

During the course of the search process NEC made two changes in search firms—the first in January 2017 and the second in February 2018, when NEC engaged Isaacson, Miller, a firm known for their work with higher education and arts organizations. At the time of this second change, NEC also revised the structure of the Search Committee, reducing it in size to eight members who would still receive input from the larger, original committee as an advisory group. On August 1, 2018, the Chair of the Board of Trustees announced to the NEC community that Andrea Kalyn (currently Dean of the Oberlin Conservatory of Music) had been appointed as NEC's 17<sup>th</sup> president, effective January 2019. The announcement regarding President Kalyn's appointment is available on NEC's website at <http://necmusic.edu/presidential-announcement>.

Although the presidential search extended well beyond the originally anticipated time frame, its successful conclusion is an example of NEC's ability to achieve high-priority institutional goals, as well as its ability to self-assess and effectively adapt plans when necessary. The high level of dedication of the Board, senior administration, and members of the Search Committee was evident from the outset of the search, but their perseverance over the three-year search period is a testament to NEC's commitment to ensuring that its mission will carry on under strong, vibrant leadership.

### Leadership Team

During the presidential search the leadership team included—in addition to Interim President Novak—the Senior Vice President of Finance & Operations, the Chief of Staff (now Vice President of Administration), the Vice President of Institutional Advancement (IA), the Vice President of Marketing & Communications, and the Chief Strategy Officer/Dean of Preparatory & Continuing Education (Prep/SCE). These senior administrators met the challenge of leading NEC in a time of transition, a

challenge that was compounded by intermittent vacancies in key leadership positions. For example, the V.P. for IA was appointed less than two years ago, in October 2016, following a 10-month vacancy. At that same time, the Chief Strategy Officer/Dean of Prep/SCE stepped down from her position. Day-to-day operations in IA were managed in the interim by the Chief of Staff and in Prep/SCE by both the Chief of Staff and the Interim President/Provost & Dean of the College.

In addition, the senior administrative position of V.P. for Marketing & Communications was vacant during the latter half of 2017. The responsibilities of this position were managed by an interim V.P. for several months while a search was conducted. NEC appointed a new V.P. in January 2018, but unfortunately the “fit” was not as suitable as expected, and the V.P. stepped down from her position in July 2018. At this time, an external consultant is conducting a review and assessment of Marketing & Communications. The report from that assessment is expected in mid-September and will be reviewed by the senior administrative team to inform their considerations regarding next steps for leadership in this department.

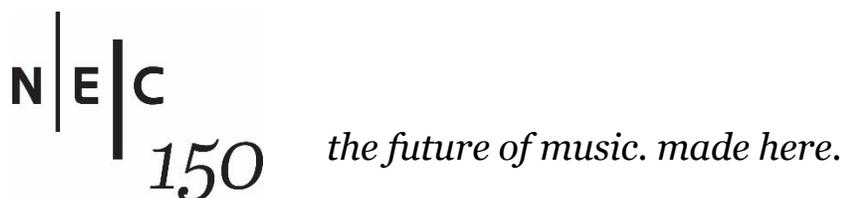
Most recently, at the end of August 2018 the Senior V.P. of Finance & Operations stepped down from his position as NEC’s CFO after serving in that role for ten years. The search for his successor is in progress, and we anticipate that a new CFO will be appointed in Fall 2018.

While NEC has experienced challenges in leadership continuity over the past few years, these same challenges have led to beneficial changes in the institution. For example, the restructuring of Prep and SCE to report to the Provost & Dean of the College (via their respective Deans) is an outgrowth of the interim leadership measures that had been established in 2016 (as described above). This and further restructuring efforts are discussed in detail in the Self-Study, most notably in Standards 3 and 5.

### 150<sup>th</sup> Anniversary

NEC celebrated its 150<sup>th</sup> anniversary during the 2017-18 academic year, with a kick-off concert in February 2017 (discussed in Standard 1, page 1).

In preparation for its sesquicentennial, NEC engaged an external consultant, Minelli Inc., to guide a rebranding effort. One of the outcomes of this work was a new logo—including a version specifically for the 150<sup>th</sup> celebration—and a tagline that represents NEC’s commitment to educating musicians and leaders in music:



The rebranding effort also incorporated extended publicity. NEC advertised in magazines and on streaming radio services, and the new logo was displayed on banners and posters throughout Boston—e.g., on the MBTA and at bus stops.

For the 150<sup>th</sup> Anniversary NEC developed concert programming that not only reflected the Conservatory's past and present but also looked toward the future and NEC's continuing role in educating musicians. For example, repertoire during the 2017-18 concert season included compositions by illustrious NEC faculty—both past and current—as well as compositions and performances by alumni and by NEC students, who will be the illustrious composers, performers, and music leaders of the future. (Please see the 2017-18 Concert Season brochure in the Team Workroom, “150 years of music without limits.”)

### Student Life & Performance Center, 33 Gainsborough Street Renovations

One of NEC's most significant accomplishments marking its 150<sup>th</sup> anniversary was the completion of the Student Life & Performance Center (SLPC). The SLPC is the realization of NEC's vision for a central campus “hub,” a vision that was first put forth more than two decades ago. In addition to a combined print and media library, the SLPC includes NEC's residence hall, three new performance and rehearsal spaces, and a dining commons. The SLPC is a modern building but was designed to complement—in aesthetics as well as in function—NEC's existing historic campus facilities.

NEC celebrated the opening of the SLPC on September 14, 2017. Boston Mayor Martin J. Walsh spoke at the public event, which was held on St. Botolph Street in front of the SLPC, and participated in the ribbon-cutting ceremony with NEC leaders. The announcement regarding the opening of the SLPC is available on NEC's website at <http://necmusic.edu/news/150-years-new-door-opens-nec>.

As a means of inviting the community to visit the SLPC and experience the music being created at the Conservatory, NEC hosted an “Open Studios” event on Saturday, September 23, 2017. From 8 a.m. to 10 p.m. the public was invited to stop by in “open house” fashion to participate in music programs for all ages. Programs included an Introduction to Suzuki (for youth ages 4-10), a songwriting workshop, a contemporary rock ensemble performance, a performance by an NEC Artist Diploma student on a Stradivarius violin, and many other musical activities throughout the day and night. The “open house” atmosphere was enhanced by other family-friendly activities, such as face-painting and crafts for kids. The event was a great success for NEC, with many musicians and non-musicians from the community taking advantage of the opportunity to experience music at NEC with faculty, students, and staff. The Open Studios announcement on NEC's website is available at <http://necmusic.edu/news/musicians-play-door-open>.

The opening of the new residence hall in the SLPC positioned NEC to renovate and repurpose its former residence hall. That building, at 33 Gainsborough Street, now houses several offices—including Admissions & Financial Aid, administration for the Preparatory School and the School of Continuing Education, and Building Operations—Collegiate Press (NEC's copy/mail center), and the music/book store Music Espresso. The most dramatic change, however, in terms of the student experience is the renovation of the former residence hall rooms into 82 practice rooms. These additional rooms have more than doubled NEC's total practice room inventory and have made a significant positive difference in the availability of practice space.

The SLPC and 33 Gainsborough projects are discussed in detail in Standard 2 and Standard 7.

## Outcomes of the Self-Study

NEC's Self-Study has resulted in a number of concrete projections. Among these projections, the following stand out as priorities.

While plans for many of the Self-Study projections had already been in place with specific timelines (e.g., the next M.M. and B.M. program reviews), the Self-Study process brought to our attention the need for additional, prioritized projections. For example, projections related to NEC's academic programs include the development of a statement on educational outcomes in the Master of Music degree and a comprehensive review of the D.M.A. program. Both of these initiatives have been prioritized to begin in 2018-19 (please see the projection for Standards 4 and 8, pages 39 and 91).

By the Fall of 2019, NEC expects to have a 5-year financial plan prepared for review by the Finance Committee. Having achieved specific goals in order to attain financial sustainability—including stabilizing the tuition discount rate and significantly reducing the draw on NEC's endowment—NEC is prepared to develop a five-year financial plan that will aid the institution in both strategic and annual budget planning and forecasting (please see Standard 7, pages 72 and 79).

Foremost among all of NEC's projections is the development of NEC's next strategic plan, which will incorporate a review of the mission statement. Although the timeline for this process will be determined by President Kalyn when she takes office in 2019, NEC fully expects that strategic planning will be underway by the Fall of 2019 (please see Standard 2, pages 10-11).

## **Standard 1 – Mission & Purposes**

### **Description**

The mission of New England Conservatory—to educate and train musicians—has been consistent throughout its 150-year history. At times the language surrounding the core mission has been reviewed and revised, most recently during NEC’s strategic planning process in 2008. The updated mission statement, which was approved by the Board of Trustees in December 2008 as part of the NEC Strategic Plan for 2009/10 – 2015/16, reads as follows:

*New England Conservatory educates and trains musicians of all ages from around the world, drawing on the talent and deep reservoir of experience of our distinguished faculty. We are dedicated to inculcating the highest standards of excellence and nurturing individual artistic sensibility and creative growth. Understanding that music is one of the transcendent expressions of human civilization, NEC aspires to ensure it a central place in contemporary society.*

At that time, NEC also articulated four core values. The mission statement and core values are published on NEC’s website: <http://necmusic.edu/mission-statement>.

The link between NEC’s mission and its educational programs is evident in the content and structure of each degree and diploma program—for example, in the centrality of studio instruction (a student’s weekly private lesson) and ensemble participation (such as Orchestra or Chamber Music). The mission statement and core values also reflect NEC’s goals of sharing music with the local and global community, and of advocating for a “central place” for music in society, as reflected in our fourth core value:

*We believe that we have a responsibility to reinforce and expand the position of music in society by educating the next generation of music leaders, incubating new work, and sharing our sublime art with the widest possible audience.*

### **Appraisal**

NEC’s mission statement clearly identifies the education of musicians as its primary purpose and reflects both the values of a traditional conservatory as well as the aims of a contemporary institution of higher education. Both tradition and innovation are strong elements of NEC’s culture; this has been especially evident during NEC’s recent celebration of its 150<sup>th</sup> anniversary.

In the 2017-18 academic year, the sesquicentennial celebration included a series of concerts that honored NEC’s history—and the legacy of former leaders and faculty—through concert programming, such as the Fall 2017 tribute concert to the late Gunther Schuller (former NEC president and founder of NEC’s Jazz and “Third Stream” department, now known as Contemporary Improvisation). The concert series also celebrated NEC’s present and looked toward its future. The kick-off event for the 150<sup>th</sup> anniversary celebration was a concert featuring Lake Street Dive—whose four members are all recent NEC alumni—joined by current NEC faculty and students. This event brought together different styles and genres of music, including pop, jazz, and classical, and also brought this music to a number of first-time NEC concert-goers.

While the core mission of NEC is well-understood by the NEC community, during the course of our Self-Study we learned that the degree of familiarity with the mission statement itself varies throughout the institution. While most of the people polled—including students, staff, faculty, alumni, and Board members—were aware of NEC’s mission statement, only some had read it, and even fewer knew where the statement was published. As noted above, the mission statement was reviewed in late 2008 as part of the strategic planning process but has not been formally reviewed since that time.

Given the importance of the mission to the institution, all of the Self-Study task forces dedicated a portion of at least one meeting to a discussion of the mission statement. The overwhelming assessment by the task forces was that while the mission statement still accurately reflects NEC’s main purpose, the language needs revision.

One of the most frequent comments offered regarding the mission statement was its lack of focus on students; indeed, the word “student” does not appear in the statement. However, the task forces also recognized that NEC is, in fact, highly attentive to its students, both individually and as a body. In addition, while the language of the 2008 mission statement is clear regarding the educational objectives related to performance, it does not sufficiently reflect the broader objectives that were articulated at a later date—e.g., those included in the Definition of an NEC-Educated Person, which was adopted in 2013.

The task forces also noted that stronger awareness of the mission statement throughout the institution could only be beneficial, both for the existing NEC community and for prospective students and their families.

### **Projection - Standard 1**

- The mission statement will be reviewed as part of NEC’s next strategic planning process (see Projection for Standard 2, pages 10-11).
- The Board of Trustees will review the mission statement annually (see Projection for Standard 3, page 18).
- NEC will increase visibility of the mission statement by publishing and distributing it more frequently—for example, in employee and student orientation packets—with the goal of increasing the NEC community’s awareness of the mission statement.

## **Standard 2 – Planning & Evaluation**

Planning at NEC is led by the senior administrative team, in alignment with strategic priorities that have been established and approved by the Board of Trustees in furtherance of NEC’s mission. Planning involves consultation with appropriate constituencies, based on the focus and scope of the project or initiative. Evaluation of the achievement of approved goals occurs throughout the institution at several levels and incorporates studies/reviews from external sources when appropriate. As an example, NEC engaged the consultants Next Street to assist NEC in considering enhanced revenue opportunities, including the expansion of summer programs in the new Student Life & Performance Center, as described below.

Both planning and evaluation are supported by institutional research, the responsibility for which is shared among several offices, including the Office of Student Services, Admissions & Financial Aid, the Provost & Dean’s Office, Finance, Human Resources, and others. While each of these departments collects, reviews, and interprets data relevant to their respective areas, the Registrar/Director of Institutional Research is responsible for bringing these multiple sources of data together in timely, thorough, and accurate institutional reporting (such as IPEDS).

In the past several years, NEC has demonstrated its ability to follow through on its plans, to evaluate progress, to adapt its plans when necessary, and to improve the student experience through that planning and evaluation. While we have achieved a number of strategic goals, NEC recognizes the need for a new Strategic Plan to guide planning, evaluation, and continued institutional improvement. NEC will undertake the strategic planning process under the guidance and direction of a new president.

### **Planning - Description**

NEC’s most recent strategic plan covered the period 2009/10-2015/16. Although NEC has been operating without a formal strategic plan in place since that time, the strategic goals of the institution have been carried forward under the leadership of the Board of Trustees and senior management during the search for NEC’s next president. The most notable example of this is the completion of the Student Life & Performance Center (SLPC), which is the primary outcome of the third of five goals of the 2009/10-2015/16 Strategic Plan—Student-Centric Campus Redevelopment.

As described in earlier reports, including the 2009 Self-Study, NEC had for many years been considering the construction of a building on the site of the parking lot near the corner of St. Botolph and Gainsborough Streets. A formal feasibility study for such a project was conducted in 1997 and a number of related studies followed over the next several years, as shown in the timeline “Events in the Life of NEC’s Institutional Master Plan” (available in the Team Workroom). In the early 2000s an Institutional Master Plan Committee was formed and met with the Boston Redevelopment Authority in 2002. While fundraising at this time was devoted mainly to increasing student scholarships and faculty recruitment, efforts toward developing a campus master plan (CMP) continued, including a Library Space Planning Task Force—established in 2005—and consideration of future use of existing campus buildings. However, the death of NEC’s then President, Daniel Steiner, in June 2006 and the search for his successor temporarily stayed NEC’s progress on a CMP. In 2007, under the leadership of President Tony

Woodcock, NEC embarked on a Strategic Planning Process that encompassed the goal of campus redevelopment in its scope and ultimately led to the development of the SLPC.

The opening of the SLPC in NEC's 150<sup>th</sup> Anniversary year was a memorable moment in NEC's history and was particularly special for those in the NEC community who had been participants in the earliest efforts to develop an Institutional Master Plan. NEC's perseverance through two decades of planning to realize the vision of a revitalized campus is a testament to the commitment of NEC's leadership—and of the entire NEC community—to NEC's mission both for the present and for many years to come.

The planning process for the SLPC included broad representation from the NEC community—over 75 faculty, staff, and students had direct input to the development of the building's design, in addition to the core working group, the Facilities Committee, and the Board of Trustees. During the conceptual and schematic design processes, NEC convened 12 task forces, each focusing on an area of the SLPC (e.g., the Library), and comprised of 8-15 faculty, staff, and students who would most often use and/or support the operations of that space. For example, the task force that focused on Burnes Hall—known in the design phase as the Orchestral Rehearsal Room—included the three Chairs of the Conducting departments (Orchestral, Wind Ensemble, and Choral), the Associate and Administrative Directors of Orchestras, the Director of the Preparatory School, the Instrument Librarian, and the Directors of Performance Services, Audio Services, and Production Management. In addition, the appointment of a core team—the Senior Vice President of Finance & Operations, the Provost & Dean of the College, the Executive Director of Facilities, and the Dean of Academic Affairs & Administration—ensured that administrators responsible for facilities, financial, and academic planning had a voice in all task forces.

Through the entire process, NEC was extremely fortunate to have the advice of one of NEC's Life Trustees, whose guidance as a professional architect was invaluable to the project, and whose dedication to NEC and advocacy for campus redevelopment over the past two-plus decades was crucial to its ultimate success.

### **Planning - Appraisal**

NEC's "success in implementing the results of its planning" (Standard 2.5) is evident in the full or partial achievement of four of the five goals of the 2009/10 – 2015/16 Strategic Plan. (The first goal of the Strategic Plan, to increase financial aid, including increasing the College tuition discount rate from 40% to 50%, was revised several years ago in light of NEC's heightened focus on financial sustainability, as described in the 2013 Fifth-Year Interim Report). While not all of the specific objectives of each strategic goal were accomplished—due in large part to the institution's shift of focus to the presidential search and a concentration on completion of the SLPC—many of the elements were achieved or are in progress.

NEC's 2013 Fifth-Year Interim Report discussed progress toward the Plan's goals in detail. In Distinctive Faculty and Programs, for example, NEC had achieved significant progress, specifically in the elevation of the Orchestral program and Voice and Opera departments. In addition to investing in faculty in these departments, NEC established a Voice/Opera Committee to provide Board-level guidance and support. NEC has also emphasized providing exceptional performance opportunities in both programs. For example, NEC's Philharmonia now performs every other year in Boston's Symphony Hall. This is a

highlight of the concert season and, more importantly, a highlight of the educational experience for the students who have the opportunity of performing in this world-renowned venue. In Voice and Opera, NEC students have benefited from the generosity of an NEC donor who has established a restricted fund for the purpose of bringing high-profile guest artists to NEC for Voice/Opera masterclasses and residencies. Guests in the past few years have included Barbara Bonney, William Burden, Greer Grimsley, Ben Heppner, Marilyn Horne, Warren Jones, and José van Dam.

Since the Fifth-Year Interim Report, the goal of Student-Centric Campus Redevelopment has been fully realized through the recent completion of three related facilities initiatives, led by the Senior Vice President of Finance & Operations and the Executive Director of Facilities:

- 1) construction of NEC’s Student Life & Performance Center (SLPC)
- 2) renovation and repurposing of 33 Gainsborough Street
- 3) sale of 295 Huntington Avenue.

The completion of the SLPC in the absence of a settled president—including the achievement of the goals of the Leadership Gift Initiative—demonstrates NEC’s commitment to completing a project critical to the long-term health of the institution, and NEC’s ability to “respond to...other contingencies” and to develop “a realistic course of action to achieve identified objectives” (Standard 2.4). NEC’s ability to plan for a realistic timetable and budget, both of which allowed for contingencies over several years, is especially evident when looking back on the arc of campus redevelopment from 2009-2017, which included the following milestones:

2009-10	Campus Master Planning (with consultants Goody, Clancy)
2010	Architect Selection Committee
	Ann Beha Architects engaged as project architect
2010-11	Conceptual Design
June 14, 2011	Board of Trustees approves Conceptual Design and commencement of Institutional Master Plan regulatory approval process
May 2012	Submission of Institutional Master Plan to Boston Redevelopment Authority (BRA)
July 12, 2012	Approval of IMP by BRA
2012-13	Schematic Design
June 4, 2013	Schematic Design approved by Board of Trustees
2013	Design Development
2014	Construction Documents
2014-15	“Enabling work” at 241 St. Botolph Street to prepare for construction
February 24, 2015	Board of Trustees approves engaging Tishman Construction as General Contractor and commencement of SLPC construction
May 5, 2015	Groundbreaking ceremony
May 21, 2015	SLPC construction begins
October 1, 2015	Board of Trustees approves sale of 295 Huntington Avenue

February 28, 2017	Board of Trustees approves expansion of scope and additional \$2.5M for 33 Gainsborough renovations
March 2017	Sale of 295 Huntington Avenue (NEC offices remained until November/December 2017)
May 2017	Renovations begin on 33 Gainsborough Street
August 2017	SLPC opening
September 14, 2017	SLPC ribbon-cutting ceremony
November 2017 – January 2018	Non-SLPC office relocations
January 16, 2018	Practice Rooms at 33 Gainsborough opened

The results of planning were effectively communicated to the NEC community during the design, development, and construction phases of the SLPC project. For example, multiple in-person information sessions were held for Board members, faculty, and staff, where NEC leadership and the project architects presented the design of the building and the specific spaces within it. E-mail communications were sent periodically, beginning in March 2015, to keep the NEC community apprised of the next phase of construction, and to notify all those on campus of any upcoming changes in access on campus (as an example, please see e-mail of March 17, 2015 in the Team Workroom). In addition, an e-mail account was established for the project, allowing students, faculty, and staff to submit questions. NEC also created a page on the website dedicated to progress on the SLPC. This page included written updates, as well as images, renderings, and a “fly-through,” which allowed any visitor to the site to get a sense of both the exterior and interior of the completed building. (The music for the “fly-through” was composed by an NEC student and performed by NEC students.) In the later phases of the project, especially as it neared completion, communication to the NEC community became more sporadic. Similar to our appraisal in Standard 3 (pages 17-18), this was likely a result of the high volume of critically time-sensitive work associated with preparing the SLPC for student occupancy for the Fall 2017 semester, and the simultaneous renovations occurring at 33 Gainsborough Street.

The table above reflects a high concentration of activity from May 2017 – January 2018. What it does not reflect, however, is the complexity of the logistics involved in coordinating the renovation timelines with office relocations. Multiple offices were in the process of relocating to temporary or new spaces—spaces which also required renovations. One indication of the extent of the complexity involved is simply the number and variety of departments, which included Admissions & Financial Aid, Prep & SCE administration, Entrepreneurial Musicianship, Opera, Library, Institutional Advancement, PR & Marketing, Building Operations, Collegiate Press, Jazz & CI, and Health Services. The renovations have greatly improved the spaces, which are suitably outfitted for these departments to better support their work and also reflect a connection with the SLPC—for example, in a more modern aesthetic.

The three facilities initiatives noted above have resulted in transformative improvements in NEC’s physical plant. The process that led to such dramatic, positive results demonstrates NEC’s effectiveness in multi-year, integrated facilities, financial, and academic planning. For example, the design of the SLPC is directly linked to NEC’s mission of educating musicians, as can be seen in the new spaces that are dedicated to rehearsal, performance, and study, including the Plimpton Shattuck Black Box Theatre; Eben Jordan Ensemble Room; Burnes Hall; and the new Blumenthal Family Library.

Financial planning for the SLPC included the means to construct the building (discussed in Standard 7, page 68), but also looked “beyond a short-term horizon” (Standard 2.3) to encompass budgetary plans for current operations (such as an increase in net room and board revenue, due to increased residential capacity), as well potential new initiatives. NEC engaged the consultants Next Street to explore new possibilities for summer rental to external organizations and opportunities for offering additional summer educational programs—opportunities that could now be supported with a new, air-conditioned residence hall and performance facilities in the SLPC. The success of NEC’s current summer programs—Jazz Lab, Summer Institute for Contemporary Performance Practice (SICPP), GuitarFest, Conductors’ Forum, Metropolitan Flute Festival, and Summer Opera Studio—and the market in Boston for short-term, intensive educational opportunities during the summer were factors in NEC’s decision to expand these offerings (see Next Street analyses in the Team Workroom).

Three significant steps have been taken toward realizing this plan. First, NEC has allocated resources to establish appropriate staffing, with two new positions. The Director of Summer Programs was hired in January 2018, and in August 2018 NEC hired a Director of Business Relations and Event Management, whose responsibilities include “formulating innovative plans to leverage rental possibilities of NEC’s facilities, particularly in the SLPC,” and “building and nurturing external and internal partnerships” (position description available in the Team Workroom). Second, NEC is expanding its own offerings. In 2018, NEC offered two additional summer programs, Understanding El Sistema and Acoustic Vocal Pedagogy (<http://necmusic.edu/summer>).

Third, NEC has established a relationship with Morningside Music Bridge (MMB), a long-standing international summer program for young musicians (ages 12-18) studying violin, viola, cello, and piano. The MMB Foundation is a Canadian charitable organization that had formerly hosted its summer program in Canada. For the past few years, the program has been held at various international locations—including at NEC in 2017—as MMB searched for a new potential long-term partner/host. The MMB program at NEC was mutually successful, and both parties agreed that it could be even more so in the future with the availability of the improved residential, dining, and rehearsal/performance facilities of the SLPC. To that end, NEC will become the “long-term home” of MMB from 2019 - 2028 (<http://mmb.international/mmb-2019-in-boston/>). This arrangement with MMB—in conjunction with NEC’s own summer offerings—provides NEC with an opportunity to move further toward its strategic goal of generating new revenue, while supporting a program compatible with NEC’s mission.

While NEC seeks to establish new avenues of community engagement through summer programs, we also seek to maintain long-standing strong connections with the Boston music community. For example, for many years NEC has hosted the Boston Early Music Festival (BEMF) during the summer. The Festival runs every other year for one week in June with multiple concerts performed in Jordan Hall. NEC intends to continue its relationship with BEMF as well as with other neighboring arts and cultural organizations even as we welcome new relationships, such as that with MMB.

### **Evaluation - Description**

At the Board level, evaluation of progress toward NEC’s strategic goals takes place systematically through regular meetings of the standing committees of the Board, the Executive Committee, and the full

Board of Trustees. At the time of the adoption of the 2009/10-2015/16 Strategic Plan (in December, 2008), NEC’s evaluation of its facilities over the course of several years had led to the clear conclusion that our facilities were insufficient—both in quantity and quality—to support the education of musicians at one of the world’s leading conservatories. The age of NEC’s buildings and the effect of normal “wear and tear” was one element influencing the existing conditions of the facilities: the newest building on campus (33 Gainsborough Street) had been constructed in 1959. The decisions by the Board of Trustees to move forward with ~\$20M in deferred maintenance on existing buildings (2008-09) and to construct the SLPC are examples of NEC’s leadership identifying a critical need and acting on it for the long-term benefit of the institution—in this case, the need for both improved and new facilities to support NEC in fulfilling its mission.

Academic programs are reviewed at the institutional level, under a rotating 10-year cycle, as follows:

	<b>Bachelor of Music</b>	<b>Master of Music</b>	<b>Doctor of Musical Arts</b>
Most recent review	2013-15	2010-12	Early 2000s
Next review	Begins 2023-24	Begins 2020-21	Begins 2018-19

The 10-year reviews are comprehensive in nature. In the interim periods, NEC both expects and plans for more focused reviews to occur, under the purview of the standing curriculum committees (Undergraduate, Graduate, and D.M.A.). As an example, the UCC will be conducting a review of free electives in the B.M. degree program in 2018-19, five years before the next scheduled comprehensive B.M. review. As noted in Standard 4 (pages 25-26 and 39), UCC has prioritized and accelerated this review, based on the frequency and nature of the challenges associated with this particular component of the program.

As with other institutional priorities, evaluation of academic programs involves both quantitative and qualitative analysis. Both types of analysis were used in the M.M. and B.M. comprehensive reviews, including the review of General Education and the creation of the Liberal Arts and Music Theory Minors. For example, both reviews brought together direct feedback from students on specific courses, including their perspective on the course’s relevance to the overall program curriculum, and data over several consecutive years on NEC course enrollment numbers/patterns. In addition, an external perspective is brought to academic reviews by conducting comparative analyses with peer institutions’ curricular design for similar programs and/or majors, such as program sequence and requirements and elective offerings, as well as the percentage each comprises of the overall degree.

For the past several years, NEC has participated in the International Benchmarking Exercise (IBE), an initiative among nine institutions—five from Europe and one each from Australia, Canada, and Singapore—to develop benchmarking that would be appropriate to and meaningful for conservatories. The IBE is conducted through the Royal Northern College of Music in England; NEC will be hosting a meeting of this group in June or July of 2019. Since the IBE effort is an international one, many conversations among the participating institutions’ leaders and Institutional Research staff were needed to arrive at uniform terminology. In the 2018-19 academic year, NEC will begin to use the IBE data as one source of information in its evaluation of programs. For example, in the 2018-19 review of free electives in the B.M. degree, NEC will again utilize both quantitative and qualitative data—including

benchmarking—to inform our discussions and ultimately to improve the educational experience of NEC’s B.M. students.

### **Evaluation - Appraisal**

NEC’s evaluative processes demonstrate the institution’s dedication to improvement and its concern for allocating resources in the best interests of NEC and its students.

As an example, while renovations and new construction were the focus of campus redevelopment, the sale of one building also played a significant role in the outcome of the project. NEC had owned 295 Huntington Avenue—a mixed-use building located across Huntington Avenue from the Jordan Hall building—since 1981. Many of the offices and retail spaces were leased to small businesses, but NEC also utilized a portion of the building for its own staff. As noted above (page 6), 11 departments were relocated in late 2017/early 2018; of these, six had formerly been housed at 295 Huntington Avenue. The question of NEC’s long-term use or potential sale of 295 Huntington Avenue had been contemplated for several years (for example, by a Facilities subcommittee established for that purpose in 2009). More recent analyses were conducted during the years preceding the SLPC construction, as documented in meeting minutes (examples in the Team Workroom include Facilities Committee minutes of February 26, 2014, page 3; Facilities Committee presentation and minutes of April 1, 2014, pages 1-2; and Board of Trustees minutes of April 24, 2014, page 5).

With the repurposing of 33 Gainsborough Street, NEC was in a position to relocate several offices and consolidate its campus on one side of Huntington Avenue, assuming an appropriate buyer could be found for 295 Huntington Avenue. As documented in Board minutes, the vote to move forward with the sale was based on evaluation of a number of factors, including: 1) the challenge and expense of maintaining an older, historically significant building, including potential deferred maintenance; 2) the offer itself, a portion of which (\$7.8M out of \$14.9M) would help to offset a shortfall in SLPC fundraising; and 3) the propitious timing of the offer, which coincided with NEC’s construction and renovations, yet allowed NEC’s 295 Huntington offices to remain in the building until December 2017 (Board of Trustees minutes, October 1, 2015, pages 2-3 and Finance Committee minutes, April 7, 2016, page 2). The Board’s decision to sell 295 Huntington Avenue is just one example of how NEC’s decision-making processes incorporate advance planning and financial and feasibility analyses while also focusing on mission. It also demonstrates NEC’s ability to evaluate options and allocate resources in a sound manner “consistent with planning priorities” (Standard 2.4).

NEC’s evaluative processes have also been effective in prompting institutional self-reflection and improvement in NEC’s academic programs, as demonstrated by the process and outcomes of both ongoing and focused curricular reviews. These reviews have been characterized by thoroughness and creativity, while maintaining a focus on improvement in student learning and the student experience, as demonstrated by the following selected outcomes (which are discussed in more detail in Standard 4):

- Establishment of 10-year review cycle for degree programs
- Development of the Definition of an NEC-Educated Person (at the B.M. level)
- Revision of general education requirements and development of general education criteria

- Development of the first undergraduate minors, in Liberal Arts and Music Theory
- Addition of graduate languages to the M.M. curriculum
- Developing standardized policy language for syllabi (in progress)

As discussed in Standards 4 and 8, the educational progress of NEC's students is evaluated on a near-constant basis. Musical performance both requires and lends itself to that frequency and depth of evaluation, where the difference between a mediocre and a transcendent musical moment may be as small as a very slight adjustment in a singer's formation of a vowel or a cellist's posture. Evaluation is an integral part of the NEC curriculum in academic and performance instruction, as demonstrated by, for example, evaluation processes and criteria documented in syllabi and applied by faculty in their assessment of students' work and learning. The curricular requirements of studio instruction, ensemble participation, repertoire classes, and performance classes all require either individual or ensemble performance that is evaluated by faculty, and in some cases through peer feedback. The most significant point of performance evaluation in each academic year is the promotional exam, where students perform individually for a panel of faculty from their department, who determine whether or not the student has progressed sufficiently to move on to the next year of study.

NEC solicits feedback from its students and alumni and uses the information gathered to inform discussions and processes that foster institutional improvement. Feedback from alumni is solicited periodically, but not as frequently or in as much depth as NEC hopes to achieve (please see Standard 8, pages 90-91 for further discussion). Much of the feedback from current students, however, is gathered in a systematic way on a regular basis—for example, course, ensemble, and studio evaluations and student exit surveys are conducted annually or by semester. The “feedback loop” begins with, e.g., a course evaluation: the completed evaluation is sent to the relevant department Chair, who in turn shares a general summary of the student ratings and comments with the faculty member; the evaluations themselves may be given to the faculty member, after grades for the semester have been submitted.

NEC uses student feedback from these evaluations in at least three ways: 1) by department Chairs, in evaluating the faculty member's teaching effectiveness; 2) by the faculty member, in considering student comments and/or suggestions; and 3) by the Faculty Advisory Committee (FAC), indirectly. The FAC—which makes recommendations on faculty salary increases and contract renewals—does not see the evaluations themselves (unless the faculty member chooses to share them). However, the FAC does review the evaluations of individual faculty by department Chairs, and these often include quotes from the course evaluations, or a summarized paraphrase of the comments.

While student feedback is just one component of the FAC's review and faculty evaluation, it does play an important role in institutional improvement. Proactive follow-up from faculty and the discussions of the FAC demonstrate the level of respect that NEC faculty have for NEC students and their opinions: serious comments from students on course evaluations are taken seriously by faculty.

### **Projection – Standard 2**

- NEC will develop its next Strategic Plan, under the guidance and direction of President Kalyn. The timetable for the strategic planning process will be determined by President Kalyn after she takes

office. However, NEC expects the strategic planning process to be a top priority and to begin in earnest by the start of the 2019-20 academic year.

## Standard 3 – Organization & Governance

### Governing Board - Description

The bylaws of NEC establish the Board of Trustees as the governing body of the institution and codify the Board’s policies and procedures. A conflict of interest disclosure statement is reviewed and signed each year by Board members, as well as by senior staff members, confirming that they do not have any actual or perceived conflict of interest in fulfilling their responsibilities to the Conservatory; or, in the case that such an actual or perceived conflict does exist, the Board or staff member discloses the nature and extent of the interest (see Conflict of Interest Policy and Disclosure Statement in the Team Workroom).

NEC’s Trustees all share a love of music and a passion for supporting the education of musicians. While some are musicians and/or NEC alumni, others are professionals in other fields—including finance, law, technology, writing, and arts consulting, to name just a few—and bring experience from their service on corporate boards, as well as boards of other non-profit organizations, such as hospitals, museums, theaters, and orchestras.

The variety of backgrounds, education, experience, and expertise of NEC’s Trustees can be viewed at a glance in the professional profiles included in the Board Handbook (pages 5-23). The Handbook is updated annually and distributed to all Board members, as well as to NEC staff who support Board committees or are otherwise in frequent communication with Board members. In addition to the roster of Board members, the Handbook includes NEC’s Mission Statement and Core Values (page 3), a Board organizational chart (page 43), and information on standing committees (including the charge and membership roster for each committee) and annual votes of the Board (pages 43-51).

Elected Trustees serve for three-year terms; after serving for 12 consecutive years a Trustee must rotate off of the Board for at least one year before becoming eligible for re-election (NEC Bylaws, Article I). The number of Trustees is established annually, taking into account the balance of membership in each three-year term. In 2017-18, for example, the terms of the 23 elected Trustees were distributed as follows:

Term expiring in 2018:	5
Term expiring in 2019:	10
Term expiring in 2020:	8

In addition, NEC is extremely fortunate to have 17 Life Trustees, who have been honored with this title in acknowledgment of their “outstanding service as a Trustee and unique commitment to New England Conservatory.” Life Trustees, including several past Board and committee Chairs, have provided exceptional leadership for the Board of Trustees and have demonstrated a consistently high level of dedication to NEC over a number of years. Life Trustees participate in Board meetings but do not have a vote (NEC Bylaws, Article I, Section 5).

Communication with the full Board of Trustees regarding current NEC priorities occurs mainly at its three annual meetings. Meetings include reports from standing committees, as well as any special agenda items. Written reports from the administration and Board committees are distributed prior to each

meeting to keep the Board apprised of any activities/initiatives that may not be specifically addressed at the upcoming Board meeting.

NEC's Bylaws also establish a Board of Overseers (NEC Bylaws, Article IX), which was renamed the President's Council in March 2018. The President's Council provides a formal means of affiliation with NEC for those who wish to be actively involved but may not be able to commit to serving as a Trustee. Members of the President's Council may, for example, serve on committees of the Board of Trustees, but all such committees must be chaired by a Trustee. The President's Council includes members of the music community, as well as professionals from a variety of other fields who support NEC's mission. With 39 members in 2017-18, the President's Council is larger than the Board of Trustees, and, with a population that is more geographically diverse, provides NEC with an increased presence in areas beyond Boston. Members of the President's Council are listed in the Board Handbook along with Trustees, and members of both bodies are listed on NEC's website at <http://necmusic.edu/leadership>.

### **Governing Board - Appraisal**

NEC's Board of Trustees is dedicated to supporting NEC's mission. It is clear from Board members' consistently high level of engagement and support of the institution, both financially and otherwise, that they wholeheartedly embrace NEC's mission, as well as their role in assuring that NEC continues to fulfill that mission.

Given that crucial role, both NEC administration and the Governance Committee of the Board of Trustees have expressed strong support for incorporating more regular, intentional review of the mission statement at the Board level, as well as throughout the institution. This regular review by the Board will support NEC's desire to elevate the mission statement and heighten our community's awareness of it, as noted in our appraisal and projections for Standard 1 (page 2).

Active engagement as a Board member is fostered even as the relationship with a prospective Board member is being cultivated. Prospective members meet with current Board members to ensure that expectations are made clear from the outset, including financial commitment, meeting attendance, participation on committees, attendance at NEC events, and service as an ambassador for NEC in one's social and professional circles. Once elected, a new Board member is invited to a formal orientation session and receives an orientation packet (available in the Team Workroom). When possible, the Board prefers to conduct an on-campus orientation with multiple people, so that all new Board members receive the same introduction and have an opportunity to meet each other in person. In instances where an in-person orientation is not feasible, a current Board member calls or meets individually with the new Board member to welcome him/her, to bring him/her up to speed on current NEC priorities, and to provide the new Board member with an opportunity to ask questions.

The Board of Trustees conducts self-evaluations and, under usual circumstances, such self-evaluation occurs every other year through a written survey. The 2014-15 self-evaluation, however, followed a challenging period that had been marked by tension between the President and Board leadership. Given the circumstances, the self-evaluation was conducted through a highly individualized process, mainly involving detailed, in-depth phone conversations by a member of the Governance Committee with each

Board member. As described by a Governance Committee member, the process was very intense and complicated, following as it did upon the aforementioned period of tension. However, it led to a subsequent period during which the Board was strengthened through Board members' desire to work collaboratively and through their continued dedication to NEC. This dedication has been demonstrated through Board members' continued active engagement and financial support of NEC during the past three years, including their commitment to achieving successful outcomes in the SLPC project and the presidential search.

Going forward, the Board will continue to conduct self-evaluations on a regular basis. In Spring 2018 a new self-evaluation, in a survey format, was sent to Board members. The self-evaluation was developed internally, following a review of several survey models and best practices for non-profit boards, and addresses several key areas of Board responsibility, including mission, strategic planning, and policy; leadership selection and succession; financial resources; board effectiveness and performance; and individual self-evaluation (please see the NEC Board Self-Assessment Survey in the Team Workroom). The Board reviewed the results of the survey at its May 2018 meeting and discussed likely follow-up actions, including an enhanced Board member orientation (please see Board of Trustees Minutes, May 12, 2018, page 4).

The Board is also responsible for evaluating the President. During the tenure of the Interim President, for example, the Board Chair and Vice-Chair met in person with the Interim President at the end of each academic year to review his performance and provide feedback. During the previous presidency, a consultant was engaged to conduct an evaluation. The Board found this process very thorough and effective and may in the future recommend that an external evaluator be engaged again.

As noted above, the name "Board of Overseers" was changed to "President's Council" upon a vote by the Board of Trustees in March 2018 (Board of Trustees Minutes, March 3, 2018, page 4). The change was made in part from a desire to discontinue use of nomenclature that carries negative connotations, and in part from a desire to describe more aptly the advisory nature of the Council's responsibilities.

In Spring 2018, the Board accepted the recommendation of the Governance Committee to dissolve the Board of Visitors (Board of Trustees Minutes, March 3, 2018, page 4), allowing NEC to dedicate more attention to cultivating relationships with prospective members of the President's Council and Board of Trustees. The Board of Visitors was established during NEC's *Gift of Music* capital campaign as a means of engagement for those who desired to maintain a formal connection with NEC but who lived far from Boston, making frequent on-campus visits impractical. By Fall 2017, the Board of Visitors had grown to a membership of 87, many of whom could not attend meetings or special events at NEC, presenting challenges both for communication and for the Visitors' meaningful involvement in the NEC community. As part of the transition strategy, NEC has invited 33 of the Visitors to become members of the President's Council. To date, 13 of those invited have accepted.

In addition to the changes noted above, in 2017-18 NEC modified the schedule and structure of Board and committee meetings. Formerly, individual committees met in the weeks preceding a quarterly Board meeting, requiring many Board members to make multiple trips to and from NEC during that period, in addition to the time that these dedicated volunteers devote to attending NEC concerts and events. The

revised format includes two full days of meetings: All committees meet on Day 1, followed by a joint meeting of the Board of Trustees and the President's Council and a dinner; on Day 2, the Board of Trustees meets separately and votes on any matters requiring Board approval. While this schedule requires a significant, concentrated time commitment from Board members and staff, it has the advantage of allowing both groups to plan well in advance for these few designated meeting dates (rather than multiple and more sporadic dates) and of better accommodating the busy schedules of NEC's Trustees and President's Council members.

NEC intends to continue with this new meeting structure in 2018-19, as feedback to date—from both Board members and staff—has been very positive. Not only has the format proven to be more efficient, especially with the flow of information from committee-level to Board-level, but it has fostered improved connections among members of the Board of Trustees and President's Council. With both groups meeting over the same two-day period, there are more opportunities for Trustees and Councilors to interact in person, creating stronger relationships and, in the long term, opportunities for cultivation of relationships with those who may have an interest in eventually increasing their commitment to NEC as a Trustee.

Another positive outcome of the revised Board meeting structure is additional opportunity for interaction between NEC students and Board members. Each Board meeting includes a presentation by NEC staff and/or faculty on a particular subject, followed by breakout groups, with one student joining each room for discussion. Board meetings in 2017-18, for example, included presentations on Admissions and Financial Aid as well as the Community Performances & Partnerships (CPP) and Entrepreneurial Musicianship (EM) programs. In addition, a student performance is incorporated to the social hour/dinner. The students performing are invited to stay for the dinner, providing another opportunity for Board and President's Council members to experience the high level of musicianship and artistry of NEC students, and for direct communication between NEC students and NEC leadership through both performance and conversation.

### **Internal Governance - Description**

NEC's President is the Chief Executive Officer of the institution and is appointed by and reports to the Board of Trustees (NEC Bylaws, Article II, Section 2 and Article VI, Section 1). The Provost & Dean of the College serves as NEC's Chief Academic Officer (CAO) and reports directly to the President. However, for the past three years—during NEC's presidential search—the Provost & Dean has served as the Interim President in addition to his ongoing responsibilities as CAO. NEC's administrative structure is outlined in an organizational chart, which is available to all NEC employees via the ADP Self-Service Portal or by request to Human Resources (please see the NEC Organizational Charts in the Team Workroom).

The role of NEC's Faculty Council (the Chairs of all performance and academic departments in the College) and Faculty Senate (all College faculty members) in matters of educational policy is stated in NEC's Bylaws (Article VIII). The faculty of NEC hold primary responsibility for NEC's educational programs and work collaboratively with the administration through an established system of faculty governance, which is more fully described in Standard 6 (pages 54-59) and in the *Faculty Governance*,

*Evaluation, and Employment Policies and Procedures for New England Conservatory of Music* (available in the Team Workroom). Preparatory (Prep) and School of Continuing Education (SCE) faculty are governed by their respective Faculty Councils which, until 2017-18, had been combined. One of the outcomes of the recent evaluation of Prep/SCE, however, was the decision to acknowledge the distinct missions of both Prep and SCE. An example of this acknowledgement is the establishment of a Faculty Council for each school, which we believe will allow each group to work toward more focused goals and thus ultimately better serve the students and faculty of both Prep and SCE. Both the Prep and SCE Faculty Councils meet monthly.

In the College, student and Board governance come together in the College Student Affairs Committee (CSAC) of the Board of Trustees. The structure and charge of the CSAC were under review during 2017-18 and are therefore not included in the 2017-18 Board Handbook. For the past several years, the CSAC has functioned as a forum for student representatives to bring concerns to the attention of both the administration and the Board. For example, issues discussed and acted upon include practice room availability and policies and a formal no-smoking and no-tobacco policy throughout NEC's campus (including outdoors). In the 2018-19 academic year, NEC intends to re-form the CSAC, working with NEC's new Dean of Students (hired in July 2018).

### **Internal Governance - Appraisal**

In 2015, following former President Tony Woodcock's resignation, Provost & Dean of the College Tom Novak was appointed as Interim President. During this interim period, NEC has been led by its senior administrative team. In addition to the Interim President and Provost & Dean of the College, the leadership team includes the Senior Vice President for Finance & Operations (currently vacant); Vice President of Administration; Vice President of Institutional Advancement; and, most recently, Vice President of Marketing and Communications (currently vacant).

The past three years have been a time of both transition and celebration for NEC, during which multiple high-level initiatives were—or are in the process of being—accomplished, including NEC's presidential search; the construction and opening of the new Student Life and Performance Center (SLPC); the repurposing of 33 Gainsborough Street; the celebration of NEC's 150<sup>th</sup> Anniversary; the launch of NEC's redesigned website; and the development of this Self-Study as part of the comprehensive evaluation for reaccreditation.

During this time of transition, a number of changes have been made in NEC's organizational structure, as well as in leadership personnel. For example, in October 2016, following a formal search process, NEC hired a new V.P. of Institutional Advancement (IA). Under her leadership, and following more than six months of planning and consulting with constituent representatives, the NEC Engagement Initiative was launched in August 2017. IA has been restructured to support this focus, with goals of enriching NEC's relevance with current constituencies, and creating opportunities for increased awareness and involvement with NEC. The Engagement Initiative will employ four tactics—Virtual, Events, Communications, and Volunteer Opportunities—and will initially focus on three primary constituencies: Alumni, Current Prep Parents, and Friends of NEC. Engagement events are designed to strengthen the relationship of these constituencies to NEC, and include on-campus events and concert receptions, as well as receptions outside of New England in areas with high concentrations of NEC community members. In 2017-18,

over 300 guests attended Engagement events. An additional 6,000+ have participated in an event or concert through livestreaming, and over 1,100 alumni have joined the new NEC Connect platform. Baseline metrics are being tracked in the Engagement team's first year to review event attendance, social media engagement, and e-mail open rates, among other data points, to determine areas of success as well as areas needing improvement.

Also in October 2016, NEC's Chief Strategy Officer and Dean of the Schools of Preparatory and Continuing Education (Prep/SCE) stepped down from her position. Rather than immediately searching for a successor, NEC engaged a consultant to conduct a review of Prep/SCE and appointed the Provost & Dean of the College and the Chief of Staff as co-leaders of Prep/SCE during the transition. The recommendations from the consultant's review in early 2017 (available in the Team Workroom) emphasized untapped opportunities for forging stronger bonds between the College and Prep/SCE, beginning with leadership. In keeping with these recommendations, NEC made the decision to shift the reporting structure of Prep/SCE to the Provost & Dean of the College.

NEC's organizational chart as of August 2018 looks significantly different than it did just one year ago, reflecting these and additional changes in staffing structure. For example, as of March 2018 the Chief of Staff was promoted to the position of V.P. of Administration, with oversight of several administrative departments, including Human Resources, Information Technology Services, and Security. More recently (as of July 2018), NEC has established a new "branch" of the organization, Community Engagement and Professional Studies (CEPS). The CEPS department encompasses Community Performances & Partnerships, Entrepreneurial Musicianship, and Continuing Education, and will be led by a Dean who reports directly to the Provost & Dean of the College (the e-mail announcement to the NEC community is available in the Team Workroom).

In addition, the responsibilities of Security and Facilities management have been redistributed. Previously both areas of responsibility were led by the Executive Director of Facilities. However, the recent changes in NEC's campus facilities—including an increased number of student residents—as well as the heightened emphasis on campus security both locally and nationally warrant the dedication of additional resources (both human and financial) to two distinct roles. NEC recently filled both of these roles with experienced professionals in their respective fields. The Director of Facilities and Operations, who reports to the Vice President of Finance & Operations, assumed his role in May 2018; in July 2018 NEC hired a Director of Campus Security, who reports to the Vice President of Administration. This structure has been in place for only a few months, but we are confident that NEC will ultimately be more effective with established leadership for each of these areas.

One of the most beneficial outcomes of these changes in staffing structure is greater collaboration between the College, Prep, and SCE, which has led to more cohesive institutional planning. As an example, NEC's "Open Studios" event in September 2017 welcomed the community to the new Student Life & Performance Center (SLPC). The day-long open house included events representing Prep, SCE, and the College and publicly celebrated NEC during its 150<sup>th</sup> anniversary year.

However, one challenge that NEC faced during this period of change was communication. As these leadership and staffing transitions took place, and as administrators, staff, and faculty took on more responsibility for seeing NEC's major initiatives through to completion, devoting more time to the work

at hand left less time available for communicating about that work. Discussions with staff and faculty, for example, indicated an interest in receiving more frequent communication regarding the progress of the presidential search. At the same time, however, they also noted that the dedication of those on the Search Committee—including staff, faculty, and Board members—was evident throughout the process, especially in their determination to seek out the right person to lead NEC. As noted in the Institutional Overview (page iv), in early 2018 NEC restarted the search process, working with a different search firm, and the NEC community was updated periodically on the status of the search via e-mail announcements as well as through a dedicated page on the NEC website (<http://necmusic.edu/presidential-search>).

While this interim period has presented certain challenges, NEC has lived up to those challenges and has proven itself to be “an institution that demonstrates administrative capacity” (Standard 3) by successfully implementing—and maintaining momentum on—many major initiatives and working toward institutional improvement, while simultaneously conducting the search for NEC’s next leader.

### **Projection - Standard 3**

- As noted in the projections for Standard 1 (page 2), the Board of Trustees will review the mission statement at least annually.

## Standard 4 – The Academic Program

In its effort to “educate and train musicians of all ages,” NEC offers degree and diploma programs at the undergraduate and graduate levels in the College; certificates, courses, and lessons through the School of Continuing Education (CE); and an array of offerings—from lessons and ensembles to structured certificate programs with classes—through the NEC Preparatory School (Prep), which serves music students between the ages of 3-18. The School of Continuing Education is discussed on pages 36-39.

NEC offers the following collegiate degrees:

### Bachelor of Music (120 credits) in:

- Performance (orchestral instruments, solo instruments, Jazz, Contemporary Improvisation, Voice)
- Composition
- Music History
- Music Theory

### Master of Music (40-44 credits, depending on major) in:

- Performance (orchestral instruments, solo instruments, Jazz, Contemporary Improvisation, Voice)
- Chamber Music
- Composition
- Musicology (Music History)
- Music Theory
- Vocal Pedagogy
- Collaborative Piano (Accompaniment)
- Conducting (Choral, Orchestral, Wind Ensemble)

### Doctor of Musical Arts (60 credits) in:

- Performance (orchestral instruments, solo instruments, Jazz, Contemporary Improvisation)
- Conducting
- Collaborative Piano (Accompaniment)
- Vocal Performance
- Vocal Pedagogy
- Chamber Music Piano
- Composition (Classical, Jazz, Contemporary Improvisation)
- Music Theory

NEC also offers non-degree programs in Performance and Composition: the Undergraduate Diploma, the Graduate Diploma, and the Artist Diploma. Degree programs combine both performance and academic studies, while diploma programs are less structured in terms of requirements and focus on performance in studio and ensemble work with free electives.

In addition, NEC offers a double degree program with Tufts University and a joint degree program with Harvard University. The former is a five-year program that allows students to earn a Bachelor of Arts or

Science degree from Tufts University and a Bachelor of Music degree from NEC. The joint program with Harvard also requires five years and leads to an A.B. from Harvard and a Master of Music from NEC. The requirements for admission and the overall structure of both programs are outlined in the Catalog (pages 37-38) and on the website: <http://necmusic.edu/dual-degree-applicants>.

NEC's degree programs are structured in a manner appropriate to both higher education and a conservatory education. At the core of all degree and diploma programs is studio instruction, which is a weekly, one-hour 1:1 lesson in the student's major area of study. Studio lessons run for 60 minutes, which is the accepted model for studio instruction, in contrast to the standard classroom hour of 50 minutes. The additional time, although only ten minutes per week, is especially important when taken cumulatively over the course of a semester; indeed, the one hour per week devoted to the studio lesson has been described by multiple faculty and students as "precious time."

Many students choose to attend NEC based on the opportunity to study with a particular faculty member and remain in his/her studio for the entirety of their degree or diploma program. However, some students study with two (or more) instructors. For example, Jazz and Contemporary Improvisation (CI) majors typically study with two faculty members each year and often switch pairs of teachers from year to year. This "split studio" arrangement allows for a broader range of instructors over the course of the student's career at NEC and a greater depth of experience in learning under different teaching styles. This is especially beneficial in preparing Jazz and CI students for the variety of ensembles they will encounter as professionals in improvisatory music.

While the split studio arrangement is most common in Jazz and CI, it is also available—and encouraged—for other majors when appropriate. Classical majors who choose split studio, however, typically continue with the same two studio instructors for their entire program, rather than switching from year to year. In recent years, the split studio model has proven to be very effective for a number of violinists and composers, as well as classical saxophonists, who have the opportunity to study with a Jazz faculty member for up to two semesters in the B.M. degree or up to one semester in the M.M. degree (Catalog, pages 66 and 83).

The split studio option is a distinctive opportunity for NEC students, as this model is not common among conservatories. It is also a reflection of NEC's character: Collaboration among departments and exploration of different musical styles and genres are both encouraged and embraced by NEC students and faculty.

For the B.M., M.M., and diploma programs, the culminating final project is a student's recital (for Performance majors), portfolio review (for Composition majors), or thesis/portfolio review (for Music Theory and Music History/Musicology majors, which are degree programs only). The final project provides each student with the opportunity to synthesize his/her studies and showcase his/her achievements in musical technique, artistry, and/or research, writing, and analysis. Student recitals are open to the entire NEC community as well as to the general public. In the D.M.A. program, students give between one and three presentations or recitals (based on their major) during their course of study, in addition to their final academic paper or composition.

### **Assuring Academic Quality - Description and Appraisal**

Academic oversight is shared among faculty and academic administrators. This shared responsibility is reflected in the composition of NEC's standing curriculum committees. The Undergraduate and Graduate Curriculum Committees (UCC and GCC) are comprised of seven voting faculty members (including the Provost & Dean of the College), seven non-voting academic administrators, and one student representative. The UCC and GCC review new course proposals and other curricular and academic policy matters related to the Bachelor of Music and Undergraduate Diploma (UCC) and the Master of Music and Graduate Diploma (GCC). The D.M.A. Committee is comprised of seven faculty—from both performance and academic departments—as well as the Director of Library Services and the Chair of the D.M.A. program. All of these standing committees meet once per month during the academic year and faculty members are elected or appointed for three-year terms to ensure both continuity and broad representation.

Comprehensive reviews of the Bachelor and Master of Music programs are done on a 10-year cycle, with minor revisions in the interim handled on a routine basis through individual departments and the appropriate curriculum committee(s). The D.M.A. program will be incorporated to the 10-year review schedule beginning with a review in 2018-19 (see Projection, page 39). For its most recent comprehensive reviews NEC has established special committees (including representatives from UCC and GCC as appropriate), as UCC's and GCC's monthly meetings do not provide sufficient time for in-depth review in addition to regular agenda items. Proposed curricular changes are reviewed by the relevant committee(s) and forwarded to Faculty Council for review and approval.

NEC's model of academic oversight is effective and involves participation from both faculty and staff. The effectiveness of NEC's recent academic program reviews is discussed below.

### **Undergraduate Degree Programs - Description**

In the Bachelor of Music, the sequencing of the curriculum requires students to begin with fundamental courses—e.g., College Writing, Liberal Arts Seminar, Introduction to Musical Styles, and fundamental courses in musicianship. However, since all NEC students are music majors and have declared their area of study long before they arrive at NEC for their first class, students are able to begin major-specific study in the first semester of their program through studio instruction and ensemble participation. In certain majors, students may also begin major-specific coursework early on in their program if the coursework has no prerequisites. For example, Vocal Performance majors may take certain department-specific courses in the first year of study, such as Phonetics and Diction.

Building upon these fundamental courses, the curriculum gradually progresses to study at higher levels where students encounter more challenging work, as well as higher expectations for self-motivation and the ability to synthesize what they have learned in previous courses. The general education requirement of 40 credits has been an area of special emphasis for NEC over the past few years and has seen several significant, positive developments (please see "General Education" in the Appraisal section below, pages 22-23). As B.M. students progress through the curriculum and successfully complete required courses,

they have more opportunities to broaden and deepen their educational experience through elective offerings.

## **Undergraduate Degree Programs - Appraisal**

### **Bachelor of Music Review 2013-15**

Following the 2013 Fifth-Year Interim Report, NEC conducted a comprehensive review of its Bachelor of Music degree program, with an emphasis on the general education program. The Bachelor of Music review (2013-15) was conducted by a special committee convened for this purpose, comprised of 19 faculty, academic staff, and a student representative. The review resulted in two major recommendations:

- 1) Revision of the general education program, including:
  - an increase in the general education requirement, from 32-38 credits to 40 credits for all B.M. students;
  - identification of five specific Music Theory courses that qualify as general education;
  - development of a General Education Flow Chart for use in determining whether or not new courses meet the criteria for general education;
  - the transition of undergraduate Music Theory electives from 3 credits to 2 credits;
  - addition of science and math-based courses to the curriculum.
- 2) Development of NEC's first two undergraduate minors, in Liberal Arts and Music Theory.

### **General Education**

The Definition of an NEC-Educated Person guided the Bachelor of Music review, particularly the review of the general education program. At the time of the B.M. review, the general education requirement was 32-38 credits, consisting of 21 credits in Liberal Arts, 10 credits in Music History, and 1 credit in Entrepreneurial Musicianship; an additional 6 general education credits could be taken under a "mixed electives" category. While this structure provided the opportunity for students to achieve 40 credits in general education, it did not ensure that all students would do so.

One of the most important elements of the review was identifying the criteria that qualify a course to be considered "general education," especially those offered outside of Liberal Arts and Music History. This was a challenge, particularly in relation to elective courses in Music Theory. To aid us in coming to a determination we sought to gain a broader perspective by reviewing general education requirements at other institutions—both music conservatories and liberal arts institutions.

As at many institutions, NEC's "core curriculum" includes a first-year requirement for College Writing and a Liberal Arts Seminar. However, because all students at NEC are music majors, much of their "core curriculum" focuses on music theory. While one introductory course in music theory might be considered general education at a liberal arts institution, several semesters of Solfège and Tonal Practice at increasingly advanced levels fall outside of that categorization.

The result of the general education review and our comparative analysis is evident in NEC's increased general education requirement, in the classification of five Music Theory electives as general education,

and in the tool that NEC developed as a guide for making determinations about general education courses now and in the future: the General Education Flow Chart (available in the Team Workroom). This tool was developed by the General Education Task Force and further refined by the Undergraduate Curriculum Committee (UCC). As the body responsible for reviewing and approving new courses to be added to the curriculum, UCC will use the General Education Flow Chart as a guide as new courses are proposed, reviewed, and considered in light of the criteria for general education. The change in credits in undergraduate Music Theory electives (from 3 to 2) has aligned these courses with other electives, providing greater consistency and also greater selection for students when choosing from a menu of 2-credit options for courses.

In addition to increasing the requirement for general education, NEC has expanded the breadth of curricular offerings by incorporating science and math-based courses. The first science/math courses were offered in 2012-13. Course offerings have included *Acoustics: Theory and Practice*; *Energy in the 21<sup>st</sup> Century*; *Environmental Science*; *Natural Disasters and Catastrophes*; and *Sustainable Societies*. While at least one course has been offered every semester since 2012-13, NEC had envisioned a more robust sequence of science/math offerings. Part of the challenge in the first few years was recruiting and retaining a qualified faculty member at a part-time level. That challenge has now been resolved with the creation of a full-time faculty position as of the 2017-18 academic year, which allows for a minimum of two science/math literacy courses each semester. The faculty member hired for the position holds advanced degrees in both Environmental Science and Forest Resources, and his background and experience in fire science and forestry will bring a new range of offerings to NEC students. In 2017-18, for example, two new offerings were introduced—*Climate Change Adaptation* and *Watershed Hydrology: Understanding Water in the Environment*—and two new courses will be available in 2018-19—*Forest Ecology* and *Mapematics: An Introduction to Geographic Information Science*.

Along with expanded in-house offerings, NEC students also have the opportunity of cross-registering for courses at one of several neighboring institutions. NEC has had cross-registration policies in place with Northeastern University and Tufts University for many years, and in 2016-17 NEC joined the ProArts Consortium, a group of seven local arts institutions (New England Conservatory, Berklee College of Music, Boston Conservatory at Berklee, Boston Architectural College, Emerson College, Massachusetts College of Art and Design, and the School of the Museum of Fine Arts at Tufts University). Through cross-registration, students have the opportunity to take courses that are outside of the scope of offerings at NEC. NEC students have studied subjects as varied as Science (e.g., pre-med courses), Mathematics, Computer Programming, Sociology, Psychology, History, Economics, Literature, Modern Languages, and Visual and Performing Arts.

### Minors

As an outgrowth of the development of the Definition of an NEC-Educated Person as well as NEC's interest in providing undergraduate students with an education that offers a broader range and deeper level of study, NEC developed its first two undergraduate minors. While we were aware that a demand for minors in these areas already existed, based on student and faculty requests, the Liberal Arts and Music Theory faculty and the B.M. Curriculum Review Committee fully agreed that the minor would be beneficial to students only if it were substantive—i.e., more than a collection of a certain number of courses in a particular department.

To that end, the minors were developed with the intent that a student would work closely with a faculty advisor to design a minor tailored to his/her specific educational goals and interests. Commitments from the student include proposing the sequence of courses; maintaining good academic standing and a minimum grade point average within the minor; meeting with the other students in the minor for peer feedback sessions; and completing a 2-credit capstone project as a culmination of their work, including a presentation—which is open to the entire NEC community—of the capstone projects for that year. The minor is documented on the student’s transcript and can serve as a formal credential for students in job applications and/or graduate school applications.

The Liberal Arts and Music Theory minors have been highly successful in the first three years (2015-16 through 2017-18), with five students completing the minor in Liberal Arts and six in Music Theory. In Liberal Arts, there are currently four declared minors in the senior class who will present Capstones in 2018-19, with three more in the process of declaring. Among juniors, four students have declared, with four more in process. Projections for Capstone projects through 2019-20 are as follows:

		<b>Liberal Arts</b>	<b>Music Theory</b>
Year 1	2015-16	1	1
Year 2	2016-17	2	4
Year 3	2017-18	2	1
Year 4	2018-19 (projected)	6	1
Year 5	2019-20 (projected)	8	2
<b>Years 1-5</b>	<b>Total</b>	<b>19</b>	<b>9</b>

Although these numbers are relatively small, they are aligned with our initial projections for the minors. The minors were designed with the understanding that they would be appropriate only for a relatively small percentage of undergraduate students, given the time commitment necessary to pursue the minor and the need to use 2 free elective credits for the Capstone project. We had anticipated only a handful of students each year for the first few years, with numbers increasing in Year 4 (2018-19), as students who entered in Fall 2015 reached their senior (and capstone) year, and as word of mouth spread.

In addition, we have seen a rich diversity of student interests in the Liberal Arts and Theory minors. In Music Theory, for example, four different tracks are available. Of the five minors completed in the first two years, three have been three in Applied Composition, one in Performance & Analysis, and one in Research in Music Theory (the fourth track is Studies in Contemporary Music). In Liberal Arts, areas of study for the minors have also been quite varied, including Literature, Cultural Studies, History/Social Studies, Theatre Studies, Science/Math, Philosophy, Creative Writing, and German (language, literature, and cultural study).

One indication of growing interest in the minors is attendance at the information session offered during Orientation: In August 2017, over 30 students attended the session, a significant increase from the dozen or so students who attended the previous year. On a form distributed to the 40 students who attended the October Liberal Arts Course Fair, 23 (or 57%) indicated that they were definitely interested in the minor; 15 of these were first-year students. Four other students indicated that they were “undecided.”

The department Chairs and faculty of Liberal Arts and Music Theory have also seen an increase in the number of students inquiring about a minor, either through informal conversations or through more formal means, such as the individual information sessions with the department Chair offered for students in Music Theory at the end of the sophomore year. While we anticipate that the minors could grow to as many as 12 capstone projects in a given year, it is unlikely to grow beyond that number, due to the required investment of time and planning from the outset of the minor.

Free Electives

While NEC’s Bachelor of Music requirements are consistent in terms of requirements for General Education, Music History, and Music Theory, other requirements vary according to the major area of study. For example, Piano Performance Seminar and Piano Literature are required courses only for Piano majors. Most NEC students have a significant amount of choice in the B.M. degree curriculum, even within categories of requirements (e.g., within the Liberal Arts and Music History requirements).

The B.M. curriculum varies to a great extent by major in the availability of free electives. In most majors, students take 11-15 credits of free electives, or 9.2% - 12.5% of the credits required for the degree. However, in majors that have a significantly higher number of required courses—including Composition, Percussion, Piano, and Vocal Performance—the number of credits allocated to free electives is only 3-6, or 2.5% - 5.0% of the degree requirements. The table below outlines the number of free elective credits by major, from highest to lowest:

<b>Bachelor of Music Major</b>	<b>Free Elective Credits</b>	<b>% of Total Degree (120)</b>
Music History	4-18	3.3% - 15.0%
Jazz Studies - Composition	17	14.2%
Strings (double bass)	15	12.5%
Harp	15	12.5%
Woodwinds	15	12.5%
Music Theory	1-13	.8% - 10.8%
Strings (cello, viola, violin)	12	10.0%
Contemporary Improvisation	11	9.2%
Guitar	11	9.2%
Brass (trombone, tuba)	10	8.3%
Jazz Studies - Performance	9	7.5%
Brass (horn, trumpet)	8	6.7%
Piano	6	5.0%
Brass (euphonium)	4	3.3%
Vocal Performance	4	3.3%
Composition	3	2.5%
Percussion	3	2.5%

The curricular requirements were established for highly valid reasons, and these requirements were affirmed during the recent B.M. Curriculum Review. However, the B.M. Review Committee, as well as the standing Undergraduate Curriculum Committee, has acknowledged on multiple occasions the challenge that the curricular structure presents for students in the few majors that have the greatest scheduling limitations. For example, the rigorously structured schedules of Vocal Performance

students—for courses, rehearsals, performances, studio classes, and work for those who have on- or off-campus jobs—severely restricts their availability to register for current or new elective offerings.

The structure also presents challenges for faculty and staff. The lack of “room” in the curriculum can be a hindrance to developing new curricular offerings, and Academic Advisors often face the challenge of assisting a student in selecting courses that are compatible with the student’s interests as well as with his/her schedule. Often students’ schedules are much busier in practice than they might appear to be based on credit hours. For example, many required 1-credit ensembles and classes have infrequent official meeting times but require multiple hours of group and individual rehearsal outside of the scheduled class/rehearsal time.

Based on interactions with students—including both formal advising sessions and more informal conversations—many undergraduates seem overburdened by the curricular requirements of the B.M. degree, leading some to use their free elective credits for courses that they perceive as less rigorous, or to take additional classes in major-specific work. For example, many percussionists will use their free elective credits to take the timpani repertoire class. While many departments have major-specific electives, the lack of diversity in courses on student transcripts is more apparent in majors that offer very few free elective credits.

## **Graduate Degree Programs**

### **Master of Music - Description**

In the Master’s degree, which is a two-year program, the expectations for performance and the level of academic rigor are higher than at the Bachelor’s level. Certain majors are offered only at the graduate level, including Collaborative Piano (Accompaniment), Conducting (Choral, Orchestral, and Wind Ensemble), and Vocal Pedagogy. These majors require a body of knowledge in music history, music theory, and repertoire, as well as a high level of musicianship, leadership, and collaborative/ensemble experience that most students seeking a bachelor’s degree would not have attained.

The curricular structure of the M.M. degree emphasizes the area of specialization, such as studio and courses specific to the major, while also providing electives through which students have the opportunity to delve more deeply into their major area of study and/or explore other areas of musical study. As an example, Strings majors (violin, viola, cello, and double bass) take 16 credits of studio, 4 credits of Orchestra, 3 credits of Chamber Music, and 2 credits for the recital, all of which are directly related to their major instrument and serve to further students’ musical development in both solo and ensemble performance. These 25 credits represent 58% of the 43 credits required for the degree. The remaining 18 credits (42%) include 6 credits in Music History and/or Music Theory, and 12 credits of free electives. (M.M. curricular tables are available in the Academic Catalog, pages 74-83.)

The range of credits (40-44) for the M.M. degree reflects the attention given to developing the appropriate curriculum for each major. Of the majors requiring the highest number of credits—Collaborative Piano, Conducting, Vocal Pedagogy, and Vocal Performance—all but one require a minimum of 4 credits of foreign language study (the exception is Wind Ensemble Conducting, for which foreign language study is strongly recommended), and/or an additional course or courses specific to the major and critical to the students’ education. For example, students pursuing the M.M. in Choral Conducting take courses in

Advanced Choral Conducting, Score Reading, and Choral Literature as well as the 4 credits of foreign language study.

NEC offers a number of courses that are available to both graduates and undergraduates. These courses are identified in the Catalog with a “T”—e.g., *Orchestral Repertoire for Timpani*, PRCBR 761T (Catalog, page 106). In performance-based “taught-with” courses, students benefit from being in a performance environment with other students at different stages of their education, as this more closely reflects the ensemble experiences that they will encounter in the professional world. However, other types of classes may be offered as taught-with courses as well. These courses are often interdisciplinary in nature, do not typically require pre-requisites, are relevant to virtually all musicians (regardless of instrument or area of study), and assume that an undergraduate or graduate student could be equally successful in the course. Some examples of taught-with courses include *Music and Social Change* (INT 571T), *Creative Recording Concepts for Musicians* (INT 574T), and *Performing Artists in Community Health* (INT 701T). Descriptions for these courses are included in the Catalog on pages 123-124.

### Master of Music - Appraisal

Expectations for students at the Master’s degree level exceed those for students at the Bachelor’s degree level. While a student’s continual growth in knowledge of repertoire, technical mastery of his/her instrument/voice, and individual artistic expression is common to both undergraduate and graduate students, at the M.M. level students are expected to have achieved a higher level of musicianship that serves as the foundation for preparing for a professional career.

While specific learning objectives for each major vary based on the instrument or area of study, one of the most significant objectives for all M.M. students, as described succinctly by one faculty member, is “self-sufficiency.” This includes attaining “the skills and capacity for self-guided preparation of music at a professional level,” and students are encouraged in this growth through their interaction with and instruction from faculty, both in the performance hall and in the classroom. For example, the seminar model of classroom instruction at the graduate level places more responsibility on students to make choices and engage in discussion and allows the faculty member to encourage students’ curiosity as they take more initiative and develop more self-awareness. A recent alumnus affirmed that the most important outcome of his learning in the M.M. degree was “the emergence of self-awareness” as a musician. For example, he noted that student musicians are constantly receiving feedback from faculty and peers in studio lessons, coachings, rehearsals, and performances, but as a professional musician one must develop the ability and willingness to practice on one’s own and “self-assess,” identifying both the areas needing improvement and the means of adapting or adjusting to achieve such improvement.

### Graduate Languages

Following the most recent comprehensive curriculum review of the M.M. degree (November 2009 – February 2012), NEC implemented language study in French, German, and Italian at the graduate level for the first time. While the impetus behind this addition to the curriculum was the need for further language study among vocal performers, the demand for these courses has been strong among students in other areas as well, such as collaborative pianists and conductors. As noted above, a number of M.M. majors now require language study, and for a few others it is strongly recommended—e.g., in Wind Ensemble Conducting and Strings.

Many NEC students choose to pursue a career or further study in Europe, either temporarily or permanently, and the need for language study beyond the undergraduate level was validated by student responses after the first semester of graduate language offerings. For example, students provided feedback to their individual studio teachers and in written course evaluations requesting more language study—including more advanced language study—that would help them better prepare for establishing careers overseas.

In the first few years of the graduate language offerings, NEC was challenged to find a class time—and a class meeting space—that fit the schedules of both faculty and students. The result was a staggered schedule, four mornings per week, and an intensive structure for the courses (which ran for half a semester). This structure and schedule was in place through the 2015-16 academic year, but we came to realize that it was not sustainable. Students were struggling with the morning class times, which often followed upon Opera rehearsals or performances the previous evening that could run to rather late hours. In 2016-17, NEC addressed this situation by adjusting the Opera rehearsal schedule to allow for a more consistent class schedule for graduate languages, slightly later in day. In addition, the course structure was revised to follow a more traditional, full-semester format. These adjustments alleviated some of the time pressure for students and resulted in a class environment that is more conducive to student learning. The schedule change also resulted in greater continuity from year to year in graduate language faculty. With a more consistent class schedule, adjunct faculty found the opportunity to teach these classes both more appealing and more feasible to incorporate into their schedules.

*Graduate Theory and History Electives*

Another outgrowth of the M.M. Curriculum Review was an increase, for some majors, of the credits required for Music History and/or Music Theory electives, beginning in the 2012-13 academic year. Although the increase was at most two courses (4 credits), when coupled with higher enrollment it has necessitated offering more graduate elective courses in Music History and Music Theory. As shown on Data Form 4.4, between Fall 2015 and Fall 2017 the graduate population at NEC has increased by 6.8%, from 382 to 408. The number of graduate credits generated in Music History and Music Theory has increased by 12.1%, as shown on Data Form 4.5 and in the following table:

<b>Graduate Credits Generated</b>	<b>2015-16</b>	<b>2016-17</b>	<b>2017-18</b>
Music History Courses	567	594	658
Music Theory Courses	606	594	657
Total	1,173	1,188	1,315

In terms of courses offered, graduate electives have increased in both Music History and Music Theory. The increase has been most noticeable in Music History, with an increase of five graduate elective courses between 2016-17 and the offerings planned for 2018-19:

<b>Graduate Electives Offered</b>	<b>2016-17</b>	<b>2017-18</b>	<b>2018-19 (Projected)</b>
Music History Courses	19	22	24
Music Theory Courses	20	22	22
Total	39	44	46

Although five courses may not seem like a large number, it represents a 26% increase over two years. For a school of NEC’s relatively small size, a change of this magnitude comes with both advantages and challenges. For example, with a greater number of elective offerings, students have more choices available to them in fulfilling their curricular requirements. However, at the same time NEC has encountered challenges, such as limited space and scheduling availability. Taken together, the increase of seven graduate electives in Music History and Music Theory represents more than a full-time teaching load (which is six courses during the academic year). In our planning for faculty recruitment and retention, NEC will need to give heightened attention to faculty workloads in these two departments, particularly for those already teaching beyond a full-time load.

#### Doctor of Musical Arts - Description

The Doctor of Musical Arts (D.M.A.) degree is designed for students who excel in both performance and academic studies, and who wish to develop as professional musicians possessing “...the necessary knowledge and skills for artistic, cultural, social, and educational leadership” (D.M.A. Statement, Catalog, page 87; D.M.A. Handbook, page 1). The progress of doctoral students is reviewed and assessed by the D.M.A. Committee as well as by the individual instructors in the studio and classroom. The D.M.A. requires 60 credits, and at least five full-time semesters (but no more than seven academic years). Curricular requirements are outlined in the NEC Catalog (pages 87-89), and more detailed information—including specifications for final projects—is provided to students in the D.M.A. Handbook (available in the Team Workroom), which is updated annually.

NEC’s program is highly selective: typically only 8-12 students are admitted each year. This limited range of enrollment for each class reflects the high expectations for admission and is also the most suitable range for the core Music History and Music Theory seminars (discussed below, pages 30-31). In addition to a live performance audition, D.M.A. applicants take entrance exams in Music History and Music Theory. The Music History entrance exam tests applicants’ knowledge of repertoire, standard terminology, and ability to engage critically with a problem of music history. The Music Theory entrance exam tests applicants’ skills in analysis, ear training, and chorale harmonization. D.M.A. applicants are expected to demonstrate a solid background in western classical music, and the entrance exams also allow for analysis of pieces from the musical canons of jazz, folk, or non-western musical traditions. Students who do not pass may not be admitted to the program: the most frequent reason for failure is the inability to write well and/or think critically when asked to respond to a musical/historical issue that draws on prior knowledge, life experience in music, and the ability to craft a coherent essay.

During the course of the D.M.A. program, students must also pass written Qualifying Exams in Music History and Music Theory, an Oral Exam, and a Foreign Language Exam. Students are expected to be

able to translate an excerpt from the scholarly literature (dictionaries, encyclopedias, journal articles, books) and render it in correct standard English. Alternatively, students may meet the foreign language requirement by successfully completing two semesters of graduate-level foreign language courses for zero credit. In addition to three recitals/lectures, students in the D.M.A. program prepare a final project, which may be an extensive research paper or a composition (for Composition majors). Each final project is formally proposed to the D.M.A. Committee and must receive approval from that body. D.M.A. students work closely with a faculty advisor during the proposal and project process.

NEC also offers minors in Musicology and Music Theory for D.M.A. students. Students may apply for the minor by submitting two writing samples, a transcript, and a letter of intent. Those students pursuing the minor must complete 10 credits (beyond the D.M.A. seminars). For the Musicology minor, these additional credits must include *Writing About Music* (MHST 535-536) and *Teaching Seminar in Music History* (MHST 537).

### Doctor of Musical Arts - Appraisal

NEC offers a rigorous D.M.A. program that not only maintains the high standards that have been in place since its inception, but also continues to raise the bar on writing and research skills, especially as they relate to musical performance. Performance-based research is increasingly recognized as what many artists actually do in and through their work. NEC aims to integrate these areas—performance and research—in its D.M.A. degree program, as is evident in both the content and sequencing of the curriculum and in the expectations for D.M.A. students throughout the program.

The integration of performance and research is clearly reflected in the requirements that are common among all majors, including 16 credits in studio instruction, 12 credits in D.M.A. Seminars in Music History and Music Theory, and 12-14 credits in recitals/lectures and the final research project. These 40-42 credits account for 67-70% of each doctoral student's requirements. The remaining 18-20 credits include major-specific coursework (for certain majors) and 14-20 credits of electives, 6 of which must be taken in Music History or Theory with faculty who also teach D.M.A. Seminars.

The D.M.A. degree requires three recitals for performance majors (9 credits), one recital of original music for Composition majors (6 credits), and two recitals/lectures for Music Theory majors (8 credits). Students must write detailed program notes for their recitals, which are reviewed by the Chair in advance of the recital. Developing these program notes requires students to research the music they are performing and to consider the historical context of the music.

The Music History seminars (MHST 901 and 902) are taken in the first and fourth semesters, respectively. The first seminar, MHST 901, introduces students to a wide range of scholarship through reading, research, and writing. Topics may include the process of formulating a scholarly thesis about music, musical editions, editing, paleography (notation), stylistic matters, music's relevance to timely social issues, teaching, and, above all, leadership. Most seminars are student-run, meaning that the bulk of class time is devoted to student presentations, student-led discussion, practice teaching (and course creation), and performance issues. The faculty role tends to be less that of a lecturer and more that of an advisor, guide, coach, moderator, and critic.

The second seminar, MHST 902, often operates within the boundaries of a broad topic, such as “Humor in Music” or “Improvisation.” MHST 902 serves a similar purpose as MHST 901, but with higher expectations in critical thinking, writing, teaching, and oral skills. Students are expected to demonstrate more sophistication in their work, and the seminar provides opportunities for such demonstration through more writing assignments that require independent research. For example, students will no longer need basic instruction in the apparatus of scholarship (citation, library skills, scholarly resources) and are expected to be able to differentiate poor sources from reliable ones. They are also expected to understand and respect the peer review process, but at the same time to challenge, criticize, and evaluate scholarly publications.

Students should complete the second seminar with the ability to take on new material: a Jazz major should be able to discuss a classical string quartet; a classical violinist should be able to talk intelligently about a raga. Advanced doctoral students are also expected to be able to identify core issues and explain them clearly to peers and to students. Toward this end, D.M.A. students are taught to assemble a bibliography of the subject’s most important resources and to explain fundamental issues to peers, a class of young people, or an educated lay audience. At the D.M.A. level, students are expected to have developed a comprehensive command of the literature in their discipline and to be able to find holes, conflicts, and novel problems that are worth exploring.

The Music Theory Seminars (THYG 901 and 902) are taken in the second and third semesters, respectively. The first seminar, THYG 901, offers a panoramic view of theoretical practice by examining a wide range of perspectives on aspects of musical structure. Specific topics of discussion may include theories of counterpoint, tonal and post-tonal harmony, rhythm, timbre, and form, as well as the implications of these theories for composition, improvisation, and performance. Weekly assignments involve readings from historical and contemporary theorists; hands-on analysis of musical works in diverse styles; and occasional composition and performance exercises. As an ongoing term project, each student writes an analytical paper on a musical piece, or group of pieces, of his/her choice. The results of this project are presented and discussed in class at various stages during the semester.

The second seminar, THYG 902, builds on the level of knowledge and experience attained in the first one. While THYG 901 concentrates on established theoretical practices, THYG 902 takes a more explorative, interdisciplinary approach. Students are not only expected to demonstrate expertise in music theory; they are also encouraged to think “outside the box” and, where appropriate, draw connections to other domains of human creativity and research (including, for example, art, science, and philosophy). The content of THYG 902 is largely project-centered. Each student completes two projects in two out of three areas: systematic theory, analysis, and compositional practice. In general, students choose their projects, in consultation with the instructor, based on individual interests and needs. One project may be a class project. As in the Music History seminars, students in the Music Theory seminars take more of a leadership role—most seminar meetings are devoted to presentation and critique of students’ work.

In order to advance to their final projects, students must pass two written Qualifying Exams, one in Musicology and one in Music Theory. The Musicology exam is administered over the course of a single day (8 hours). Students choose two non-contiguous periods in music history, jazz, or world music, and a

subtopic and prepare for the exam over several months. They are expected to demonstrate a sophisticated approach to questions about history, repertoire, and criticism; they must also demonstrate control over the current state of research on a chosen subtopic. The Music Theory exam is a “take-home” exam, to be completed within 24 hours, that involves detailed analysis of two pieces in contrasting styles (tonal and atonal), an exercise in species counterpoint, as well as questions on theoretical literature and methodology.

Students who pass the written exam are eligible to take an oral exam with the D.M.A. Committee. In the first section of the oral exam, students are expected to evaluate an applicant to NEC in their field: for example, a piano major will be given a pre-screening recording of a pianist, and a composer would be given a submitted score. The D.M.A. student is expected to discuss the positive and negative aspects of the recording/score and explain how he/she would address those problems as a teacher in designing a program of study for that particular student. In the second part of the oral exam, students present and discuss two works, one of their choice and another selected at random approximately a week earlier. The random selection of a potentially unfamiliar work follows up work in the D.M.A. Seminars where students learn methodology for dealing with the musical unknown or unfamiliar.

Students may pass the oral exam or else be asked to retake the entire exam or only a single part of it. The section most often repeated is the “teaching/evaluation” portion, another reflection of the kind of sustained attention D.M.A. students receive at NEC. All students receive written feedback about their performance on the oral exam, even if they have passed. Students who pass both the written and oral exams may officially begin work on their final projects.

In the final project, students must demonstrate the ability to conduct independent research and think critically. Students work individually with a faculty advisor on a proposal for the project, which must include a statement of purpose, a discussion of methodology, a short essay on the state of research in their chosen subject, and a bibliography. The proposal must also include examples that illustrate methodology and projected conclusions. All proposals are expected to have a scholarly/critical component—the project may not merely consist of a series of interviews or outline a method for performing an instrument or teaching a work. The student must identify and explain a theory behind the subject, whether it be a community-based project in music, a pedagogical study (a textbook), or an edition; many projects are critical/analytical theses with a solid historical component.

Proposals are submitted to the D.M.A. committee and advance to the “project” stage only after that Committee’s approval. Recent projects include a new and critical edition of Jake Heggie’s one-act opera, *To Hell and Back*, with extensive frontal matter on the genesis, reception, and performance problems of the work; a detailed analysis of a fundamental thematic component of Beethoven’s *Diabelli Variations*, revealed as common to late works (including the *Missa Solemnis* and the Ninth Symphony) that have spiritual trajectories; and a project on music-making by Afghan women with historical background and field research in Afghanistan that yielded several case studies on contemporary performers.

In addition to the demanding program of study that encompasses both research and performance, NEC fosters the development of D.M.A. students as teachers and leaders by offering teaching assistantships. Students selected for these paid positions assist Music History or Music Theory faculty in undergraduate

courses. The responsibilities of teaching assistants may include administrative work, but also include teaching, creation and grading of exams, and assessing written work.

For more advanced students who demonstrate a special aptitude for teaching, NEC may appoint them as Teaching Fellows. Teaching Fellows take on the full responsibility of teaching an undergraduate class or ensemble and serve as the instructor of record. In FY17 and FY18 NEC offered 16 and 15 Teaching Fellow positions, respectively. The FY18 level is an increase (36%) from just two years ago, when only 11 positions were offered (see Data Form 6.1). This increase is due entirely to the higher undergraduate enrollment in the 2016-17 and 2017-18 academic years, which created a need for additional sections of first- and second-year Music Theory courses—such as Fundamentals of Music Theory, Solfège I and II, and Tonal Practice I—i.e., the courses that Teaching Fellows are typically assigned to teach for Music Theory. Teaching Fellow assignments reflect a broad range of specialized areas of study, including the Jazz Composers' Workshop Orchestra and Undergraduate Vocal Coaching, as well as courses designed for non-majors, including Piano Class, Voice Class, and Composition for Non-Majors.

Despite these teaching opportunities, the D.M.A. Committee, as well as other faculty members, have expressed concern that not all D.M.A. students receive sufficient teaching experience before they graduate. The 15 Teaching Fellows in 2017-18, for example, represent 49% of the D.M.A. enrollment of 30.63 FTE in Fall 2017 (and only 41% of the headcount enrollment of 37, which includes 26 full-time and 11 part-time students). While close to half of the D.M.A. student population is gaining teaching experience, NEC would like to establish and meet a higher goal. This will be an element of a comprehensive D.M.A. review, but the D.M.A. Committee has already discussed this issue and is exploring ways to rectify it. For example, in 2017-18 NEC's Music History department developed a new teaching opportunity for D.M.A. students, the Music History Prize Instructorship. This competition invites D.M.A. students who have achieved candidacy to submit an original and detailed 2-credit course syllabus for consideration. The winner will teach the course under the supervision of a full-time member of the Music History faculty. In addition, while the recent increase in Teaching Fellow assignments was driven by enrollment, NEC plans to build upon this positive step by continuing to offer more teaching opportunities for D.M.A. students where appropriate—for example, if opportunities arise when faculty choose to reduce their workload.

As noted above, in 2018-19 the D.M.A. program will be added to the 10-year review cycle already established for the B.M. and M.M. degree programs. During the Self-Study process, the D.M.A. Committee expressed great enthusiasm for conducting a comprehensive review, and for doing so as soon as possible. The most recent review occurred in the early 2000s and resulted in beneficial changes regarding D.M.A. electives and final projects. For example, the Committee determined that the scope of D.M.A. project topics would be broadened to include performance-based and pedagogical projects in addition to musicology and theory projects. The Committee also specified that students would be required to take three elective courses taught by faculty members who also teach D.M.A. seminars (as indicated in the Catalog, page 89). Ideally, between these “super electives” and the D.M.A. seminars, students will work with at least seven Music History and Music Theory faculty members who will later evaluate their comprehensive exams. These outcomes are still in effect and reflect the combination of performance and research discussed above and in the D.M.A. statement (D.M.A. Handbook, page 1; Catalog, page 87).

### **Integrity in the Award of Academic Credit - Description**

NEC's policies regarding the award of academic credit are clearly stated in the Catalog (pages 14, 25), which is available in print as well as on the website: <http://necmusic.edu/college-catalog>. Typically students receive 1 credit for each hour of in-class time, which also carries with it expectations for out-of-class work as defined on individual course syllabi. However, there are exceptions to this—notably studio and ensemble credit. For example, in most cases students receive 4 credits per semester for studio (the range is 3-5, depending on major). Although studio instruction is officially only one hour per week, students spend a significant amount of time outside of the lesson in practice on their instrument or in work on their major area of study; for performance majors, this can be anywhere from 2-8 hours per day, depending on the instrument.

Policies on transfer credit are also published in the Catalog (pages 20-23) and on the website: <http://necmusic.edu/transfer-applicants>. Before evaluating and subsequently accepting credits for transfer, the Academic Advisors and the Registrar ensure that the institution offering collegiate credit is acting with authority with respect to proper accreditation authorities, be they regional, professional, governmental, etc.

Undergraduate transfer students come from all over the United States, as well as from many international institutions. None of these institutions provide students in significant enough quantity to merit the establishment of an articulated agreement with respect to the transfer of credit. NEC does not award credit for prior experiential or non-collegiate sponsored learning. To be awarded an undergraduate degree or diploma, NEC requires that all undergraduate transfer students complete at least half of their credits at NEC.

Students entering at the graduate level are permitted to transfer in up to 4 credits; this transfer of credit does not lessen the 4-semester full-time residency requirement, thereby ensuring that the credential obtained does indeed reflect the Conservatory's commitment to the credential. The exception to this statement is the student who completes either a Master of Music or a Graduate Diploma at NEC and then wishes to earn the other credential. A student may then apply to complete the second credential in one year, as outlined in the Academic Catalog (page 84). Often students pursue this option as a way of continuing their primary studies with an instructor in a more performance-focused manner.

All policies related to a student's enrollment status—be it continuation, temporary or permanent separation, and re-admission—are published in the Academic Catalog (see Leaving Active Status, pages 16-17, Return to Active Status, page 18, Academic Standing, pages 26-27, and Disciplinary Action, page 27).

### **Integrity in the Award of Academic Credit - Appraisal**

NEC's academic programs and credentials—including degrees, diplomas, and certificates (in the School of Continuing Education)—are well-aligned with both the *Standards* of NECHE as well as generally accepted standards in American higher education and in the music community. For example, the nomenclature of NEC's degrees and diplomas is similar to that of most U.S. conservatories and/or music

schools within larger institutions. The credentials of Bachelor of Music, Master of Music, Doctor of Musical Arts, Artist Diploma, and Undergraduate and Graduate Diplomas in Performance or Composition reflect the mission of the institution and the centrality of music in every NEC student's course of study.

The requirements for degree and diploma programs are published in the Catalog, as are descriptions of course offerings and associated credits. NEC is highly attentive to ensuring that an appropriate array of both required and elective courses is offered each semester and takes very seriously its responsibility to offer a sufficient number of sections of courses to avoid overcrowding. For example, NEC offers multiple sections of the Liberal Arts Seminar—a required course for first-year B.M. students—with a cap of 15 students per section, and budgets for “hidden” sections as a contingency. In Fall 2016 NEC added two sections of the Seminar to accommodate the large incoming class of students, rather than increasing the cap on already-full sections. This allocation of resources demonstrates the high priority that NEC places on the educational experience and specifically on the importance of student-faculty interaction.

NEC follows an established annual cycle for planning its course offerings. Each department Chair meets annually with the Provost & Dean of the College, the Dean of Academic Affairs & Administration, and the Registrar/Director of Institutional Research specifically to review the proposed course offerings for the following academic year. This review includes analysis of projected enrollment by class year and by department. For example, students in the Bachelor of Music Vocal Performance curriculum typically take Italian in the first year of study, German in the second, and French in the third. Analysis of the number of returning second-year and third-year Vocal Performance majors is therefore as crucial to planning for the appropriate number of sections for language courses as is the number of incoming first-year students. This depth of analysis is part of NEC's standard academic planning procedures for all departments and—in addition to supporting integrated academic and budgetary planning—ensures that NEC provides sufficient course offerings to allow students to continue in their sequence of study and graduate in the time frame appropriate to their degree or diploma program.

NEC maintains “clear and ongoing authority and administrative oversight” for its academic programs, including the award of credit, through its established structure for curricular and academic policy review that involves both studio and classroom faculty and appropriate academic administrators (Standard 4.32). For example, all new courses entering NEC's Catalog are first reviewed by one or both of the Undergraduate and Graduate Curriculum Committees (UCC and GCC). Each committee is tasked with examining the course's description and objectives, syllabus, and instructional materials; the relation of the materials being taught to the instructor's credentials; the role of the course within the sponsoring department's curriculum, as well as the overall curricula of the institution; and the number of hours of instruction and expected student workload and corresponding number of credits to be granted. To facilitate this process the UCC and GCC Course Proposal Form collects all of this information into a single document (available in the Team Workroom).

As noted earlier in this chapter, NEC offers a double degree program with Tufts University and a joint degree program with Harvard University. Each institution is responsible for the assessment of the students' work completed at their institution and for the awarding of credit according to their institutional policies. NEC also maintains responsibility for determining the acceptability of credit earned through

cross-registration, which is available to NEC students at Northeastern University and through the ProArts consortium (discussed on page 23).

### **School of Continuing Education - Description**

NEC's School of Continuing Education (SCE) offers programs of study ranging from non-credit-bearing studio lessons, ensembles, and classes to certificate programs. Educational offerings in the SCE encompass a wide variety of musical genres, including classical, jazz, and world music, and provide opportunities for musical study to adults at all levels of proficiency, from novice to professional. SCE instruction is scheduled on weekends and weekday evenings to provide maximum availability to working adults. In addition, 12 courses are available in an online format in the Jazz department. Information regarding SCE offerings is available on NEC's website at the following link: <http://necmusic.edu/ce>.

Two programs—the Certificate of Merit and the Professional Studies Certificate—are offered for those seeking the education available through a more formal and extended course of study, leading to the credential of a certificate. Applicants to either certificate program must demonstrate proficiency in their major instrument or discipline through an audition (either live or via a video submission) to be considered as a candidate for admission. The two certificate programs are available in the following major areas:

#### **Certificate of Merit (24 credits) in:**

- All instruments
- Voice
- Conducting
- Composition
- Music Theory

#### **Professional Studies Certificate (48 credits) in:**

- All instruments
- Voice
- Jazz
- Contemporary Improvisation
- Conducting
- Composition

The Certificate of Merit is intended to be completed in either one year of full-time study or three years of part-time study, while the Professional Studies Certificate requires two years of full-time study or five years of part-time study (part-time study is available only to domestic students).

Similar to the degree and diploma programs in the College, studio instruction is at the core of the Certificate programs in the SCE; in both programs, studio accounts for 33.3% of the total credits required (see table below), and both programs require a solo recital as the capstone project. Additional requirements include ensemble participation; coursework in Music Theory, Music History, and electives; as well as a course in Music Technology, as outlined below:

Curriculum	Certificate of Merit	% of Credits	Professional Studies Certificate	% of Credits
Studio	8	33.3%	16	33.3%
Music History & Literature	4	16.7%	8	16.7%
Music Theory & Literacy	4	16.7%	8	16.7%
Electives	5	20.8%	11	22.9%
Ensemble	2	8.3%	4	8.3%
Music Technology	1	4.2%	1	2.1%
Recital	-	-	-	-
Total	24	100%	48	100%

Expectations of students in the Professional Studies Certificate are greater than those for the Certificate of Merit. For example, in the culminating recital, students are expected to have achieved a higher level of technical facility and individual artistic expression on their instrument, in their singing, or in their conducting or compositions.

NEC's SCE also offers a joint certificate with Northeastern University (NU). The joint certificate program—with an enrollment of 9 students as of Spring 2018—is intended for NU students who wish to more seriously pursue their musical studies in the conservatory environment while continuing their academic studies at NU. The proximity of NEC and NU in the same neighborhood of Boston, and the scheduling of weeknight and weekend classes in the SCE, makes this program quite feasible. Students admitted to the program may pursue either the Certificate of Merit or the Professional Studies Certificate. The “joint” nature of the program is reflected in the curriculum—students participate in ensemble at NU, receive private studio instruction at NEC, and enroll in related coursework at both institutions—as well as in academic advising, which each student receives from both NU and NEC. Further information regarding the NU-NEC Joint Certificate program is available on NEC's website at the following link: <http://necmusic.edu/nu-nec-certificate>.

### **School of Continuing Education - Appraisal**

As in the College, SCE students' progress is assessed on an ongoing basis as well as through promotionals during the SCE evaluation week. Faculty members on the Self-Study task force stated that SCE has recently “turned a corner” in providing more valuable feedback to students as part of the evaluation process. For example, as recently as two years ago each student was evaluated by his/her studio teacher only. More recently, however, most departments have implemented a panel model, where each student who takes studio for credit has the opportunity to perform in front of a faculty panel (typically three faculty members) and receives written feedback on his/her performance and technical progress.

As noted in Standard 5, the goals of SCE students vary much more so than do those of College students. Those who may not be prepared musically and/or academically to enroll in a diploma or degree program find a path for continued musical study in the SCE Certificate Programs, and after completing a certificate

go on to professional work (if eligible) or further study, at NEC or elsewhere. For example, a recent graduate of the Professional Studies Certificate program in Contemporary Improvisation (CI) applied and was accepted to NEC's M.M. degree program in CI. This achievement was not the student's goal when she began the program, but it became an important goal for her as she developed as a musician. Due to the individualized nature of the certificate programs, she was able to adjust the course of her studies while still fulfilling the certificate requirements, and was supported in this endeavor by the SCE faculty. Another student who was a traditional Thai performer in voice and dance studied *Bel canto* singing for the first time in the SCE. After completing her Certificate of Merit in Voice, she returned to Thailand and competed in a televised singing competition (similar to "The Voice"), where she placed fourth overall, and now has an incredibly successful performance career throughout Southeastern Asia. Other SCE students have seen success in musical competitions as well and gone on to further study. For example, in May 2018 an SCE alumna won the Classical Singer Competition, adjudicated by renowned opera singer Deborah Voigt. The alumna had studied voice for one year in the SCE to prepare for graduate school auditions and subsequently earned her M.M. at Longy School of Music.

In addition to music enthusiasts, international students, and both professional and amateur musicians, SCE's programs appeal to music teachers seeking to further their careers by earning Professional Development Points (PDPs). The SCE is approved by the Massachusetts Department of Education to offer PDPs for courses (including studio instruction) that meet for a minimum of 10 contact hours. Students can receive 15-45 PDPs, depending on the course in which they are enrolled. A sample list of PDPs available for various SCE offerings is available on the website at the following link: <http://necmusic.edu/pdps>.

As noted in NEC's Fifth-Year Interim Report, NEC had intended to establish a series of Skills Certificates in Music for Media that could be earned online in the SCE. At the time of that report in 2013, NEC was planning for the Skills Certificates to be launched in Fall 2014 following refinement of an agreement with the Alan Ett Creative Group and the development of a marketing plan. Ultimately, however, NEC determined not to move forward with the Skills Certificates. This decision was influenced by a few key leadership changes in 2014-16—including the resignations of former President Woodcock, the former Director of Continuing Education, and the Dean of Prep/SCE—and subsequent adjustments in Prep/SCE priorities. Over the past two years NEC has assessed the structure and operational procedures of Prep/SCE through both internal and external assessments and incorporated Prep/SCE to the recent organizational restructuring (as discussed in Standard 3, page 17).

During this time, SCE has continued to offer several classes in an online format with much success. In 2017-18 the SCE offered 12 courses online, having grown gradually from a starting point several years ago in Fall 2012, when just two online courses were offered. By utilizing web conferencing software for real-time interactions, students have the ability to participate live from anywhere in the world. This process, combined with lecture capture using basic video cameras, is currently being piloted by SCE's Jazz Department with success. While the current process is somewhat cumbersome and labor-intensive, the overhead cost is fairly low. The following courses are/have been offered in an online format: *Jazz Theory (I-IV)*, *Jazz Ear Training (I-IV)*, *Jazz History (I-II)*, *Jazz Arranging*, and *Finale Notation Software and Chart Writing*. Almost every student enrolled in a Jazz class has participated online at some point, but attendance online is usually due to circumstance and is the exception rather than the rule. For

example, when students attend class online, it is typically due to illness, weather conditions, or vacation/travel plans.

The SCE has measures in place to verify that students who participate in online courses are the same students receiving the credit for this work. First, there is a significant amount of personal interaction with the students. All prospective students meet with SCE administration for a personal interview before enrolling, and certificate students must provide a valid ID. Second, none of the certificate programs is available 50% or more online. For example, in Jazz (which is the only department offering online courses), the certificate programs require studio, ensemble, and a recital, none of which can be completed online. Third, online participation is done live, via web conferencing software. At this time NEC does not have plans for establishing certificates that could be earned 50% or more online, but the SCE will continue to offer individual courses in an online format.

#### **Projection - Standard 4**

- **B.M. Free Electives:** In the 2018-19 academic year, NEC will review the curricular structure for free electives in all majors, but will focus its review on those majors that currently offer fewer than 6 free elective credits.
- **Review of Liberal Arts and Music Theory Minors:** In the 2019-20 academic year, at the five-year mark, NEC will conduct a review of the Liberal Arts and Music Theory minor programs. Other departments at NEC have expressed interest in developing minors as well, and this five-year review will be a milestone in determining the success of the first two minors and what, if any, revisions to the current structure would be beneficial before considering the implementation of additional minors.
- **Comprehensive Reviews:**
  - In 2018-19, the D.M.A. Committee will begin a review of the D.M.A. program. The D.M.A. review will be incorporated to the 10-year review cycle for academic programs.
  - The next Master of Music comprehensive review will begin in the 2020-21 academic year.
  - The next Bachelor of Music comprehensive review will begin in the 2023-24 academic year.
- **Faculty Planning:** NEC will monitor the impact of increased Music History and Music Theory graduate elective offerings on full-time faculty workloads and will adjust/develop faculty recruitment and retention plans as needed, in conjunction with department Chairs and individual faculty.

## **Standard 5 – Students**

### **Admissions - Description**

NEC strives to educate the world’s best young musicians, instilling the highest standards of excellence while also nurturing individual creativity and artistry. NEC attracts students from a wide range of musical backgrounds for our Classical, Jazz, and Contemporary Improvisation programs. To gain admission to NEC, applicants must demonstrate a high level of proficiency on their instruments or in their submissions of original musical compositions or theoretical/musicology papers. Although the musical audition or portfolio review is heavily weighted in the prospective student’s application, review of academic transcripts to assess student readiness is also an important aspect of the admissions review and decision. NEC seeks to enroll not only extremely talented students as indicated by audition or portfolio review, but also those who demonstrate academic preparedness, collaborative ability, an entrepreneurial mindset, and the capacity for hard work—characteristics which will help students flourish in NEC’s educational environment and beyond, and which are indicative of the potential to succeed as professional performers, composers, conductors, educators, researchers, and academics.

NEC aims for a clear and ethical admissions process that serves the needs of future students, parents, and the institution. Requirements for admission are published on NEC’s website: <http://necmusic.edu/apply>. The Academic Catalog—which includes descriptions of NEC’s degree and diploma programs, academic policies and procedures, tuition and fees, and course descriptions, as well as other pertinent information for both current and prospective students—is printed in hard copy and is also available on the website: <http://necmusic.edu/college-catalog>. As indicated frequently on NEC’s website and in print materials, NEC does not discriminate on the basis of race, color, religion, gender, gender identity, age, national or ethnic origin, sexual orientation, physical or mental disability, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities.

Once enrolled at NEC, students take several exams/auditions during Orientation, including placement exams in Music History, Music Theory, and Language and Diction (for Vocal Performance majors), and departmental and ensemble auditions. These auditions and exams are assessed by faculty with the goal of assigning students to appropriate levels of certain required courses, such as the Music Theory core courses of Solfège (four levels) and Tonal Practice (three levels).

### **Admissions - Appraisal**

NEC continues to attract both domestic and international prospective students who are seeking a conservatory education. NEC’s standards of admission remain very high; despite adding additional required prescreening video recordings for most majors over the past two years, total application numbers remain strong, as indicated in the table below.

	<b>Total Applications</b>	<b>Total Admitted</b>	<b>Acceptance Rate</b>	<b>Enrolled</b>	<b>Yield Rate</b>
Fall 2014	2,729	808	29.6%	288	35.6%
Fall 2015	2,763	851	30.8%	291	34.2%
Fall 2016	2,674	911	34.1%	342	37.5%
Fall 2017	2,808	908	32.3%	311	34.3%
Fall 2018	2,647	879	33.2%	293	33.3%

As demonstrated by the data above (and Data Form 5.1), NEC has maintained a relatively even volume of applications from year to year, indicating steady interest among prospective students. Although total applications for Fall 2018 dipped to a five-year low point of 2,647, this followed upon a five-year high point of 2,808 applications for Fall 2017. The data also reflect a very gradual increase in NEC’s acceptance rate, from 29.6% for Fall 2014 to 33.2% for Fall 2018, with a peak at 34.1% for Fall 2016.

While NEC systematically tracks these data and is aware of the trends, neither the number of applications nor the acceptance rate is a primary indicator of success for NEC. Rather, NEC seeks to attract and enroll those students who will thrive in NEC’s musical and academic environment. For example, adding pre-screening requirements to the initial application process has been intentional; NEC is most interested in receiving applications from strong musicians for whom NEC may be the appropriate fit, rather than increasing the overall number of applications by making the process easier for less prepared candidates. In addition, the process of pre-screening applicants’ recordings requires a significant time commitment from faculty, who also devote an enormous amount of time to hearing the live auditions of those applicants who are granted one. By tailoring the application and audition process and by clearly stating NEC’s expectations and standards for admission, NEC aspires to maintain its tradition of excellence in admitting exceptionally gifted musicians, and to foster a process that assists prospective applicants in determining whether or not NEC would be a suitable choice for them.

As shown in the table above, over the past five years enrollment for the incoming class peaked in Fall 2016 with a class of 342 students, an 18.8% increase from Fall 2014. Increased total enrollment in FY17 and FY18 has generated additional revenue, which, in conjunction with other financial measures, has been an important factor in achieving financial sustainability (please see Standard 7, pages 67-73).

As a world-renowned conservatory, NEC seeks to admit the highest-level musicians who we believe would flourish at NEC, and thus the primary criterion for admission is the audition, interview/ composition portfolio review, or theoretical/musicology papers. In considering the overall student body, NEC also seeks to maintain an appropriate balance of majors among instruments and voice parts—to ensure, for example, not only that each section of the orchestra has a sufficient number of students, but also that admitted students possess the high level of musicianship expected.

One challenge that NEC has encountered is providing appropriate support to extremely talented students whose English proficiency is not yet at the level necessary for rigorous academic study. For example, an exceptional violinist who has not attained adequate proficiency in English may be admitted to NEC based on his/her fine technique, artistry, and potential for growth as a musician. The entire NEC community—

and the community in Boston beyond NEC’s campus—benefits greatly from welcoming student musicians of the highest caliber who clearly possess the “personal qualifications” to succeed with musical study. However, the student’s “reasonable potential for success” also applies to the non-musical study required for a degree or diploma (Standard 5.4).

With a large international student population (40% in 2017-18), NEC is committed to supporting those learners for whom English is not their native language. Instruction in English as a Second Language (ESL) is provided to entering students who have an identified need for advancing their fluency. The minimum TOEFL score for admission to NEC is 61. Bachelor’s degree students entering with low TOEFL scores and low music theory abilities are often at a serious disadvantage during their first four semesters, as the ESL curriculum must be completed before they are able to enroll in Liberal Arts and most Music History courses, which together account for almost 26% of their degree requirements (31 out of 120). It can therefore be challenging to enroll these students in appropriate courses at a full-time level in their first year, which is a requirement for any student with an F-1 visa.

NEC has taken three significant steps toward providing “appropriate mechanisms” to support these students in their studies (Standard 5.4). First, as of 2017-18 NEC revised its ESL program from a two-year program (ESL I and II) to a four-semester sequence (ESL I, II, III, and IV), which allows for more defined levels of proficiency as well as more measured incremental steps between levels. In addition, NEC has established an “audition exam” that requires international students to demonstrate writing and listening comprehension skills. The results of this exam are used by Student Services and ESL faculty to determine the placement of each student in the section of ESL most appropriate for his/her level of proficiency.

Second, since 2014 NEC has strongly advised students who do not meet the minimum TOEFL score of 61 to attend an intensive English program in Boston during the several weeks preceding their first semester at NEC. If the minimum score is not attained before the semester begins, the student will be registered for Fundamentals of ESL (FESL), which does not count toward the total credits required for the degree. The program has been attended by a total of 28 students over 5 years, as follows:

<b>Summer Intensive English Attendance</b>	
<u>Year</u>	<u>Students</u>
2014	3
2015	5
2016	8
2017	3
2018	9
<b>Total</b>	<b>28</b>

While this summer program was a step forward in preparing students for their collegiate study, it is not a requirement, nor has it been as successful as we believe such a program could be, based on the relatively low level of English proficiency of students who have completed the program. Going forward, NEC plans to develop an in-house program, which would be offered to eligible students beginning in 2019.

Third, NEC has allocated resources to faculty development. NEC's long-time ESL instructor was granted a full-year sabbatical for 2018-19, during which she will explore current methods and best practices of ESL teaching in Europe. In preparation for her absence, NEC has hired two new ESL faculty who will be teaching FESL and ESL I-IV as well as collaborating with NEC academic administrators to create the intensive English program mentioned above.

### **Student Services and Co-Curricular Experiences - Description**

NEC provides a broad range of student services, including financial aid, academic advising, and health and counseling services. Services available to students—including special opportunities such as workshops—are publicized on NEC's website and in a weekly e-mail from the Office of Student Services (OSS) to the student body. Students are introduced to these services (and the staff who provide them) through presentations during Orientation week. Students also receive written information on student services policies at that time, including the Student Handbook (<https://necmusic.edu/college-student-policies>) and the International Student Handbook (<https://necmusic.edu/international-advising>).

NEC supports a number of official student-led clubs and groups through direction from the OSS as well as through budgeted financial resources. These established clubs provide opportunities for students to interact outside of the classroom and practice room and serve “to promote friendship, dialogue, and understanding among all students.” The variety of clubs reflects the diversity of NEC's student body and their interests; current groups include the NEC Black Student Union, NEC Christian Fellowship, GreeNEC, Students Advocating for Gender Equality at NEC (SAGE), the NEC Running Club, Mu Phi Epsilon, and the NEC Initiative for Social Change Club. Information on these groups, as well as information for students who wish to start a club, is available through the OSS and on the website at <http://necmusic.edu/clubs-organizations>.

NEC also offers co-curricular opportunities that enhance the student experience. This is especially evident in departments that offer both curricular and co-curricular opportunities. For example, Community Performances & Partnerships (CPP) and Entrepreneurial Musicianship (EM) both offer courses for credit—including one EM course that is required for undergraduates (*The Entrepreneurial Musician*, ENTP 351)—as well as other experiential opportunities, including fellowships and internships with partner organizations.

Many NEC students participate in activities that are not required or for which they do not receive credit because they value the collaborative and professional experiences these projects offer. For example, CPP organizes over 400 programs/events each year that bring NEC student performers to organizations throughout greater Boston, such as assisted living facilities, schools, museums, homeless shelters, community centers, libraries, and other venues. Students participating in CPP receive training in developing site-appropriate programs, public speaking, and audience engagement. CPP reaches approximately 16,000 people each year, many of whom may not otherwise have the opportunity to experience live music and engage with performers directly. While most CPP events occur off-site, there are also several annual events on campus. For example, each year in April the CPP Musical Storytelling Fellows offer a program of classic children's stories set to original music. The CPP Fellows not only narrate and perform the music, but they also interact with children and parents during and following the

performance, offering an opportunity for the children to ask questions of the Fellows about themselves and their instruments.

Both CPP and EM have dedicated pages on the website that describe the opportunities available: <http://necmusic.edu/cppp> and <http://necmusic.edu/em>. Both departments also offer flexible options in terms of time commitment. In CPP, for example, students may participate in just one program or on a more consistent basis—for example, through a teaching, musical storytelling, or ensemble fellowship. EM also provides multiple opportunities for students and alumni to “complement the conservatory education with the resources and tools integral to building a life in music” such as advising, grant-writing, internships, and career-building guidance (EM mission statement, <http://necmusic.edu/em>).

Academic advising for all College students (excepting D.M.A. students) is provided by two Academic & International Student Advisors, each of whom advises all students in their assigned departments, which are indicated on the website: <http://necmusic.edu/academic-advising>. Each student is required to meet in person with his/her academic advisor at least once per semester. D.M.A. students are advised by the Chair of the D.M.A. program, as well as by a faculty advisor during their final project.

Confidential health and counseling services are available to students on-site through the Health Center and the Counseling Center, which is located on the first floor of the St. Botolph building. Services include:

- Well care (routine physical examination, screening tests, immunizations)
- Evaluation and treatment of acute injuries and illnesses
- Evaluation and treatment of chronic illness
- Psychological services addressing a wide range of concerns including performance anxiety, self-esteem issues, relationship dynamics, depression, anxiety, and substance abuse
- Student advocacy, including expedited referral and coordination of care with specialists and health care institutions, and ongoing assessment of satisfaction with that care.

After-hours (evenings and weekends) care for non-life-threatening health problems is available at a number of different urgent care centers in the area, which are posted on the NEC website (<https://necmusic.edu/health-counseling>). Emergency care is available at several major academic teaching hospitals within a 1-3-mile radius of NEC, including Beth Israel Deaconess Medical Center, Brigham & Women’s Hospital, Children’s Hospital Boston, Boston Medical Center, Tufts Medical Center, and Mass General Hospital.

NEC’s Financial Aid Office (FAO) administers the College’s scholarship, grant, loan, and student employment programs. NEC awards financial aid on the basis of financial need, musical ability, and satisfactory academic progress. Financial aid policies are published annually in the Academic Catalog, in the *Financing Your Education* guide, and on the NEC website (<https://necmusic.edu/financial-aid/policies>). The “Student Consumer Information” page of the website also includes links to default and repayment statistics and a Net Price Calculator (<https://necmusic.edu/student-consumer-information>). On an annual basis an external auditor conducts a financial and compliance audit to ensure that NEC has awarded funds equitably and in accordance with Federal Student Aid regulations.

## **Student Services and Co-Curricular Experiences - Appraisal**

One of NEC's strengths is its dedicated staff members throughout the institution, including all areas of student services. Staff members are service-oriented, as can be seen in their daily interactions with other staff and faculty and in their obvious dedication as advocates for NEC's students. NEC's student services staff members are highly qualified for their positions—both through education and experience—and their educational and professional backgrounds serve NEC's students well.

In the Financial Aid Office (FAO), for example, Financial Aid staff members counsel students throughout the financial aid process, from prospective student to post-graduation, and inform families of their costs and financing options using a variety of methods, including the NEC website, an online portal, and e-mail campaigns. The FAO's *Financing Your Education* guide (available on the NEC website and on the portal) describes the eligibility criteria for financial aid awards, discloses policies on renewal and satisfactory academic progress, outlines disbursement and repayment schedules, and informs financial aid recipients of their rights and responsibilities.

Over the past five years, an average of 97% of enrolled students applied for financial aid. Of those who applied, 98% received some form of financial assistance. NEC's two-year and three-year default rates have consistently been lower than the national average, which has exceeded 11% for the last five years. As shown on Data Form 5.3, NEC's FY14 three-year cohort default rate did increase, from 1.4% to 3.1%. However, the rate is still very low compared with national trends. For example, the national default rate for 4-year private institutions increased from 6.5% to 7.0% between FY13 and FY14 (U.S. Department of Education data, August 5, 2017, <https://www2.ed.gov/offices/OSFAP/defaultmanagement/cdr.html>, and available in the Team Workroom).

The FAO also manages NEC's student employment program, which involves approximately 550 students and 50 administrative staff. Annual expenditures surpass \$1M and are comprised of both Federal Work-Study and institutional student aid funding. The student employment program is overseen by the Associate Dean for Financial Aid. The Assistant Director of Financial Aid and Financial Aid Counselor administer bi-weekly payroll, process payroll paperwork for all student employees, train staff supervisors, and monitor compliance with federal and state regulations.

Since January 2016, NEC has used ADP WorkForceNow (ADP) to track student work and process all student payments. Previously, student employees submitted paper timesheets to the FAO for processing and Financial Aid staff manually entered timesheet data (department budget codes, pay rates, hours worked, and Federal Work-Study eligibility) into a spreadsheet that was re-entered into NEC's payroll platform by the Payroll Accountant. In 2012, the Business and Financial Aid Offices began seeking electronic payroll alternatives. In 2015, the Finance Office solicited requests for proposals from electronic time-management system providers and selected ADP based on the product's cost, features, and compatibility with NEC's payroll system. The product selection and implementation team included the Controller, Associate Dean for Financial Aid, Assistant Controller, Assistant Director of Financial Aid, and dedicated implementation specialists at ADP.

NEC's student employment program has improved as a result of ADP implementation. The electronic system has dramatically reduced potential for human error by eliminating the manual entry steps previously completed by the Financial Aid and Payroll Offices. Supervisors are more engaged with the

approval process and can easily track students' entries. With its app and web browser portal, ADP is significantly more convenient to use for both students and supervisors. For example, activities such as shift entry and approval can be performed remotely, and students have become accustomed to entering their hours on a bi-weekly basis rather than once a semester or at random. While there have been challenges in adjusting to the new system—e.g., developing a payment process for fellowships—the improvements in efficiency and internal and external reporting have been significant. For example, ADP offers enhanced reporting capabilities, facilitating compliance with a variety of state and federal regulations.

The Office of Student Services (OSS)—which includes Deans, Registrars, Academic and International Advisors, the Director of Residence Life & Housing, the OSS Coordinator, and Health and Counseling services—does not currently publish a student services philosophy that is “circulated widely and reviewed periodically” (Standard 5.8). However, work toward developing such a statement has begun under the leadership of the Dean of Students. The OSS staff recently participated in the first of three planned retreats for the academic year (July, December, and March). One of the goals of these retreats is to articulate current philosophies regarding student services—which are evident in OSS’s daily interactions with students—as well as to develop consensus around new ideas and develop a formal statement that can inform and support effective planning, operations, and assessment of student services.

In 2018-19 the OSS will host a new forum called “Third Thursdays,” at which staff will offer presentations on OSS initiatives and trends in the student services field. The table below outlines the focus for each month in the coming academic year:

Sep	Disability Support Services
Oct	FERPA & HIPAA
Nov	Identity Development & Mental Health
Dec	CARE Team
Jan	International Student Support
Feb	Music, Talent, and the Growth Mindset
Mar	OSS and Supporting Faculty
Apr	Helping Skills & Lifelong Learning

Third Thursdays will be open to the NEC community and will help to raise awareness and understanding of topics that are pertinent to student well-being and the student experience at NEC. OSS staff and collaborators will present on a rotating basis, thereby also providing professional development opportunities in preparing informative and effective presentations and in public speaking.

NEC’s Academic & International Advisors are an example of how NEC designs its services to be effective in providing guidance to students. Their dual role as both “academic” and “international” advisors is rare among higher education institutions. While this dual role requires more training upon hiring, the result is a higher level of service to NEC’s students. First, it provides a “one-stop-shop” for international students, who can discuss questions related to curriculum as well as those related to student visas with the same staff member. Second, the Advisors have more opportunity to get to know the students and develop a level of trust. The Advisors’ understanding of regulations and processes regarding student visas, combined with their understanding of each student’s individual circumstances, informs

their one-on-one conversations (which occur at least once per semester) and ultimately positions them to provide sound guidance in helping each student toward achieving his/her educational goals.

In addition to academic advising, NEC fosters a nurturing, creative environment where more general advising—e.g., career advising—occurs through relationships that develop through study, collaboration, or more informally. This holistic approach to advising and coaching is reflected in the variety of faculty and staff throughout the institution who—in addition to the student’s studio instructor—may serve in a formal or informal advising capacity, including:

- Classroom teachers, in and outside the classroom
- Minor advisors
- D.M.A. advisors
- Ensemble directors and chamber music coaches
- Writing and Learning Center faculty/tutors
- Foreign Language Center faculty
- Music Theory Learning Center faculty/tutors
- Music History Teaching Assistants
- Artistic and academic administrators
- Entrepreneurial Musicianship (EM) staff
- Community Performances & Partnerships (CPP) staff

Advising and mentoring is an integral part of the co-curricular offerings of both EM and CPP, which serve a significant percentage of the student body each year. For example, in 2017-18, over 100 students were chosen as CPP Fellows, through a competitive application process. The CPP Fellows represent approximately 50% of all CPP student engagement; another 100+ students participate in other CPP opportunities, such as the Touring Children’s Opera and special event performances. In EM, one-on-one advising is a hallmark of the program. In 2017-18 alone, EM conducted 626 advising appointments with 252 unique individuals (75% current students and 25% alumni, faculty, or staff); since 2013-14, EM has conducted over 3,000 advising appointments. (Both EM and CPP were highlighted in the reflective essay on student success in NEC’s 2013 Fifth-Year Interim Report, pages 47-54).

Students who participate in the EM grant program also receive advising and guidance from EM staff as they develop their applications, proposals, and “pitches” for presentation to the EM grant panel. The variety of projects that have been supported through EM grants is remarkable, ranging from development of accessories for musicians (such as a customizable case for single-reed instruments), to local concert series, to a music education program for impoverished children in India. Information on recent EM grant recipients and their projects is available on NEC’s website at <http://necmusic.edu/em/grants>.

The success of grant recipients demonstrates the effectiveness of advising over a period of time. As an example, an M.M. violinist who immersed himself in the EM Department through classes, individual advising, and an EM Fellowship with the Boston Chamber Music Society presented three pitches to the EM grant panel over the course of two years. He received partial funding for the first two proposals, which supported his initiative to start a summer music festival in his hometown in New York State, and full funding for his third proposal, which supported expansion of the festival through a new partnership

with the Rochester City Ballet. The student's growth between presentations was evident to the panel; each pitch was more effectively communicated than the last—and therefore more compelling—building upon the success of the festival, his own motivation and increasing confidence, and his continued interaction with EM advisors. Not only was the third initiative awarded full funding by unanimous vote, but the student was the first in the program's history to receive three EM grants. Reflecting on this student's success, an EM staff member noted that the student's leadership and communication abilities had “grown exponentially” during his four semesters as a graduate student.

### *Student Services Staffing*

In the past few years, NEC has restructured staffing and increased the level of financial resources devoted to student services, most notably in Admissions & Financial Aid and the Office of Student Services. For example, Admissions and Financial Aid were formerly distinct departments. The work of each, however, is so closely integrated with the other that NEC decided to bring both departments together under a Dean of Admissions & Financial Aid in September 2017. A few months later, a new staff position of Campus Visit Coordinator was established in this consolidated department (upon its relocation to the newly renovated 33 Gainsborough Street) to serve as the first point of contact for prospective students and families and other visitors to NEC's new Welcome Center.

Several staffing changes were also made in the Office of Student Services (OSS). For example, in July 2016 NEC reinstated an Academic & International Student Advisor position that had been eliminated the previous year in an effort to contain costs. During that year it became clear that the OSS workload would not be sustainable with a reduced staffing model and the position was reinstated, allowing the OSS staff to return to a more balanced distribution of work. This reinstatement proved to be especially important to NEC's capacity to provide a consistently high level of service to our students, as the incoming class of Fall 2016 numbered 342, a 17.5% increase from Fall 2015 (291 students). In addition, in 2017 NEC hired an Assistant Dean for Campus Life, a new position established in preparation for the opening of the Student Life & Performance Center (SLPC) and the associated significant increase in the number of resident students in the new residence hall (from 160 to 256).

NEC also recently conducted a search for a Dean of Students, and in July 2018 appointed an experienced student affairs professional to the position, which does not carry any teaching responsibilities. Further adjustments in student services staffing—including several promotions and title changes—were made following assessment of each position's scope of responsibility and consideration of the structure that would most effectively support NEC staff in providing high-quality service to NEC students.

As noted above, NEC is highly attentive to the specific needs and goals of student musicians. For example, in Fall 2016 NEC brought its Health Services in-house after learning that our long-time external provider would be exiting the student health services field. NEC explored options for engaging a new external provider, but the clear conclusion of our review was that modifying NEC's organizational structure to include Health Services was the best way to serve NEC's students, despite being more challenging administratively. One critical piece of the transition was maintaining continuity in NEC's Health Center staff, who were well-known to NEC's students and attuned to their needs.

The Health Center is now staffed during the academic year with a full-time Director of Health Services/ Nurse Practitioner (who is an NEC alumna), a full-time Office Manager, and two additional Nurse Practitioners (one full-time and one part-time), one of which was a new position added during the transition to provide more availability of appointments. The one position that remains contracted is the part-time Medical Director, who is a physician and a board-certified internist affiliated with a major academic medical center in Boston.

All of the Nurse Practitioners and the Medical Director have experience in providing college health services. Their areas of specialization complement each other, and two of the Nurse Practitioners are experienced with performance-related injuries (which are not unusual at a conservatory). Health Services staff have stated that, as employees, they feel that they are more connected to the NEC community and can more effectively advocate for students and collaborate with faculty and staff. As an example, in 2017-18 the Director of Health Services collaborated with the OSS to engage a vendor to provide on-demand translation services in the Health Center. Translators are available by phone in virtually all languages to facilitate communication between a student and Nurse Practitioner. Given NEC's 40% international student population, this service has proven to be very helpful in overcoming language barriers, especially where medical terminology is concerned.

In a similar restructuring in Fall 2018, NEC brought its Counseling Services in-house. For many years, NEC has engaged four part-time independent counselors who—in addition to counseling students—supervised (and were supported by) several interns earning their clinical degrees from local institutions. An assessment by OSS leadership in 2017 and discussion with faculty and senior administration led to the conclusion that a more robust model was needed to support NEC's students. Two main factors informed this decision. First, the number of clinical hours available to students by professional counselors in the Counseling Center was insufficient. Of 83 clinical hours per week, 12 were with professional counselors, while 71 (or 85%) were with interns. Second, in the 2016-17 and 2017-18 academic years NEC experienced an uptick in the demand for counseling services, not only in number but also in the seriousness of the issues. For example, in 2017-18, NEC's CARE team (Concern, Assessment, Response, Evaluation) identified 22 students, 6 of whom were formally considered "at risk." In addition, among students who take a leave of absence from NEC, almost 20% report that the leave is for "mental health reasons." While we recognize that this is a national trend and that these numbers are relatively small compared to other institutions, they are unusually high for NEC.

Following a planning period involving input from faculty and consultation with Finance, Facilities, and Health Services, College staff proposed a revised Counseling Center structure, which was approved as part of the FY19 budgeting process. The new Counseling Center will be overseen by a Director whose time will be evenly split between administrative and clinical responsibilities. In Year 1, one full-time and one part-time counselor will join the staff, supplemented in Year 2 by a second part-time counselor and the reinstatement of an internship program, partnering with local institutions. Although the number of available hours to students will decrease slightly in 2018-19, all of the hours will be with professional counselors, and in Year 2 the hours will almost double:

<b>Counseling Center Projections</b>	<b>2017-18</b>	<b>Year 1 (2018-19)</b>	<b>Year 2 (2019-20)</b>
Weekly Clinical Hours - Counselors	12	72	80
Weekly Clinical Hours - Interns	71	0	54
Weekly Clinical Hours - Total	83	72	134

Similar to the structure in the Health Center, the Counseling Center has one contracted position: a part-time Psychiatrist, who is affiliated with a top Boston-area psychiatric teaching hospital. The Psychiatrist has been working with NEC and its students for many years, and although he is available on campus only one afternoon per week, he has become a key component of NEC’s counseling services.

In addition, the Counseling Center has been relocated from a corridor on the second floor of the Jordan Hall building to the first floor of the St. Botolph building. The Counseling Center is now in close proximity to the Health Center, providing a more central location for students to access both services. The space has also been renovated and provides a much more welcoming environment, which can be especially important for a student seeking help.

NEC’s commitment to providing high-quality student services that are tailored to the needs of student musicians is evident in initiatives such as those described above, which were informed by an ongoing process of both qualitative and quantitative assessment. Staffing in student services departments (Admissions & Financial Aid, Office of Student Services, Health Services, and the Counseling Center) over the past few years has been supported accordingly, as demonstrated in the table below:

<b>Student Services Staffing</b>		
FY16	\$1.080M	
FY17	\$1.210M	Health Services brought in-house
FY18	\$1.251M	
FY19 (budgeted)	\$1.447M	Counseling Center brought in-house

The increase between FY16 and FY19 of \$367k – almost 34% – demonstrates NEC’s commitment to “providing accessible and effective programs and services” that support our students in achieving their educational and musical goals, and NEC’s ability both to plan effectively and to adapt to changing circumstances and allocate resources toward high-priority initiatives that affect the well-being of NEC’s students (Standard 5.7).

Just as we have experienced an increased need for counseling services, we have seen an increase in the volume of student requests for special accommodations. NEC has established a Disability Support Services (DSS) team in the OSS to process student accommodation requests, which must include documentation from a medical professional, along with recommended accommodations and an explanation of how such accommodations will assist the student in achieving their academic goals. Accommodations have been handled on a case-by-case basis. In 2017-18 accommodations included extended time on tests, testing in a separate location, and materials translated into braille (NEC also recently joined AccessText, a service that provides materials for visually impaired students). In addition, for many years NEC has offered a variety of free tutoring services that faculty can recommend to any student—not only those requesting an accommodation—as supplementary services. All students have

access to these tutoring services, including the Music Theory Learning Center, the Writing Center, and the Foreign Language Center.

While this process does provide individualized attention to each student, OSS staff have not yet received training on the Americans with Disabilities Act or a formal opportunity to explore best practices. NEC has already taken steps toward improvement. In July 2018 NEC supported attendance for two staff members—the Senior Associate Dean of Students and the Assistant Dean for Campus Life—at the Association on Higher Education and Disability (AHEAD) conference in Albuquerque, New Mexico. The conference provided them with a fuller understanding of accommodations and medical documentation, equipped them to brainstorm creative solutions to assist students, and ensured that NEC is acting in compliance with legal regulations in providing the most comprehensive services for our students. As of Fall 2018, the Assistant Dean for Campus Life has taken on the role of Coordinator of Disability Support Services for students, and one of her first priorities is developing a comprehensive policy regarding support for students with disabilities and clear procedures for requesting accommodations.

The OSS team has also established a standing committee on Health and Wellness. Members include the Director of Health Services, the Director of Counseling, the DSS Coordinator, and the Graduate Assistant for Wellness. The Health and Wellness Committee will coordinate and utilize NEC-wide resources that encourage inclusive care and dialogue, focusing on programming and outreach to support and enhance the long-term emotional, physical, mental, and spiritual health of NEC community members. The Committee will meet monthly during the academic year and members are charged with identifying key areas/issues to focus on each year.

NEC's student disciplinary policy and procedures were updated in 2018. While lengthier than the previous version, the revised policy is clearer. For example, the definitions of terms are more specific, as are timelines and the expectations of all parties involved. Most importantly, the Disciplinary Committee has been redefined, and the options for sanctions have been expanded and clarified. The most significant change is in the appeals process. Appeals, which were formerly handled individually by the Provost & Dean of the College, will now be reviewed by a three-person committee—the Provost & Dean of the College, the Dean of Students, and a faculty member. This adjustment in the policy simultaneously supports a fair process and ensures that the weight of this responsibility does not rest with one person. The Disciplinary Policy is published in the Student Handbook, pages 29-36, and on the NEC website: <http://necmusic.edu/college-student-policies>.

### **School of Continuing Education - Description**

The admissions process in the School of Continuing Education (SCE) is clearly outlined on NEC's website. Descriptions of the educational opportunities available as well as tuition costs and academic policies are available on NEC's website at <http://necmusic.edu/continuing-education-tuition-fees> and at <http://necmusic.edu/registration-information>.

In the admissions process the SCE staff and faculty seek to gain an understanding of each individual student's educational and musical goals. To facilitate this, prospective students complete an application

that includes both an online and offline component, including an in-person discussion with SCE staff and/or faculty. Information on the application process for classes, ensembles, and private lessons (both for credit and not for credit) is available on NEC's website at <http://necmusic.edu/ce/enroll>, and more detailed information regarding the application and audition process for certificate programs is available at <http://necmusic.edu/node/3066>.

Historically, student services in the SCE have been provided almost entirely by the SCE academic staff of 2.0 FTE, including admissions, advising, and tuition assistance (at this time, SCE students are eligible for a modest amount of institutional aid but do not participate in federal funding). However, certain College services are available to SCE students. For example, the Office of Student Services assists full-time international SCE students with processing required documentation, and SCE students who have purchased health insurance through NEC's student plan have access to the on-site Health Center.

As noted in Standard 3 (page 17), under NEC's revised organizational model the SCE reports to the Dean of Community Engagement & Professional Studies, who in turn reports to the Provost & Dean of the College (as does the Prep School, through the Dean of the Preparatory School). NEC intends for this structure to facilitate stronger connections among the schools, recognizing that each serves a different student population but that all share in NEC's mission of educating and training musicians.

### **School of Continuing Education - Appraisal**

The School of Continuing Education (SCE) reaches a diverse population of students. Since SCE programs are intentionally designed for adult "non-traditional" students, there is not a "typical" SCE student, and the student population as a whole does not lend itself to commonly utilized demographic groupings, such as age; SCE students currently range in age from 18-86.

The depth and breadth of SCE offerings have broad appeal to both amateur and professional musicians. Most SCE students enroll in non-credit-bearing "a la carte" lessons, classes, or ensembles—i.e., outside of the certificate programs. In FY18, for example, of 316 students (headcount), only 35 (in Spring 2018) were certificate students, and most of these students—approximately 84%—were part-time (see Data Forms 3.2 and 4.3). The high percentage of part-time students both in and outside of the certificate programs is one data point indicating that the SCE is reaching a portion of the intended student population—i.e., adults who have full-time careers (either in music or another profession) and/or families and have limited time to devote to educational pursuits. SCE's part-time opportunities serve this population well. However, part-time study is not available to international students, who must be enrolled full-time to comply with their visa regulations. These students, who also represent a portion of the intended student population, comprise approximately 20% of the SCE certificate student enrollment (as of Fall 2017).

The educational goals of SCE students vary widely—far more so than in the College—and one of the major strengths of the SCE is the way in which SCE staff and faculty support the musical and educational aspirations of its students. In seeking the "right fit" for each student, the SCE provides a variety of offerings and highly individualized advising, which is especially appropriate given the broad spectrum of goals among the SCE student population. For example, before (or upon) applying, the student is invited

to have a conversation with the SCE Administration, including the Associate Dean. This is followed by a meeting with the Chair of the relevant department. Both meetings are intended to foster a discussion about the student's educational and musical background, experience, and aspirations, which in turn inform a collaborative approach to selecting the course of study (including a studio instructor, if applicable) that would best support the student in achieving his/her goals. This in-depth, personalized nature of advising right from the outset of the student's connection with the SCE is unique in the continuing education field in music and—along with an open enrollment policy—is one of the hallmarks of the school.

**Projection – Standard 5**

- In 2018-19, NEC will conduct a review and assessment of the revised ESL program structure, which began in 2017-18.
- NEC ESL faculty and College academic administrators will develop an in-house summer intensive English program, to be offered in Summer 2019.
- During the 2018-19 academic year, OSS will develop a written student services philosophy. The statement will be distributed to the NEC community (e.g., in the Catalog and on the website), and will be reviewed periodically.
- NEC will develop an improved system for addressing needs of students requesting special accommodation and will support related training for staff (already initiated in 2017-18).

## Standard 6 – Teaching, Learning, & Scholarship

### Faculty and Academic Staff - Description

In 2017-18, NEC employed 228 College faculty, plus 15 D.M.A. Teaching Fellows. The NEC Catalog lists all faculty members and courses available, and faculty biographies are published on the NEC website: <http://necmusic.edu/faculty>. These biographies evidence the qualifications of NEC studio and classroom faculty. All faculty members hold appropriate degrees for their appointments and/or show evidence of significant professional experience, scholarship, or creative activities. Faculty members teaching in academic areas hold the terminal degree in their field and/or have appropriate levels of teaching experience and scholarship. Of NEC's 60 full-time faculty, 33 (or 55%) hold doctorates. Applied faculty appointments are based more on professional attainment and less on the possession of academic credentials. As shown on Data Form 6.2, of NEC's total 243 instructors, 22 have no degree. All 22 are performance faculty, many of whom had firmly established professional performing careers in their teens, and all of whom are renowned musicians and highly respected teachers.

NEC's faculty members are world-renowned teachers, scholars, and performers who are actively contributing to their respective fields. For example, one of NEC's full-time Music History faculty members, who is also a member of the D.M.A. Committee, is a leading scholar and translator as well as a cellist. She has published regularly and extensively, including recent critical editions of operas performed at international festivals and opera houses and programs for such prestigious organizations as the Metropolitan Opera and the Boston Symphony Orchestra. Over one-third of the musicians of the Boston Symphony Orchestra teach at NEC, including 75% of the Winds and Brass sections.

NEC faculty members, both senior and junior, contribute to their fields beyond NEC. With the exception of faculty who teach only in Liberal Arts, most NEC faculty members teach both undergraduate and graduate students. For example, studio faculty in departments that offer degrees only at the M.M. level also teach, conduct, or coach undergraduate students in ensembles (such as NEC's Orchestras, Wind Ensembles, Choral Ensembles, and Chamber Music Ensembles).

Two publications document policies and procedures related to faculty members' employment and contracts: *Faculty Governance, Evaluation and Employment Policies and Procedures for New England Conservatory* (referred to below as the Faculty Governance document, or FG), and the *NEC Employee Handbook* (EH). Both documents are available to faculty at the ADP Self-Service Portal (and both are available in the Team Workroom).

These two documents clearly define the following: faculty categories and responsibilities (FG 2-4, 10-11); faculty recruitment and appointment (FG 2, EH Section 2); criteria for evaluation and promotion (FG 2, 4-5, 14-16); opportunities for professional development (FG 17-19); responsible and ethical behavior (FG 2, 6 and EH Section 1); faculty rights and freedoms (FG 2); and processes for the redress of grievances (FG 3, 7-9). The Faculty Governance document also outlines the relationship between faculty and administration.

NEC does not have a professorial ranking system, but offers four types of faculty contracts: full-time (FT), modified full-time (MFT), part-time (PT), and hourly (HY). NEC uses a unit system to quantify faculty workloads; the unit system is defined in the Faculty Governance document (FG, Appendix A,

pages 10-11), and responsibility for participation in admissions auditions, promotionals, pre-recitals, and recitals (for performance faculty) are stated in each individual contract.

Contract types are based on the number of guaranteed units assigned for the contract period, as follows:

- FT: minimum guarantee of 16.00 units
- MFT: minimum guarantee between 10.00-15.99 units
- PT: guarantee of fewer than 10.00 units
- HY: no guarantee

In studio teaching, 1.00 unit is equivalent to 28 hours of teaching – i.e., teaching one student for the academic year. A full-time studio load of 16.00 units would be 16 students. In classroom teaching, 1.00 unit is generally equivalent to teaching a course that meets for one hour per week. Most classroom courses meet for two hours per week and are assigned 2.00 units. For classroom teaching, a full-time load would be three courses per semester (12.00 units) plus 2.00 units of course relief per semester, which reflect the out-of-classroom work expected for academic faculty, such as syllabus and teaching plan development, grading, and office hours. These “academic faculty units” are prorated for modified full-time academic faculty, based on the number of teaching units assigned.

Although PT and HY faculty account for more than half of NEC’s faculty (54% in 2017-18), the majority of NEC’s teaching is done by FT or MFT faculty, as shown in the following table:

<b>2017-18</b>	<b># Faculty</b>	<b>% of Total Faculty</b>	<b>Teaching Units</b>	<b>% of Total Teaching Units</b>
Full-time	60	25%	1,156.00	50%
Modified full-time	37	15%	559.77	24%
Part-time	34	14%	218.69	10%
Hourly	97	40%	325.37	14%
Teaching Fellows	15	6%	44.72	2%
Totals 2017-18	243	100%	2,304.55	100%

The high percentage of teaching done by NEC’s FT and MFT faculty has been consistent over many years. For example, at the time of NEC’s last Self-Study (2009) and Fifth-Year Interim Report (2013), the percentages were 75% and 74%, respectively.

Participation in faculty governance is open to all faculty members through the Faculty Senate, which includes all NEC College faculty, regardless of contract type. The Faculty Senate Steering Committee (FSSC) serves as the representative leadership body of the Faculty Senate; policies and protocols are defined in the Constitution of the Faculty Senate. Including officers, the FSSC is composed of seven members (Faculty Senate Constitution, Section III, page 3). This group meets monthly during the academic year and meetings are open to any member of the Faculty Senate. The FSSC addresses issues related to the institutional ways and means by which faculty members are expected to fulfill their responsibilities and also brings faculty grievances to the administration. As with other faculty committees, NEC seeks to include both performance and academic faculty and representatives of multiple

departments in the FSSC membership. The current FSSC, for example, includes faculty from Wind Ensemble, Voice, Music History, Jazz, Contemporary Improvisation, Liberal Arts, and Strings.

The governing body of the College faculty is Faculty Council, which is comprised of 18 department Chairs and presided over by the President. Faculty Council considers curricular/scholastic matters, collaborates with NEC's academic administration on issues affecting faculty and students, shares institutional news, approves Honorary Doctorate candidates and, as noted in NEC's Bylaws, recommends candidates for graduation to the Board of Trustees (NEC Bylaws, Article VIII).

Many departments—both performance and academic—hold regular department meetings to provide opportunities for communication among faculty members, to review student progress, and to share information. Department Chairs, for example, often use the departmental meeting as a forum for sharing information that has recently been presented/voted on at Faculty Council. Further collaboration occurs at annual auditions and promotionals and through regular institution-wide e-mail communications from administrative officers.

NEC's process for recruitment and appointment of full-time faculty involves direct input from a number of faculty and staff, as well as the participation of NEC students. Initially, the Provost & Dean of the College and the Department Chair meet to discuss the department's needs. The Chair recommends members for the search committee, to include the department Chair, faculty members from the hiring department, and 1-2 faculty members from other departments. NEC also invites a D.M.A. student representative to join search committees for Music History and Music Theory searches. Once convened by the Provost & Dean of the College, the search committee drafts a description for the open position.

During the search, the NEC Human Resources Office is actively engaged to ensure that the hiring process is consistent with state and federal employment laws, and to ensure that the position announcement is posted in suitable publications, in addition to being posted on the NEC website. While search committees seek candidates with the appropriate educational background, teaching experience, and publication history (if applicable), they also seek someone who is well suited for teaching in a conservatory environment.

The search committee reviews the applications and formulates a list of finalists. Both classroom and studio faculty candidates are invited to campus to meet with the search committee, the department, and students. Studio faculty candidates are asked to give sample lessons or a master class; classroom faculty candidates are required to teach a class and give a lecture on a topic of their choice. In both cases, there are opportunities for all members of NEC's community—students, faculty, and staff—to meet and talk to the candidates. The Provost & Dean of the College extends an offer in a timely manner and negotiates an appropriate and competitive salary.

Periodically, a temporary faculty hire is required (usually due to extenuating circumstances, such as unanticipated leaves of absence). In this case, the Provost & Dean of the College works closely with the department Chair and Human Resources to fill the position.

### **Faculty and Academic Staff - Appraisal**

While unified as to mission, there is binary nature to Conservatory faculties: the academic faculty who teach classes and the applied faculty who teach performance. Academic faculty often follow a path in

their work close to the norms of higher education and are able to be evaluated by standard methods of measurement. Applied faculty teaching (studio) can be evaluated with clear, trackable results, such as current student evaluations and later the achievements of students accepted into advanced study or noteworthy success in professional performance.

The NEC community takes into account this bifurcated reality in its processes and expectations. For example, NEC expects faculty to be exemplary role models for students at all levels, and there are shared criteria for evaluation of both performance and academic faculty, such as effectiveness in teaching and professional achievement. However, evaluative criteria also reflect the different expectations of studio and classroom faculty based on their primary responsibilities. Whereas performance faculty are responsible for student recruitment in their studio, for example, the same criterion is not applicable to academic faculty members (FG, Section V).

Studio faculty members are expected by the institution and their departments to be active as performers and to embrace their dual roles fully as practitioners and teachers. Classroom faculty are expected to be actively involved in scholarly historical, theoretical, or education-related research. Some studio faculty members are also actively involved in such research; likewise, many academic faculty members are also performers. These faculty members are recognized for their contributions in both areas, in some instances through dual appointments and/or assignments. For instance, in 2013-14, following a formal search process, NEC hired a full-time faculty member for a newly created dual appointment in the Jazz and Music History departments. Additionally, it is not uncommon for faculty members who were hired in one department to be requested as studio instructors in other departments; for example, a few full-time Music Theory faculty members also occasionally teach studio in Composition or Contemporary Improvisation.

There are sufficient faculty and academic staff members to fulfill NEC's mission and purposes. This is demonstrated through the 5:1 ratio (FTE) of students to faculty and academic staff, based on 811.85 students in Fall 2017 and 13.16 academic staff and 144 faculty. This ratio indicates that NEC employs sufficient faculty and academic staff to teach, mentor, and advise students, and demonstrates NEC's commitment to providing individualized instruction. The low student-teacher ratio also ensures that faculty and academic staff have enough time to evaluate the teaching and learning processes as well as student achievement within their department(s) and within the institution. Workloads are assessed carefully by department Chairs to ensure that faculty members have sufficient time for academic planning in addition to professional research and other projects. The Provost & Dean of the College and Department Chairs carefully monitor both faculty committee assignments and workloads so that tasks are distributed fairly, allowing faculty to remain actively involved in policy-making, institutional governance, and course and curricular development.

NEC ensures that each department is appropriately staffed for the number of students enrolled. As shown on Data Form 6.4, faculty are counted by their "home" department, but NEC values the many faculty members whose knowledge extends beyond one area of expertise. In 2017-18, for example, 76 faculty members taught in more than one department. This represents 31% of the 2017-18 College faculty and is a typical annual percentage.

In some departments it is important to maintain a roster of mainly full-time and modified full-time faculty, making possible more formal and informal meetings with students and with other faculty and administrators. For example, in the academic departments of Music History, Music Theory, and Liberal

Arts & Graduate Languages—which serve both undergraduates and graduate students in all majors—full-time and modified full-time faculty account for 50-75% of total department faculty. However, in some performance departments a higher number of part-time and hourly faculty reflects the nature of the curriculum and the profession. For example, 20 of 27 Jazz faculty (74%) in 2017-18 were hourly or part-time. A number of these faculty members live in New York, a hub for professional Jazz musicians. While their performing and touring schedules do not allow them to be on campus at a full-time level, NEC values these faculty members and the education and training they provide to NEC students. In Contemporary Improvisation (CI) a similar model is in place. In 2017-18, of 19 faculty members, 14 were part-time or hourly (also 74%). Due to the variety of instruments and styles studied in CI, faculty members can be hired to teach just one student, especially if the student's instrument is specialized or rare in the U.S.—recent examples include oud and guzheng (Chinese zither).

The recruitment and appointment processes at NEC are fair and systematic. As noted above, the search process is inclusive and transparent, inviting participation from members of the NEC community. Hiring guidelines are outlined in the Faculty Governance document (FG, Section I), and the specific steps of the hiring procedure were reviewed by the Provost & Dean of the College's Office and Human Resources in Spring 2018. While the overall process was not significantly altered, documentation regarding the sequencing of specific steps is being updated and refined for greater consistency and clarity. Going forward, NEC expects that position descriptions for faculty appointments will need to recognize the changing experiences required of students entering the profession. The evolving nature of presenting music compels NEC to seek faculty ready to address new expectations, such as bringing music to diverse communities through increased abilities to communicate to audiences verbally and through technology/social media.

Faculty assignments are determined annually by department Chairs in discussion with the Provost & Dean of the College and his staff. The administration annually reviews the retention of faculty, paying particular attention to those who are considering retirement or who choose to reduce their teaching loads, which requires making new department assignments, revising the loads of current faculty, and/or hiring new faculty in order to adequately staff departments.

Teachers are provided time to prepare adequately and engage with students as evidenced by student evaluations and the rarity of faculty complaint regarding this issue. While faculty are initially engaged to teach their specialty in their field, NEC welcomes teachers who have the ability to teach a diverse range of courses and topics. It is evident that many faculty members value this versatility in their colleagues; for example, it is not uncommon for faculty members to invite instructors from other departments to guest teach individual sessions of classes on an *ad hoc* basis.

While NEC does not offer tenure, its system of faculty governance and 1-, 3-, and 5-year contracts offers a reasonable level of contractual security, especially for faculty with a FT or MFT contract, for whom their position at NEC is likely their main source of income. For example, if there is a possibility that a FT or MFT faculty member's contract will not be renewed, NEC must provide a certain amount of notice; for a faculty member who has been at a FT/MFT level for four or more consecutive years, that notice is one year. This effectively means that even a one-year FT/MFT contract renewal provides two years of contractual security.

The Faculty Governance document is clear in its overall expectations for faculty and was recently updated in September 2018, following a vote by the Faculty Senate in May 2018. These updates did not alter any of the policies stated in the document, but rather provided clarification in specific sections. For example, text was added to provide an example of when a faculty member would be eligible for a second sabbatical, but the policy itself and the eligibility guidelines were unchanged. The Faculty Governance document, however, is due for a legal review, as the policies and procedures were established in 2003.

NEC employs a regular system of faculty evaluation carried out by both administrators and faculty peers. The NEC Faculty Advisory Committee (FAC) oversees faculty compensation and contract renewals. Membership consists of the Provost & Dean of the College, the Dean of Academic Affairs & Administration, and three faculty members (the latter serving three-year terms). The FAC meets for two full days each May to review evaluative materials for all faculty members, with special attention to those whose contracts are up for renewal and those who are requesting revised contract terms. The FAC reviews supporting materials submitted by the faculty member, as well as department Chair evaluations and summaries of student evaluations. This ensures that the mix of responsibilities of teaching, performing, advising, and contributing to the NEC community are appropriately reviewed and addressed.

NEC is committed to offering competitive salaries and benefits to attract the faculty necessary to fulfill the institution's mission and purposes. The system for evaluating salaries is based on merit and equity, in addition to the evaluative criteria stated in the Faculty Governance document (FG, Sections IV, V, and Appendix D). Although NEC is no longer a part of the National Association of Schools of Music (NASM), that organization's Higher Education Arts Data Services (HEADS) annual survey is used by NEC as a benchmark for faculty salaries. NEC's faculty salaries are generally 2% above the average cited by the HEADS survey.

### **Teaching and Learning - Description**

The primary mode of teaching at NEC is face-to-face instruction in classroom, ensemble, and studio settings. This highly interactive “on the ground” education is the most widely accepted form of musical instruction in performance—both inside and outside of higher education. NEC embraces this approach to teaching and learning because we believe that there is no substitute that is as effective as learning in person from a master teacher, coach, or conductor, whether it be in a 1:1 studio lesson, in a string quartet chamber music coaching, or as part of an 80-piece orchestra. The requirements of the curriculum in all NEC degree programs ensure that students will encounter a variety of teachers and pedagogical techniques as part of their education—in studio, ensemble rehearsals and performances, and classroom studies, furthering NEC's mission by preparing students for the variety of opportunities they will encounter in the professional music world.

Within this intimate setting, a wide range of experimentation occurs. Course offerings are constantly evolving, allowing individual teachers to take full advantage of their areas of expertise. A recent example is the redevelopment of NEC's Vocal Pedagogy program, which incorporates a state-of-the-art Voice and Sound Analysis Laboratory and has recently expanded to include a D.M.A. in Vocal Pedagogy. In addition, faculty members in Music History and Theory are given the opportunity to teach repertoire- or composer-specific courses that match their areas of expertise. Finally, many faculty members teach in multiple departments, allowing them to engage in both academic and performance teaching experiences.

Academic classes, ensembles, and studio are evaluated through school-wide evaluations (discussed in Standard 8, pages 87-90).

NEC monitors curricula through the Undergraduate and Graduate Curriculum Committees (UCC and GCC, respectively). The voting membership of each committee includes the Provost & Dean of the College, plus six faculty members, representing both applied and academic areas of study, who are elected or appointed for three-year terms. Two of the six representatives are elected by the Faculty Senate; the other four are nominated (or self-nominated) and presented for a vote of approval by Faculty Council. Occasionally the Provost & Dean of the College will appoint a faculty member to UCC or GCC to fill an unexpected or temporary vacancy (for example, during a faculty member's sabbatical). Academic administrators, including staff in the Office of Student Services, serve on UCC and GCC as non-voting members, as do two student representatives—a B.M. student on UCC, and an M.M. student on GCC.

At monthly meetings, UCC and GCC review new course proposals and other curricular changes as evolving circumstances prescribe. The makeup of the committees ensures that discussions and solutions combine the pedagogical philosophies of the faculty with the practical considerations of the academic administrators. Student success in learning underlies all discussions and decisions. For example, UCC's review of the recommendations from the B.M. Curriculum Review Committee, particularly regarding the development of the Liberal Arts and Music Theory minors, was highly attentive not only to the content of the minors, but also to the feasibility of pursuing them and the ultimate outcome for NEC students who complete that course of study (please see Standard 4, pages 22-26 for a detailed discussion of the B.M. Curriculum Review).

The D.M.A. Committee serves a similar purpose for the D.M.A. degree program and meets monthly during the academic year. In addition to the Chair of the D.M.A. program and the Director of Library Services, the Committee is comprised of seven faculty members, who are appointed by the President and the Chair of the D.M.A. program. The Committee is responsible for overseeing the curriculum and for evaluating students' progress—for example, through ongoing work, comprehensive D.M.A. exams, and proposals for final projects (please see Standard 4, (pages 29-34).

These three curriculum committees, collectively, served as the task force for Standard 4 in the development of this Self-Study. Membership rosters for 2018-19 for UCC, GCC, and the D.M.A. Committee are available in the Team Workroom.

Formal academic advising is coordinated through the Office of Student Services (OSS), and specifically with the Academic & International Student Advisors. Advising at NEC, however, assumes that three essential people are involved in advising for each student: the studio teacher, the department Chair, and the Academic & International Advisor. Advising is discussed in detail in Standard 5, pages 46-48.

### **Teaching and Learning - Appraisal**

It is obvious that students will be guided in their lessons with their studio teachers in planning and carrying out strategies for bringing their playing, composition, or study to higher levels. What is less obvious—but an essential part of a student's experience at NEC—is that many parallel teaching environments provide students with a rich variety of information that complements ideas from their studio

teacher. For example, detailed technical work and important overall musical insight may come from chamber music coachings and small and large ensemble rehearsals. Small ensembles/chamber music groups often employ diverse combinations of instruments and voices. This diversity provides students with the opportunity to work with coaches from many departments who have a wide range of expertise.

The openness of the faculty to a “cross-pollinated” teaching and learning approach is particularly evident in Chamber Music, where each group is assigned a faculty coach who may be from a department other than the student’s major area. Each semester, for example, the Chamber Music department organizes approximately 75 chamber music groups of 2-6 students each. In the Spring 2018 semester, 74 chamber groups were coached by 36 individual faculty representing 10 departments. In addition, faculty members who coach Chamber Music Performance Classes (in which groups perform in front of their peers, similar to a masterclass environment) are intentionally assigned to coach groups featuring instruments other than their own. For example, a Woodwinds faculty member may coach a performance class including string quartets. This rich variety of coaching opportunities is also inherent in Jazz and Contemporary Improvisation (CI) small ensembles. For example, the small ensembles in Jazz and CI reflect more than a dozen different styles of music. Ensembles include African American and American Roots ensembles, as well as R&B, Gospel, Indie Rock, Persian, Middle Eastern, and Jewish music ensembles, to name several. The same approach is adopted in departments that encourage the “split studio” option. For example, violinists from both CI and Strings may choose to study with two faculty members, one from each department. (Please see Standard 4, page 20, for a more detailed discussion of studio and split studio.)

The scholarship, research, and creative activities of NEC’s faculty reflect the institution’s focus on the study, performance, and composition of music. The support of these activities takes many forms. In addition to grants, NEC also provides facilities, equipment, and the expertise of its staff to support faculty in staying current in the theory, knowledge, skills, and pedagogy of their discipline. At NEC, the relationship between scholarship and instruction is understood as essential to success. The institution takes great pride in acknowledging the professional achievements, dedicated instruction, and leadership of its faculty through Convocation, Commencement, events throughout the year, and on its website. Professional development at NEC takes many forms, and faculty are encouraged to take advantage of those best suited to their needs. These include institutional service, such as participating in the Self-Study or on another committee or task force, access to Jordan Hall (NEC’s principal performance venue) for recitals and recordings, and numerous opportunities for collaboration with colleagues.

In addition, each year faculty members are invited to apply for grants from the Faculty Professional Development Fund (FPDF), which is restricted for that purpose. The FPDF supports attendance at conferences or expenses for special projects, such as recordings, publishing, touring, purchasing instruments or materials, professional development seminars, or other initiatives that further professional development. The call for applications is made annually, with reminders sent before the three deadlines throughout the academic year (typically in September, January, and May). Detailed guidelines and application instructions are distributed to all faculty members by e-mail (please see the FPDF Grant Application in the Team Workroom). Since 2012, over \$180,000 has been awarded to 158 faculty members. While NEC offers the opportunities described above, currently the highest level of support for a faculty project through the FPDF is 75%. Faculty have suggested that NEC consider funding 100% of certain proposals that warrant such consideration—for example, for faculty who have been invited to

speak/present at a high-profile conference. NEC will review the policies regarding the FPDF in 2018-19 and determine what impact such a change would have given the restrictions on the use of the fund.

In furtherance of continuing professional and artistic development, FT and MFT faculty members are eligible for a sabbatical (paid leave) once every ten years. During their sabbatical, faculty have three options: they may elect to receive 100% of their salary and take one semester off; they may teach half time for the entire year and receive 100% of their salary; or they may take the entire year off and receive 50% of their salary (FG, Appendix E). The Faculty Senate Steering Committee has collaborated with College administration to update the sabbatical policy to promote more productive leaves, as reflected in the updated Faculty Governance document.

NEC annually evaluates the sufficiency of—and support for—academic staff. Quantitative and qualitative data from students, staff, and faculty are used to assess programmatic strengths and weaknesses. Adjustments to services, staffing, and job descriptions are made when necessary in order to better fulfill the institution's mission. For example, in preparation for the opening of the new library in NEC's Student Life and Performance Center in September 2017, the organizational chart and job descriptions for Library staff were reviewed and revised. These modifications reflect institutional needs, changes driven by the new physical space, and the expanding use of educational technology in the Library. In addition, throughout the year NEC provides funds for academic staff development, including conferences, workshops, and webinars. This allows staff members to stay current on trends in higher education and thus better serve the institution.

### **School of Continuing Education - Description**

In 2017-18, the faculty of the SCE numbered 103, of which 90 are hourly (87%), and 13 are full-time or modified full-time (13%). The ratio of part-time to full-time faculty mirrors that of the SCE student population, which was 79% part-time in 2017-18 (please see Standard 5, page 52). As in the College, a full-time contract in the SCE is 16.00 units.

Both administrators and faculty in the SCE serve as advisors. As noted on Data Form 6.1, two administrators in the SCE office participate in academic advising, along with faculty from the department(s) relevant to the student's course of study. Although the staff advisors are not solely dedicated to advising, the quality of advising is very high, particularly in the attention given to each individual student (as discussed in Standard 5, pages 52-53).

Faculty employment policies and procedures are included in the general NEC Employee Handbook, which is available to all faculty members via the ADP portal. However, for the past few years the SCE has been directing administrative efforts toward reviewing and revising (as needed) current policies, as well as developing documentation for policies and procedures that had not formerly been articulated. Foremost in this latter category is a faculty governance document, which would be a counterpart to the document adopted by the College. The administration, in consultation with the SCE Faculty Council, will begin work on this document in Fall 2018, with a goal of completing a first draft by December 2018. This presents a collaborative opportunity for the SCE and the College, as the College is planning to conduct a comprehensive and legal review of its Faculty Governance document in Fall 2018. Working in tandem on these policy documents will ensure consistency in the areas relevant to both.

## **School of Continuing Education - Appraisal**

SCE faculty members are highly qualified for the positions they hold as classroom teachers, studio instructors, and/or ensemble conductors and coaches. Most hold advanced degrees in performance in their instrument or discipline, as shown on Data Form 6.2. Of 103 faculty in 2017-18, 87 (84.5%) hold either a master's or doctoral degree.

While it is evident from the progress of—and feedback from—SCE students (e.g., in recitals, ensemble performances, exams, and student evaluations of courses and ensembles) that faculty are effectively fulfilling their many roles as teachers, coaches, and advisors, the SCE does not currently have a formal structure in place for a robust faculty evaluation process relevant to contract renewals and compensation levels. For example, faculty members are not formally evaluated by their department Chair or by an established committee of peer faculty. An evaluation process had been proposed prior to the recent organizational restructuring and, while that evaluation process was not implemented (in part due to the timing of the aforementioned restructuring), the SCE will revisit the subject of faculty evaluation as an important part of its development of a faculty governance document, as discussed above.

NEC is very well known for its collegiate programs, and we believe there is an opportunity to reach more prospective continuing education students by building more bridges between the College and the SCE and by making those connections more visible to the public. For example, of SCE's total 103 faculty members, 29 (or 28%) also teach in the College—12% of the total College faculty. One of those “shared” faculty members is one of the most renowned violin teachers in the world, and while many violinists are aware of the teacher's studio in the College, violin students in the SCE also have an opportunity to study with this remarkable teacher, whose teaching abilities and positive impact on students have been described by a fellow faculty member as “magical.”

SCE faculty representatives involved in the development of this Self-Study agreed that the number of faculty is sufficient to serve the SCE student population at present. They also noted, however, that this would not be the case if enrollment were to increase. More importantly, though, the faculty stated that the “right fit” is extremely important, both in terms of diversity of teaching experience and styles within a department, and in matching individual students with a private studio instructor. For example, some faculty work most successfully with advanced students, and others have a particular talent for teaching beginning students. Likewise, the novice and the advanced student may require different styles of teaching, guidance, and mentorship to progress in their studies.

## **Projection - Standard 6**

- College Administration and Human Resources will arrange for legal review of the Faculty Governance document no later than Fall 2018.
- College Administration will review policies related to faculty development grants/funding, collaborating with the Faculty Senate Steering Committee and the Business Office.
- The SCE Administration, working with the SCE Faculty Council and collaborating with others—such as the College and Human Resources—will develop a faculty governance document, articulating the

policies and procedures relevant specifically to SCE faculty. The first milestone will be December 2018, when the first draft will be completed.

## **Standard 7 – Institutional Resources**

### **Human Resources - Description**

NEC employs a total of 495 faculty (243 in the College and 252 in Preparatory/Continuing Education) and 159 staff. NEC's employment and human resources policies are available to all faculty and staff on the ADP Self-Service Portal, or upon request to a member of the Human Resources (HR) staff. The ADP Self-Service Portal was implemented in 2012, and provides ready access to HR policies, including the Employee Handbook and Faculty Governance document, as well as other information that employees frequently seek, such as pay stubs, W-2 forms, and benefits information. NEC's processes for resolving conflicts or grievances are clearly stated in the Employee Handbook (e.g., Section 5-2, page 74) and Faculty Governance document (e.g., Sections VIII – XI).

The terms of employment for each faculty or staff member are clear and provided in writing: Faculty receive a contract for their teaching assignment(s), and staff receive an offer letter upon hire. Annual cost-of-living adjustments and merit/equity increases are also documented in writing: Faculty receive a letter from the Provost & Dean of the College, stating the faculty member's new unit rate and guaranteed salary (if applicable), and staff receive a letter indicating the new annual salary (or hourly rate, if applicable). While NEC does have a regular system of evaluation for College faculty, a similar procedure is not yet in place for Prep/CE faculty (faculty evaluation is discussed in Standard 6, pages 57, 59, and 63). NEC's cycle for staff performance evaluations is annual.

### **Human Resources - Appraisal**

One of NEC's greatest strengths is its faculty and staff, who are dedicated to supporting NEC's students. The overall number of faculty and staff is currently sufficient to support NEC's mission. However, in the past few years the institution has experienced greater demand on staff, in large part due to significantly increased enrollment in the College in consecutive years (as discussed below, page 70), as well as to the opening of the Student Life and Performance Center (SLPC).

The SLPC includes three new rehearsal and performance spaces: the Plimpton Shattuck Black Box Theatre (BBT), Burnes Hall, and the Eben Jordan Ensemble Room. While these new spaces are a great benefit to NEC students and faculty and enable NEC to fulfill its mission more effectively, they are additional spaces (rather than replacements) that require scheduling management, staffing for rehearsals and performances (e.g., piano technicians, stage crew, and audio/visual services), and general cleaning and maintenance. In recognition of the increased need for staffing, NEC has established a new position of Technical Director (TD), to be hired by September 2018. The TD's main responsibility will be the BBT, and he/she will also serve as TD for the Opera department's mainstage productions. The TD will be a welcome addition to the production team, especially for those current staff who assumed additional responsibilities during the opening year of the SLPC (2017-18). This staffing increase of 1.0 FTE may be sufficient to support all of NEC's rehearsal and performance spaces, but we will be much better able to assess that after a complete academic year.

NEC encourages regular communication throughout the year between supervisors and supervisees and, as noted above, staff performance evaluations are conducted on an annual basis. However, this is an area where NEC is devoting attention in an effort to provide more meaningful evaluations and to bring greater consistency to the process. For example, the written format of the evaluation was revised in 2012, and again in 2016, 2017 (under an interim Director of HR), and 2018. While these revisions were made with the intent of improving upon previous formats, the frequency of revisions presents certain challenges. For example, one format emphasized the establishment and accomplishment of goals; another emphasized the skills, qualities, and characteristics that allow the employee to be successful in his/her role; and another gave much more leeway to the supervisor in determining the areas of focus for the evaluation. These frequent changes have resulted, for some staff, in a lack of clarity regarding expectations. From a supervisory perspective, a more consistent framework from year to year would allow supervisors to be more effective in documenting the course of an employee’s professional growth over time. Another challenge for NEC is assuring that all staff members are provided with the opportunity for a formal performance evaluation. While many staff members do receive annual performance evaluations, feedback from staff (both through regular conversation and through involvement in the preparation of the Self-Study) indicates that at least several staff members have not received a performance evaluation for as many as 5-8 years.

While NEC has work to do in addressing these challenges related to staff performance evaluation, we are also well-poised to do that work, with a highly effective Human Resources team leading the effort. The three-person HR team includes the Director of HR, the Benefits Manager, and the HR Generalist (currently vacant). The team is relatively new to NEC; the Director joined NEC in September 2017 and the Benefits Manager in 2016. They have already made numerous positive changes, including strengthened support for both managers and applicants during the hiring process. However, the change that has impacted the NEC community most significantly is the HR team’s availability and accessibility. This was particularly evident during the annual open enrollment period for benefits; while HR has for many years hosted a benefits fair, this year they also established additional office hours for those who could not attend the fair, or who had questions that required more in-depth or private conversation.

Professional development opportunities are available to staff, although financial resources are somewhat limited, as these opportunities are funded through NEC’s operating budget (rather than through a restricted fund, as is the case for faculty professional development). In the College, for example, department managers are invited annually to submit proposals for conferences/workshops. While the operating budget cannot support all of the requests, in most years we are able to fund close to 90% of the conferences proposed and between 72-86% of the expense, with the average for the last three years being 78%, as shown in the following table:

<b>College Staff Professional Development</b>									
	FY16	FY16		FY17	FY17		FY18	FY18	
	Proposed	Approved	%	Proposed	Approved	%	Proposed	Approved	%
# of Conferences	23	20	87%	30	27	90%	25	22	88%
Expense	\$29k	\$25k	86%	\$32k	\$23k	72%	\$38k	\$29k	76%

## **Financial Resources - Description**

NEC has made a number of strides in recent years that have helped to achieve financial stability. NEC's endowment is a crucial element of that stability. The endowment continues to perform well, outpacing benchmarks during down years and maintaining steady growth during periods of market growth. As of June 30, 2018 (unaudited), the endowment had increased to \$123.5M (from \$116.9M in FY17), an increase of 5.6%.

Under the leadership of NEC's Vice President of Institutional Advancement (appointed in October 2016), NEC has experienced very encouraging results in the level of funds raised as well as in the number of unique donors to NEC (1,915 in FY17 compared to 2,006 in FY18). New cash and pledges increased from over \$10M in FY17 to over \$11M in FY18. In the Annual Fund alone, donations increased 27% between FY17 and FY18, from \$3.35M to \$4.24M (including a \$1M unrestricted gift). Efforts toward major giving have also yielded strong support for NEC, with \$6.9M in FY17 and \$6.8M in FY18.

Moving into FY19, the Institutional Advancement team is focused on further analyzing donor retention rates, and specifically year-over-year donors with a breakdown by constituency. This work will both determine overall trends and giving patterns among NEC donors and identify opportunities to increase retention rates and giving amounts. Initial analysis indicates that securing a donor's support for three consecutive years raises the rate of retention to 65%. Focusing efforts on retaining these donors will ensure a strong and sustainable base of support. In addition, a new prospect management system and screening by *Wealth Engine* is being implemented during Summer 2018. NEC's fundraising efforts are actively supported by Trustees and President's Council members who work with the Finance and Institutional Advancement staff to ensure that gift acceptance occurs in accordance with NEC's gift policy and that donor restrictions are honored for every gift.

As mentioned in NEC's 2013 Fifth-Year Interim Report, NEC Trustees and management formed a Sustainability Task Force (STF), the goal of which was to create a five-year financial plan building on NEC's 2009/10 – 2015/16 Strategic Plan, in order to attain certain financial objectives. Since that time, the work of the STF has been assumed by the Finance Committee of the Board of Trustees. This work has been approached in earnest, as is evident from a constant focus on sustainability, as documented in Finance Committee meeting minutes and presentations over the past five years (beginning with the "Path to Sustainability" presentation, June 20, 2014 and the Finance Committee presentation of November 13, 2014). In lieu of a five-year financial plan, due in large part to the resignation of former President Tony Woodcock in June 2015, NEC established a series of annual financial goals aimed toward achieving an acceptable level of sustainability by the close of FY18.

A major focus of the Finance Committee and the administration over the past four years has been delivering annual operating and capital performance results that minimize NEC's draw on endowment resources, establishing positive operating results, and achieving stability specifically in NEC's tuition discount rate. The Trustees and Finance Committee are actively involved in establishing and monitoring NEC's financial aid policies and practices, and budgeted financial aid targets are approved by both the Finance Committee and the Board of Trustees. NEC's progress in stabilizing the tuition discount rate and the timeline for developing the five-year financial plan are discussed below on pages 69-72.

In Fall 2017, NEC opened its new Student Life and Performance Center (the SLPC, discussed in more detail in Standard 2, pages 3-7). The budget for the SLPC was \$85M, \$63M of which was raised through the Leadership Gift Initiative (LGI), and \$15M of which was financed. Prior to borrowing, NEC explored a number of financing alternatives through both public and private sources. The \$15M was secured through a private placement with Century Bank. The remaining requirement for the SLPC project was funded through NEC operating funds, including a portion of the proceeds from the sale of 295 Huntington Avenue (see Standard 2, page 9). The project was delivered on budget and opened in August 2017.

In addition to attending to sustainability efforts, completing the SLPC, and conducting a successful presidential search, NEC invested in significant renovations and numerous relocations of NEC offices with the renovation of 33 Gainsborough Street and the sale of 295 Huntington Avenue. All of this was completed while achieving the capital and operating sustainability targets for FY18.

Three of the standing committees of the Board of Trustees play a significant role in the oversight of NEC's financial policies and practices. In fulfilling their fiduciary responsibilities as Trustees, Board members on the Finance, Investment, and Audit Committees ensure that NEC "preserves and enhances" its financial resources, that it allocates those resources appropriately, and that its financial processes are implemented with integrity (Standard 7.4). Of these three committees, the Finance Committee's charge is the broadest: to oversee "the financial condition and other financial matters" of NEC. The Investment Committee is responsible for the prudent management of NEC's endowment, and the Audit Committee reviews NEC's audited financial statements, including the integrity of NEC's internal controls, and meets twice per year with the external auditing firm, RMS US, LLP.

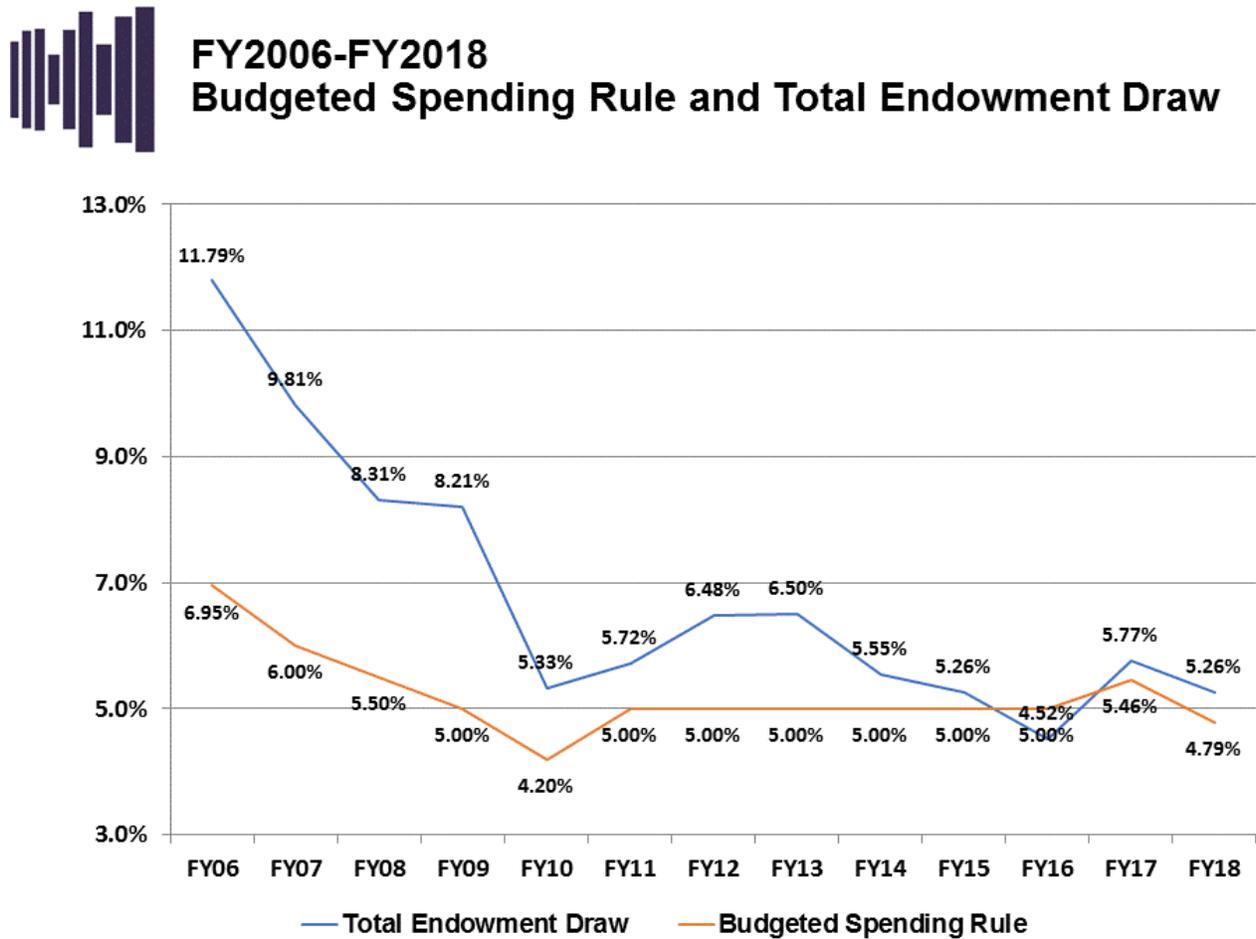
RSM US, LLP performs the annual financial statement audit and has consistently issued an unqualified opinion on NEC's annual financial report. In addition, there have been no controls-related management letter comments for the past four years. These audit results are one indication of management's integrity as well as the strength of the institution's internal control mechanisms and financial reporting processes (NEC's internal controls procedures are available in the Team Workroom). In FY19, NEC's financial statements will reflect a new accounting standard that no longer allows depreciation for gift-funded assets to be offset by the amount of the gift in the financial statement presentation. This will impact the Statement of Activities by adding approximately \$4M to NEC's annual operating results, but does not affect cash flow results which are so critical to NEC's sustainability efforts.

The development of NEC's annual operating and capital budget is led by the Finance Office over a period of six months (December - May) and involves input from budget managers, department managers, and faculty department Chairs. At the institutional level, the annual budget is reviewed by senior administration, the Finance Committee, and ultimately by the Board of Trustees. While most departmental budgets have an established baseline budget, the budget process does provide an opportunity for budget managers/faculty department Chairs to submit proposals for new initiatives. Such proposals are reviewed by each area's budget administrator and/or senior management; this review considers cost as well as alignment with NEC's mission and established priorities. As an example, the FY19 budget includes a new Vocal Pedagogy department. The Vocal Pedagogy program has been gradually developing over the past few years within the Vocal Performance department and has now reached a stage where the 3-year plan for the department warrants a distinct departmental budget to support its projected growth.

NEC's Finance and Business Offices are staffed by appropriately qualified professionals. Since 2007 the Finance staff has been led by a CFO who is a veteran financial professional. With his recent departure from NEC in August 2018, NEC is now searching for his successor. The Controller is a CPA with a Masters in Accounting. The Assistant Controller also has a Masters in Accounting, and the newest Senior Accountant also has a CPA license. The remaining seven members of the Finance staff have experience working at NEC ranging from 1-20 years, with an average of 12.5 years.

**Financial Resources - Appraisal**

NEC's endowment has grown from \$115M in FY13 to \$123.5M in FY18, an increase of 7.4%. The growth in NEC's endowment is due not only to new endowment gifts, but also to appreciation that has outpaced NEC's spending rule draws. Spending between 4.52% and 5.77% from the endowment for operating purposes in the past three years (FY16 - FY18) has contributed to this growth and helped to ensure that the endowment's purchasing power will be preserved for the long term. Achieving this range of spending rate is a crucial step toward financial sustainability and reflects a notable decrease over time, from a high of 11.8% in FY06 to an actual rate (unaudited) of 5.26% in FY18, as shown below:



NEC's large amount of unrestricted spendable endowment (~\$14.0M) enables NEC to respond to any financial emergencies or unforeseen circumstances that might arise.

NEC has seen exceptionally strong enrollment growth in the past two years. As reflected in the table below, NEC experienced a 3.7% increase in full-time tuition equivalents (FTTE) in FY17 and FY18:

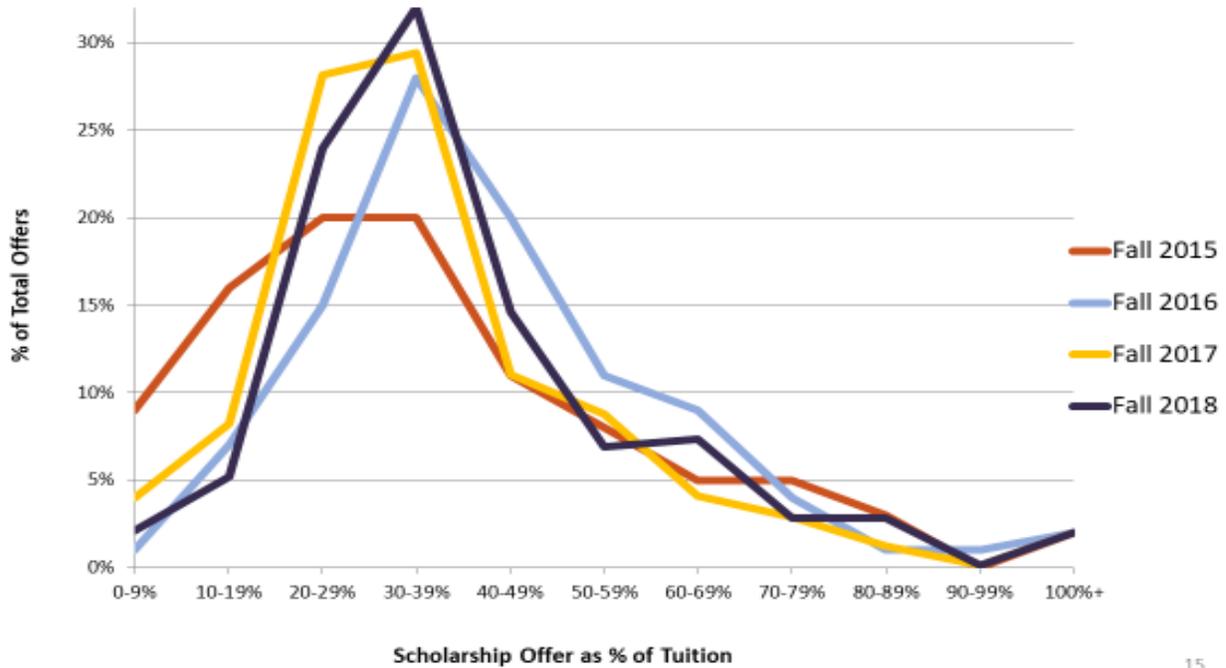
	<b>FTTE</b>	<b>Change</b>
FY13	756	
FY14	747	-1.2%
FY15	726	-2.8%
FY16	725	-.1%
FY17	752	3.7%
FY18	780	3.7%

NEC’s gross tuition revenue increased from \$37.9M in FY16 to \$44.3M in FY18, and net revenue from tuition and fees increased from \$26.4M to \$32.6M (see Data Form 7.3). In FY18, the first year of residence in the SLPC, room and board income increased by 8.1%, from \$2.1M in FY17 to \$3.8M, reflecting the higher occupancy capacity of the SLPC (256) compared to the former residence hall (160), and NEC’s revised residency requirement for second-year students as well as first-year students.

NEC’s financial position is strong. On a completely unrestricted financial basis (the appropriate measure of operational self-sufficiency) NEC experienced an operating gain of \$43k in FY16 and an operating loss of (\$1.1M) in FY17. FY17 results reflected a number of non-recurring extraordinary items including severance payments and staff bonuses as well as presidential search and business development consulting expenses related to SLPC operations. NEC is projected to post an operating gain of ~\$65k in FY18 (the current FY18 year-end audit is still in process as this Self-Study is “going to press”). Although total operating revenue has increased steadily with growth in enrollment and on-campus residents, from \$36.9M in FY16 to \$44.1M in FY18, operating expenses have also increased in certain areas. For example, instructional expense increased by 6.1% from FY16 to FY18—from \$22.8M to \$24.2M—reflecting increased faculty salary expense, due to both cost-of-living, merit, and equity increases, as well as to an increase in the number of courses offered to support increased enrollment. Student Services expense has also increased since FY16, mainly due to two factors: 1) moving from an outsourced to an in-house model for Health Services as of FY17 and 2) addition and elevation of positions in the Office of Student Services, including a new Assistant Dean for Campus Life in FY18, to coincide with the opening of the SLPC.

As noted above, stabilizing tuition discount expense has been a top sustainability goal for NEC and has been a priority for regular discussion and review at virtually all Finance Committee meetings (see Finance Committee Minutes for FY16, FY17, and FY18 in the Team Workroom). In Fall 2015 NEC established a Scholarship Review Committee. Initially this group included two Trustees from the Finance Committee as well as NEC administrators and has evolved over the past few years to include the Senior Vice President of Finance & Operations, the Provost & Dean of the College, the Dean for Admissions & Financial Aid, and the Associate Dean for Financial Aid. This group has developed a model for scholarship analysis that has resulted in a deeper institutional understanding of the numerous factors influencing scholarship expense, as well as of the strategy and process in place for determining scholarship offers. This multi-year effort has also, importantly, resulted in greater predictability, as indicated by the following chart, which is reviewed regularly by the Finance Committee:

## Tuition Discount Improving Predictability



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The competitive climate among NEC’s peer institutions—some of which offer a 100% discount to admitted students—and increasing pressure to recruit students of the highest caliber have created challenges within the scholarship award process. In FY17, these challenges, coupled with the 3.7% increase in enrollment discussed above, caused an unfavorable variance of -2.2% from budgeted support. Aside from this exception, however, NEC has attained a more stable and consistent discount rate of approximately 42% over the past five years, and in three years (FY14, FY15, and FY18) results were either neutral or favorable, as shown in the following table:

	Tuition Discount		
	Budget	Actual	Variance
FY13	42.0%	43.8%	-1.8%
FY14	42.2%	41.7%	.5%
FY15	41.8%	41.8%	0.0%
FY16	41.5%	42.1%	-.6%
FY17	41.5%	43.7%	-2.2%
FY18	42.5%	41.8%	.7%

Scholarship planning and results are a regular agenda item of the Finance Committee. The depth of analysis is evident in Finance Committee minutes and presentations that include trends not only on acceptance rates compared to offers, but also on the timing of student responses and the breakdown by undergraduate and graduate students as well as new and returning students (see Finance Committee Slides, December 9, 2016, February 14, 2017, May 25, 2017, and October 13, 2017 as examples).

NEC recognizes the importance of multi-year financial planning and is moving forward with the development of a five-year plan. In November 2017, the Business Office reallocated its resources and hired a new Senior Accountant who has responsibility for creating a model for a five-year financial plan (see Senior Accountant Job Description in the Team Workroom), which in turn can be used by Trustees and management. The ultimate goal of this five-year financial plan will be to continue to improve NEC's Statement of Activities results through a combination of revenue enhancement, spending rule growth from endowment gifts, and cost containment/consolidation, while supporting the mission and priorities of NEC. The five-year financial plan will aid the Finance Committee and management in meeting NEC's financial goals.

On a cash basis (before depreciation), any resulting cash surpluses reflected in a five-year plan will be used to fund capital expenditures and the principal portion of debt service from the 2014 and 2015 bond issuance (please see Data Form 7.4, Statement of Debt). The funding for capital expenditures will be particularly important, as management's estimates of necessary improvements to maintain the existing plant totals approximately \$1M per year, while capital requests submitted by budget managers (for instruments, equipment, and technology) routinely total \$1.5M - \$2.0M per year.

An important element of a five-year plan will be revenue assumptions, and especially those related to summer programs. In 2018, NEC expanded its summer offerings, an expansion made possible with the new facilities available for rehearsal, performance, and housing in the SLPC. In addition, in Summer 2019 the Morningside Music Bridge program will return to NEC and will be hosted here going forward through the summer of 2028 (see Standard 2, page 7). Work on the five-year financial plan will begin in FY19 with the goal of completion by Fall 2019, in order to fully inform the FY20 budget process.

NEC's budgeting process involves input from all appropriate constituencies, including staff budget managers, faculty department Chairs, and budget administrators. The negotiation and review process is effective in ensuring that the budget is reviewed at all levels—including budget administrators, senior administrators, the Finance Committee, and the Board of Trustees—as well as in ensuring that high-level priorities are supported by the operating budget. As an example, during the most recent budgeting process, College budget managers proposed a restructuring of the Counseling Center, shifting from part-time contracted counselors to in-house employees, including a full-time Director as well as both a full-time and part-time Counselor. While the restructuring required an increase of over \$100k in annual salary expense as well as an office renovation, the value of providing a more robust counseling center model—with a significant increase in hours available to students—was viewed as a high priority and was approved by the senior administration and the Board (the revised Counseling Center model is discussed in greater detail in Standard 5, pages 49-50).

Each year NEC devotes a portion of its capital budget to purchases of pianos and other instruments to support the academic program. During the annual budget process, the Instrument Librarian recommends specific purchases of instruments that have been in high demand among students and faculty. Purchases in FY18 and FY19 include a bass clarinet for \$9k, a soprano saxophone for \$6k, and a contrabassoon for \$29k. Piano purchases are made each year at a relatively steady budget level, and since FY15 NEC has been participating in a Steinway purchasing program through M. Steinert & Sons. In FY19, the last year of the five-year Steinway agreement, NEC will purchase two Steinway Model B grand pianos at a cost of

approximately \$200k; in FY18, two grand pianos and two upright pianos were purchased for \$215k. These piano purchases represent approximately 20% of NEC's annual capital budget.

The tools used in developing and monitoring the budget are also effective. In 2014, NEC made a significant improvement with the implementation of a new general ledger system that includes a budget module (Power Plan), which has proven to be a far more efficient budgeting and monitoring tool than the previous spreadsheet-based system. Budget managers and supervisors now share direct access to data in Power Plan based on established levels of budgetary authority and responsibility. Daily updates allow more timely access to transactions, providing managers with the up-to-date information needed to monitor expenses and prepare accurate forecasts. Budget administrators and managers in each section communicate regularly with the Finance Administrative Director and Vice President of Finance & Operations regarding budget deadlines and deliverables. Budget administrators and managers are also responsible for researching and reporting on material monthly variances.

### **Information, Physical, and Technological Resources**

#### **Information/Library Services - Description**

As discussed in Standard 2, NEC has invested in its physical resources through the construction of the Student Life & Performance Center (SLPC), which opened in 2017. In addition to the residence hall and the new rehearsal/performance spaces, a major element of the SLPC is the Blumenthal Family Library which, after many decades, brings together NEC's collection of print resources (formerly located in the Harriet Spaulding Library at 33 Gainsborough Street) and media resources (formerly housed in the Idabelle S. Firestone Library at 290 Huntington Avenue). The mission of the Blumenthal Family Library is to support NEC's educational goals by acquiring, maintaining, and organizing information resources; providing information literacy instruction; and supporting the information needs of the NEC community. The Library is committed to the ongoing assessment of its print and electronic resources, services and instructional programs, patron-driven collection development, and resource sharing opportunities.

NEC is fortunate to have a robust collection, considered one of the premier music libraries in the country. The Blumenthal Family Library houses 105,000 books, scores, and print journal volumes, including 174 print journal subscriptions, and 79,000 recordings in a multitude of formats. Patrons have access to 223,000 e-book titles, 37 databases, 117 e-journals, and 6 streaming media platforms. NEC supports the maintenance and growth of the Library through an annual operating budget of \$316k (excluding staff salaries), of which the major expenses are books/scores/recordings/electronic resources (\$115k), student employment (\$107k), and Fenway Libraries Online (\$62k). These three categories combined account for 89% of the Library's annual operating budget and demonstrate that funds are appropriately allocated toward providing the academic materials and services necessary to support NEC's students, faculty, and staff.

NEC community members access Library resources throughout the year, as evidenced by data on patron visits and circulation. For example, on average the weekly gate count is approximately 2,000 patrons, and over 79,000 annually. During the 2017-2018 academic year there were 29,000 circulation transactions for physical materials and 12,500 for digital materials. Data for 2017-18 also demonstrate that patrons avail

themselves of the expertise of Library staff members. For example, Public Services staff members recorded 1,250 informational transactions and 425 extended reference consultations, and Library staff taught 28 information literacy classes, reaching 358 students in the B.M., M.M., and D.M.A. degree programs.

The NEC Library staff numbers 9.86 FTE, including five professional librarians and an Archivist/Records Manager—all of whom hold at least a master’s degree and at least one degree in music—and four (3.86 FTE) professional staff. As a group, the Library staff brings a rich combination of backgrounds and skills to their roles. For example, several are long-time staff members (including one of more than 30 years) who have developed a deep familiarity with NEC and its history over the course of many years, while three staff members, including the Director, have joined the Library team within the past five years.

### Information/Library Services - Appraisal

The Blumenthal Family Library was designed to support NEC’s academic programs and to be a flexible space that could be adapted if needed in the future, especially as new technologies are developed and more Library materials are digitized. The new 17,400-square-foot Library is not only more spacious than the old facilities—which dated from 1960 and 1973 and were cramped and outdated—but is also a well-planned space that provides an environment “conducive to study and research” (Standard 7.24). For example, this central campus location includes multiple rooms and equipment to support group study, listening, and research, including seating for 110 patrons, 6 public computers, 1 public printer, as well as a seminar room, a technology-enhanced classroom, 2 group study rooms, and a group listening room. In the Library’s first year, the multi-function rooms—available for classes, meetings, study, and library instruction—have been well-used and have raised the Library’s visibility on campus.

While the new Library has had a positive impact overall, there have been a number of challenges in the new space as well. Some of these challenges have been resolved, such as acquiring appropriate audio equipment for the instruction and group listening rooms. Others, however, require additional attention to develop long-term solutions. For example, providing appropriate security measures between the library stacks and the residence hall posed a challenge, due to the placement of the stairs and the elevator. While this issue has been temporarily remedied by the addition of security gates and by locking doors leading to the stairs, it is not an optimal solution and other remedies are being considered.

Undoubtedly the areas in which the Library will expand fastest over the next five years will be special and digital collections. To accommodate this, the position of Evening/Weekend Supervisor was converted to Archival Assistant and was upgraded from 25 to 30 hours per week as of July 2018. This change has been very productive and has made it easier to process new acquisitions, digitize important collections, and update the website. However, to be fully staffed NEC would need to consider reinstating the part-time Evening/Weekend Assistant and further upgrading the Archival Assistant to a standard full-time level, particularly as the Library moves forward with digitization of collections.

Although the Blumenthal Family Library is larger than the two older libraries, and library materials are moving to digital platforms, it is likely that the new Library will quickly run out of space. Unlike materials in other disciplines, music materials are still mainly in print. Since practical, reliable e-readers

for music are not yet available, musicians still need to read from parts and scores. NEC's collection is expanding at a significant rate—over 600 titles per year—and because of NEC's history and reputation, we receive many donations of historically significant and institutionally relevant materials. To make space for important additions, we often deaccession titles from the collection that have low circulation counts or are available from a nearby library. One option that the Library is considering is securing additional storage space in one of NEC's other buildings for materials that are valuable but not requested on a regular basis.

### Physical Resources - Description

NEC's campus comprises over 402,000 assignable square feet. As shown on Data Form 7.8, the new Student Life & Performance Center (SLPC) accounts for almost one-third of that area. NEC's facilities support its mission of educating musicians, as is evident from the variety of spaces where teaching, learning, study, rehearsal, and performance occur including classrooms, library, practice rooms, and concert halls. Physical resources for performance and rehearsal are integral to the education of NEC students and include 130 practice rooms and eight concert halls.

Jordan Hall is NEC's principal performance space and is considered to be one of America's most acoustically perfect performance halls. Williams Hall, Brown Hall, the Keller Room, and Pierce Hall host recitals, lectures, ensemble performances, rehearsals, and performance classes and are also suitable for meetings, receptions, or other special events. NEC's three newest rehearsal/performance facilities are in the SLPC: Burnes Hall, the Eben Jordan Ensemble Room (which is also a recording studio), and the Plimpton Shattuck Black Box Theatre (BBT). The BBT, as the name implies, is a more theatrical space and includes an orchestra pit that can be covered, allowing for flexibility in configuration of the space. Photos and descriptions of the concert halls, including their capacities, are available on NEC's website at <http://necmusic.edu/facilities>.

The departments of Concert Halls, Piano Services, Instrument Library, Audio/Visual Services, and Audience Services provide the services and equipment necessary to support these spaces and the events that occur in them. Audio/Visual Services, for example, provides commercial-quality recording services for live performances and studio recording sessions, and sound reinforcement services for live events in NEC's concert halls. NEC's 197 pianos (119 grands, 78 uprights) are maintained and tuned by NEC's Piano Technician and several external contracted technicians. NEC also maintains a library of more than 800 instruments, including a limited inventory of extremely high-quality string instruments designated for use by student concerto competition winners, and a small inventory of performance-quality instruments that students may borrow if their own personal instruments are being repaired.

Most of NEC's classrooms are located in the St. Botolph building, including 15 technology-enhanced rooms, each with an instructor's podium to allow for faculty laptop use. A few select rooms also have a fixed computer, and all classrooms have Internet access and an audio/visual playback and projection system. The Music Technology Classroom (MTC), located in the St. Botolph building (SB G16), is the most technologically advanced classroom at NEC. Each station (18 student, 1 instructor) is equipped with an iMac computer, an 88-piano-key controller, and a host of music software to support teaching and learning in a variety of classes, particularly in Music Theory and Composition. NEC also has a Keyboard

Lab (SB G03), which includes 12 digital keyboards and is used primarily for the keyboard sections of Tonal Practice classes. The Computer Lab, also located in the St. Botolph building, is equipped with 25 Apple/PC computers, each with several commonly used software titles for general student use. The Lab is open 69 hours per week during the academic year and is used frequently by students for Internet access, printing, e-mail, MS Office, scanning, and audio work. In FY18, there were 10,712 student visits, a slight decrease from FY17 (10,895 visits).

NEC complies with building and facilities codes. Tests on equipment and systems—such as fire alarm tests and elevator inspections—are conducted in a timely manner and appropriate documentation is either maintained or posted, as required. NEC also complies with legal regulations and reporting requirements, including those specific to higher education. For example, NEC reports annually as required by the Student Right to Know and Campus Security Act of 1990 (the Clery Act) and publishes this information on the NEC website: <http://necmusic.edu/public-safety>

### Physical Resources - Appraisal

The redevelopment of NEC’s campus has already significantly improved the student experience for both current and prospective students. NEC’s new Welcome Center (part of the renovations at 33 Gainsborough Street) serves as a central location for prospective students and parents and provides several small conference rooms where, for example, Admissions & Financial Aid staff can hold individual advising sessions with visiting families. The design of the new Student Life & Performance Center (SLPC) encourages informal gathering, study, and conversation in its many open, common spaces with seating—a type of gathering space that did not previously exist on campus. These common areas not only enhance the campus atmosphere, but also reflect NEC’s mission. For example, in the Speed Dining Commons a small stage with a piano was built specifically for the purpose of encouraging both rehearsed and impromptu performance.

While there have been numerous and dramatic changes in NEC’s facilities, the one that has had perhaps the most impact on the student experience is the repurposing of NEC’s former residence hall into practice rooms. NEC, like all conservatories, consistently faces the challenge of having too few practice rooms to meet the demand of dedicated music students, who practice 2-8 hours per day, depending on their instrument/area of study. In the Commission’s response to NEC’s 2013 Fifth-Year Interim Report, practice space for NEC students was identified as an area for emphasis (CIHE letter, November 18, 2013). NEC was in full agreement with this prioritization and is pleased to note that our practice room inventory has increased from 60 rooms to 130. Even with increased enrollment in the past few years, the ratio of practice rooms to students is now 1:7, a vast improvement from the former ratio of 1:14.

<b>Practice Room Inventory</b>	<b>Before Renovations</b>	<b>After Renovations</b>
Jordan Hall	60	48*
33 Gainsborough	0	82
<b>Total</b>	<b>60</b>	<b>130</b>

*\*Decrease from 60 to 48 due to repurposing of 12 practice rooms as faculty studios and staff offices (e.g., relocation of Jazz & CI departments).*

The majority of the new practice rooms in 33 Gainsborough—76 out of 82—are of standard size (i.e., meant for individual practice). Half of these include either an upright piano or digital keyboard, and all are outfitted with sound absorption panels. In addition, six larger rooms—each with a grand piano—have been renovated specifically for use by small ensembles. Three of these spaces are designated for Jazz/CI small ensembles, and three for chamber music rehearsals/coaching.

The improvement in availability of practice rooms is evidenced by the data. During the academic year, 33 Gainsborough is open daily from 7 a.m. – 11 p.m., adding over 8,000 hours of practice room availability per week for NEC College students (the Preparatory School has priority use of the rooms on Saturdays until 6 p.m.). However, perhaps the most telling evidence is the lack of student complaints. In the two years preceding the renovations, such complaints were common, especially following the substantial increase in enrollment in 2016-17 and the subsequent conversion of a few piano priority practice rooms (which are reserved for Piano majors) into faculty studios. During this time, NEC implemented and enforced a strict policy regarding use of piano priority rooms, which required a significant investment of staff time to monitor the use of the rooms and to address student concerns. Since the opening of the new practice rooms in January 2018, however, complaints regarding practice rooms have virtually ceased.

#### Technological Resources - Description

NEC uses several administrative systems to facilitate the delivery of its academic programs. These include a student application system (Embark); a Student Information System (Power Campus); a Financial Aid System (PowerFAIDS); a room scheduling system (MIDAS); an Ensemble Management System (ArtsVision); and a Learning Management System (NEO LMS). Each of these systems is used by select administrative departments, with technical support and annual maintenance and licensing managed by the Information Technology Services (ITS) department. ITS also provides centralized procurement, inventory, support, and forecasting for computer hardware (on a four-year replacement schedule) and software (on an annual upgrade schedule).

Ten full-time staff members comprise the ITS department: one Senior Director, two Systems/Network Administrators, a Database Administrator, and an ITS Manager, who supervises three Service Desk Specialists, the Computer Lab Supervisor, and the Learning Management Systems Specialist. In addition, each year 15-20 student employees provide assistance and support to students and faculty in the Computer Lab and in technology-enhanced classrooms. Helpdesk calls are tracked within a call management system. During FY18, ITS staff members resolved 3,208 customer calls, which is a fairly typical level for any given year. The following ratios provide an overview of the type of support that the ITS team provides on a regular basis:

- Technical support staff to number of computers: 1:100
- LMS specialist to faculty members participating in the LMS: 1:32
- Classroom/Computer Lab support to faculty members utilizing services: 1:85.

While these staffing levels for technical support are currently sufficient for NEC to fulfill its mission, additional resources would be needed to support further program expansion, sustained increases in student enrollment, and/or heightened expectations for training.

ITS is also responsible for developing strategic infrastructure goals, in alignment with NEC's institutional priorities. For example, in response to steadily increasing demand for wireless services, ITS has gradually expanded WIFI Internet service, which was recently tripled, from 100M to 300M. Different password-protected WIFI networks are made available by role (e.g., student, employee, guest) with select security measures applied to each. Currently five floors (out of 20) in NEC's buildings are awaiting WIFI expansion; this project was approved in NEC's FY19 capital budget and installation will begin in January 2019. In addition, NEC's new Student Life & Performance Center (SLPC) has been successfully incorporated into the campus technology infrastructure and includes a new Data Center room with an emergency generator. The Data Center is secured and alarmed, with access restricted to ITS and Facilities staff, who provide maintenance and support for environmental services (such as HVAC, electrical, lighting, etc.). Access to the Data Center is reviewed at least annually, or when NEC experiences employee changes within the Facilities or ITS departments.

NEC maintains relevant documentation for all systems, including equipment hardware/software inventory and location, on-site and off-site backup schedule and procedures, Disaster Recovery (DR) roles and responsibilities, and a Business Continuity (BC) Plan. All DR and BC planning is documented and reviewed bi-annually. DR, both from on- and off-premise, is tested quarterly, and all tests have been successful. Personal data is limited to a minimal number of on-premise systems, most of which are audited annually during the financial audit, while others are within hosted systems. Policies related to technology and its use on campus are reviewed and enhanced periodically. Updates are published by Human Resources (in the Employee Handbook) and by the Office of Student Services (in the Student Handbook) each year

#### Technological Resources - Appraisal

NEC's technological environment for teaching and learning has dramatically improved over the past few years. One of the initiatives contributing to that improvement is the introduction of the NEO learning management system (LMS). The plan for implementing the LMS included appropriate testing and training, as well as allocation of resources not only for the system itself but also for a new position, a Learning Management Systems Specialist (hired in 2016). Faculty members from several departments participated in a pilot test during the Fall 2015 semester. ITS staff provided training on use of the LMS—for example, on ways to match course materials and schedules with LMS modules—and solicited feedback from faculty throughout the semester, which also included feedback from students. The use of NEO LMS was gradually expanded in 2016-17, and in 2017-18 all faculty members were invited to participate. To date, 75% of NEC students have used NEO at some point during their time at NEC and, as shown in the table below, usage by faculty members more than doubled between Spring 2017 and Spring 2018:

NEO LMS Usage			
Semester	Courses	Faculty Members	% of Students
Spring 2017	32	13	36%
Spring 2018	63	27	51%

NEO LMS has several key academic features that faculty and students use beyond standard classroom instruction. In addition to providing an online document repository for lessons and dissemination of assignments, the LMS offers multiple ways to collaborate with teachers and fellow students through internal messaging, discussion forums, group work/activities, and commentary by both the instructor and the students on uploaded homework assignments. In Spring 2018 the ITS department conducted a faculty survey to gauge opinion about the product and its use. Feedback was generally positive, with select items needing additional discussion. In the 2018-19 academic year, the ITS department will lead an LMS user group to address those items and work toward resolution.

Another recent and significant ITS initiative has already had a positive impact on institutional effectiveness as it relates to data security and risk management. In early 2018 NEC engaged RMS US, LLP to conduct a “Cyber Security” audit. The audit was not prompted by a specific data security incident but rather was a proactive step to review policies and procedures related to “ensuring...the integrity and security of data” (Standard 7.25). This type of audit had never been previously performed at NEC, and some of the findings revealed opportunities to improve upon historical and existing practices. Recommendations include bringing greater consistency to procedures: for example, designating a centralized authority for vendor review, engagement, and diligence; reducing non-standard employee practices; and emphasizing training, policy adherence, and policy enforcement. The results of the audit were shared with the Audit Committee of the Board of Trustees in May 2018.

NEC is acting on a number of the auditors’ recommendations, with the goal of resolution/implementation by January 1, 2019. Certain recommendations can be quickly implemented, such as engaging an external company to manage document shredding (in July 2018, new bins were placed in offices throughout campus). Other recent improvements include an inventory and tampering check of credit card devices, installation of PCI-compliant point-of-sale devices, and multi-factor authentication for remote users of the Go To My PC service. However, other recommendations—for example, achieving a staffing level that is aligned with the critical importance of data security—may require additional resources and more consideration and planning by senior administration and the Audit Committee.

### **Projection - Standard 7**

- **Human Resources:** HR staff and senior administration will review the staff performance evaluation tool and process, and will develop and implement a long-term solution by May 2019.
- **Financial Resources:** The Finance Staff and Senior Administration will prepare a five-year financial plan to be developed in conjunction with the Finance Committee and approved by that body no later than November 2019.

- **Physical and Technological Resources:**

- The ITS staff, collaborating with staff and faculty as needed, will continue follow-up work on recommendations from the data security audit, with a goal of completing this work by January 1, 2019.
- Within the next 1-3 years, NEC will need to migrate to a new institutional repository/digital asset management product. Currently, the Library is using the IR+ platform, which no longer provides the functionality and versatility necessary for accessing and storing NEC's digital assets. While Library staff have explored several products (such as Preservica, Digital Commons, D-Space, and Atmire), none meets NEC's specific needs and budgeted resources. The Library staff will continue to explore options, with a goal of migrating to a new product within three years.

## Standard 8 – Educational Effectiveness

### Description

NEC outlines goals for student achievement at institutional, program, and departmental levels. Statements of expected student outcomes published on NEC's website and/or in the Catalog include NEC's Mission Statement and Core Values, the Definition of an NEC-Educated Person (for the B.M. degree), the D.M.A. Statement, and departmental mission statements. NEC gathers and analyzes data on retention, time-to-degree, and degree completion, as reflected on the Standard 8 data forms. While these are important quantitative measures of student success, NEC does not define specific goals for retention and graduation rates. However, these rates have been consistently strong, for both undergraduates and graduates (please see Appraisal below).

Assessment of student learning and student success takes place both within and beyond the classroom and studio through a variety of quantitative and qualitative means. These means may vary, especially between performance study and academic study, but throughout the institution the effectiveness of NEC's programs can be seen in the near-constant evaluation of each student's educational and artistic development. The means of assessment are outlined in Form E3 (in the Appendix) and described further below.

Assessment begins with auditions and hearings that take place during the first week of the Fall semester. Although each student has already auditioned before being offered admission to NEC and, in the case of a returning student, has passed a promotional to move on to the next year of study, departmental hearings and ensemble placement auditions in September offer the studio faculty an opportunity to hear students perform again after the summer break and ensure that students are placed in appropriate ensembles. Orientation week includes significant time devoted to testing incoming students in the subject of Music Theory, as can be seen from NEC's Orientation Calendar (<http://necmusic.edu/fall-orientation>) and guide for exam preparation (<http://necmusic.edu/music-theory/undergraduate-placement>). While this testing requires several days of intensive assessment and grading by the Music Theory faculty, it allows them to determine the appropriate class level for each student, which both ensures that they are not repeating material and engages them fully at an intellectual and practical level.

Faculty members track students' progress and success in performance through weekly individual studio lessons, coachings, studio classes, masterclasses, concert performances, pre-recitals, recitals, promotionals, and competitions, assessing improvement in musical technique, mastery of repertoire, discovery and expression of artistic identity, and level of engagement in ensembles. Students' academic progress and success—including their classroom learning and achievement of syllabus outcomes—is evaluated through exams, essays, and final projects. Daily measures of conversancy with course materials, including written responses and participation and collaboration in class, also evidence students' learning.

In addition, some departments have made use of standardized student entrance/exit assessments for curricular evaluation—for example, after the implementation of a new Liberal Arts College Writing curriculum (discussed in detail in NEC's 2013 Fifth-Year Interim Report, pages 8-10). In the Music

Theory and Liberal Arts Minors and the Music-in-Education Concentration, portfolios developed by students are used to track long-term (multi-year) progress, in conjunction with regular one-on-one or small-group meetings. Capstone projects offer a final measure of the culmination of students' work in the Minor. The Liberal Arts Department also compiles exemplary student academic work in an annual student-edited journal, *Hear Here!*. Both capstone projects and excerpts from *Hear Here!* are presented annually at events open to the entire NEC community.

Co-curricular programs offering internship and fellowship opportunities evaluate students' progress and success through one-on-one mentoring, as well as through documented feedback. For example, the Community Performances & Partnerships (CPP) department receives valuable input from its community partners—such as local schools, libraries, assisted living facilities, and museums—through annual written evaluation, and through CPP staff members' personal interaction with leaders and liaisons at CPP partner organizations. As another example, the Entrepreneurial Musicianship (EM) department evaluates students' development of “a set of valuable skills that complement...artistic development” through both curricular and co-curricular offerings (<http://necmusic.edu/em>).

Across these different activities—performance, academic work, and co-curricular projects—faculty and advisors also consider students' ability to create, co-create, and execute a variety of appropriate musical roles, and to synthesize artistic and academic learning as evidence of student success. The range of qualitative and quantitative measures of educational effectiveness and forms of assessment at NEC reflects the institution's attentiveness to students as developing musicians, academic learners, collaborators, citizens, and professionals. The depth of NEC's commitment to student success is demonstrated in both the means and manner in which faculty members teach their students and assess their progress.

In the classroom, faculty members gauge students' learning by various means, depending on the subject matter and level, but the application of knowledge to something new is a key indicator of learning, as is the demonstration of synthesized information. The best measures of those outcomes are class participation, written assignments that require students to define their own objectives within a prescribed set of boundaries (as opposed to responding to a prompt), and class presentations. For example, in Music Theory (as well as in other departments), students develop both individual and group presentations on a topic related to the class material but not discussed in class. This requires students to develop a bibliography, make a choice of relevant material, and present the material in an efficient way. Class presentations actively engage students in the process of learning, as well as provide opportunities for them to teach their peers. Students are expected to demonstrate research skills, independent thinking, knowledge on the topic, and the ability to communicate their original ideas to the class. The presentations bring creativity to the learning process. For example, original compositions by students are paired with live performance in class, followed by a discussion and exchange of thoughts among peers. This combination of performance and presentation establishes bridges between students' daily instrument practice and conceptual understanding of music, it involves three crucial elements in the process of learning (production, perception and reflection), and it has proved to have a long-lasting effect on students' perception of musical structure and retention of knowledge acquired in class. Successful student presentations not only indicate that students are learning and understanding the class material but

also demonstrate that they are developing critical thinking skills, a holistic approach to music, and the rhetoric necessary for their professional careers.

As one faculty member noted, the hallmarks of a mature student include fluency in the subject matter so that a student is able to explain it clearly to another student and provide examples, the ability to make informed choices about the subject matter and its concomitant processes, and the ability to advance beyond description in communicating analytical results. Key indicators of progress are a student's ability to find relevant sources and use them properly, and the ability to tackle a problem outside of his/her comfort zone and accomplish it with relative ease—for example, researching and writing a substantive program note on a musical work that is completely unfamiliar to the student. In addition, student progress is often seen in the ability to self-criticize and self-edit in an objective way. In academic projects, this can be seen in a student's pride as reflected in disciplined work (for example, in attention to detail, precision in language and citation, and thoughtful response to feedback).

The discipline of self-reflection is critical to students' education in both their performance studies and their academic studies. In classes such as College Writing and the Liberal Arts Seminar, students often write self-assessments of their essays, observing their writing and revision process and articulating their writing strengths, difficulties, and strategies. College Writing culminates with a Self-Assessment Essay that tracks students' progress over the semester and outlines strategies for future writing projects. In describing the importance of the development of the discipline of self-reflection, one faculty member stated, "...as they learn to listen to themselves, this [self-reflection] should show in the overall quality of their work...and in how a student's perspective and process develop over longer periods of time...The thoughtfulness and effectiveness of a student's process shows itself in every facet of their musical life, from their interactions with their collaborative colleagues to their ability to articulate their thoughts verbally, and ultimately, in how they play."

As noted elsewhere in this Self-Study, the weekly studio lesson is the primary means of musical instruction. This type of lesson features a nearly constant ongoing assessment of the student's learning and accomplishment. The lesson, in most cases, represents a fluid interaction between two musicians who are exploring a musical text together. The frequent repetition and refinement of small sections of pieces in lessons represents constant assessment of students' learning and reaction and reexamination of methods, processes, and goals relevant to their education. While indicators of progress will vary according to the student's instrument or area of study, in performance these indicators include improvement in technique and development of individual artistry—described by a Voice faculty member as "...technical progress, clarity of motivation, and the marrying of clear intentions to successful use of technique while performing." Faculty members also assess students' ability to communicate through music—e.g., engaging an audience through their artistic expression while playing—and, for certain majors, their ability to communicate with others about music. For example, a conducting student would be expected to demonstrate increasing ease of gesture and physical poise on the podium, which influences confidence in communication with an ensemble and success in rehearsal leadership.

For performance majors, musical performances themselves—both public and private, both ensemble and solo—are always important markers for students to use as goals and as thresholds of achievement. As one faculty member explained, "student performances represent the immediate primary achievement" at each stage of the student's development as a musician. For example, students in the Collaborative Piano

department perform in public on the NEC Liederabend and Sonata Night series, two concert series designed to provide performance experiences between the students' promotionals and degree recitals. The Collaborative Piano faculty members are able to monitor students' development as performers and collaborators through these performance "outings." In addition to opportunities to perform in class and in ensembles, masterclasses also play a role in the assessment of the students' learning. NEC supports numerous masterclasses each year (most of which are open to the public), providing multiple opportunities for students to learn from renowned artists in their disciplines, as well as additional performance opportunities.

Since music-making is often collaborative, faculty members often receive helpful feedback from instructors in other departments. For example, in Jazz & CI, most students study with more than one studio teacher; in Jazz & CI small ensembles and in Chamber Music, students may be coached by multiple faculty members; and in Collaborative Piano, students play in studios and repertoire classes throughout the school. These collaborations provide opportunities for—and in some cases require—faculty members from different departments to discuss a student's progress both as an individual musician and as part of an ensemble.

The promotional exam at end of each academic year is a milestone in the assessment of each student. Each department determines the specific processes and requirements according to the expectations for each program. For example, in the Piano department, each student performs for 30 minutes in a concert hall for the Piano faculty. In the promotional exam, students confront the anxiety of public performance in a situation that closely resembles that which they might experience in professional musical life. Aside from the grade a student receives for the exam—which determines whether the student may progress to the next year of study—the way in which a student handles this situation is an extremely useful measure of progress.

Given the highly individualized nature of a musician's education, the evidence of student success is likewise individualized. However, certain attainments are recognized as a measure of success both in and beyond NEC, such as acceptance into prestigious music festivals or programs of advanced study, or professional engagements in performance or academia. Participation in competitions and auditions can also be an indicator of how well a student is progressing compared to peers in other institutions. Any sign of success in an audition process—whether winning a position, progressing to the semi-finals or finals, or even advancing past a recorded pre-screening to be granted an audition—is a significant sign of progress for a young musician. As one faculty member noted, "Without a doubt, advancement in [competitions and auditions] supports a student's growth and position among his or her contemporaries."

NEC students receive individualized attention on their progress from their studio and classroom teachers, but they also receive regular feedback from their peers. Students regularly perform in concerts and masterclasses—both of which are open to the public—and in studio classes. Although studio classes are not a requirement of the curriculum, most full-time performance faculty members hold them on a weekly basis, as they consider them to be crucial to their students' artistic development. As one faculty member noted, the peer feedback in studio classes allows the teacher "to see where...students' thought processes are," and to ask questions that encourage critical thinking, leading to discussions that "go well beyond" basic first impressions. Feedback from students through the annual Studio Experience Evaluation highlights the importance of studio classes for students, who prize the opportunity to perform in front of

their peers and receive feedback from them, as well as to learn how to listen to and critique their peers' performances in a respectful and professional manner.

Furthermore, faculty and administrators solicit students' reflections on their own learning through activities that involve self-assessment, including course, ensemble, and studio evaluations; exit surveys; and internship and grant evaluations for EM activities. NEC also invites students to share postgraduate perspectives through alumni surveys, continued contact with faculty and staff, and participation in institutional assessment and planning efforts, such as Self-Study task forces and Strategic Planning committees.

### **Appraisal**

As noted above, NEC's undergraduate retention and graduation rates are strong, as shown in the Standard 8 data forms and in the tables below:

Retention Rates – Bachelor of Music	
FY09	92%
FY10	98%
FY11	90%
FY12	95%
FY13	99%
FY14	94%
FY15	92%
FY16	88%
FY17	90%
FY18	93%

Graduation Rates – Bachelor of Music	
FY09	74%
FY10	75%
FY11	66%
FY12	77%
FY13	83%
FY14	85%
FY15	75%
FY16	84%
FY17	81%
FY18	80%

Retention rates for students in the Bachelor of Music program have decreased from a peak of 99% in FY13 but reflect a slight increase over the past three years, from 88% in FY16 to 93% in FY18. While retention rates have fluctuated slightly over the past decade, in all years but one the rate has been 90% or greater. Over the same period NEC's graduation rates for B.M. students have improved from the mid-70% range to the low-80% range (the lowest rate of 66% in FY11 was anomalous and was discussed in detail in NEC's Fifth-Year Interim Report, pages 43-44). NEC's undergraduate retention and graduation rates are especially strong compared to the national averages for four-year institutions of 81% and 60%, respectively (National Center for Education Statistics update, May 2018).

Graduation and retention rates are also high in the Master of Music program, as shown on Data Form 8.4. In the past three years graduation rates ranged from 86–92%. These rates are consistent with rates over the past several years, which have been in the mid- to high-80% range since FY09. M.M. retention rates have also been relatively consistent over the past decade (ranging from 80–90%) but have recently increased to 93–95% for three consecutive years (FY16–FY18).

As noted above, NEC does not establish specific goals for retention and graduation rates but is encouraged by its strong, improving, and relatively consistent results. While NEC would ideally like to

see an increase in the number of students completing their degree within 100% or 150% time, we also recognize the reality that a musical educational path is rarely straight and that personal or professional circumstances are not always conducive to completing a degree within a prescribed period. This is especially true for graduate students, who are more likely to be further along in their musical and artistic development and may have already embarked upon a career before enrolling at NEC. Since music is a highly competitive field, students who receive a job offer will often take that opportunity when it is presented, even if it means delaying completion of their degree.

With the input of faculty from across the institution, NEC has crafted clear statements of expected student outcomes at the bachelor's and doctoral degree levels. The Definition of an NEC-Educated Person for the B.M. degree (Catalog, pages 55-56), adopted in January 2013, wove together common threads that arose from discussions among faculty members from all College departments. NEC has also articulated a statement regarding outcomes for the Doctor of Musical Arts degree (Catalog, page 87, and D.M.A. Handbook, page 1) but lacks a similar statement for the Master of Music degree. While NEC publishes clear statements regarding admissions standards for the M.M. degree, most departmental statements focus on curricula rather than outcomes. NEC's statements regarding its diploma programs—the Undergraduate Diploma, Graduate Diploma, and Artist Diploma—are published in the Catalog (pages 67, 84, and 87, respectively), but also focus more on processes and curricula than on student outcomes.

On the NEC campus, one can see and hear the outcomes of student learning every day in the classrooms, practice rooms, and performance halls, and NEC celebrates the success of its students publicly on the website where student achievements are highlighted (<http://necmusic.edu/award-recipients>) and students discuss their own educational and artistic development at NEC (<https://necmusic.edu/student-profiles>). Our assessment during the Self-Study, however, has revealed that goals and outcomes are not always explicit or shared transparently within departments or at the program and institutional levels. For example, within and across departments syllabi vary greatly in the level of detail provided to students (e.g., policies regarding academic integrity and resources available to students needing special accommodations are regularly included in the syllabi of some departments but not others). While variations are certainly to be expected based on the specific subject matter and faculty member, NEC is seeking to achieve greater consistency in ensuring that certain elements of a syllabus are addressed, with student learning outcomes being the highest priority.

Toward this end, during 2017-18 NEC's Undergraduate and Graduate Curriculum Committees (UCC and GCC) met together several times to discuss standard language and guidelines for syllabus preparation. Faculty members of UCC, GCC, and Self-Study Task Forces have expressed an interest in receiving such guidelines, especially part-time and/or out-of-state faculty who do not spend as much time on campus and therefore do not have as many opportunities for discussion with NEC colleagues. Recently-hired faculty—and their department Chairs—have also stated that having such guidelines available would have been very helpful as part of their introduction to NEC, especially in those situations where a new faculty member is preparing a proposal for a new course. The outcome of the UCC and GCC discussions was a determination of the components that NEC will consider as standard for all syllabi, and which institutional and/or departmental policy statements will be included (available in the Team Workroom).

In 2018-19, NEC will communicate these outcomes to faculty and develop a packet of relevant materials. Building upon this next step, NEC will conduct a comprehensive review of syllabi and studio policies. The goal is to develop greater transparency and ensure that students receive clear, thorough, and consistent statements of expected educational outcomes—at both the course and degree level—and institutional policies on academic integrity and disability resources and accommodations, both of which directly impact student success.

The Definition of an NEC-Educated Person has served as a guidepost for NEC’s academic initiatives at the undergraduate level, ranging from the review of General Education and the development of Liberal Arts and Music Theory minors to the ongoing review of course proposals by the Undergraduate Curriculum Committee and Faculty Council. While the use of the statement has been highly effective in these reviews and in decision-making regarding the B.M. curriculum, during the Self-Study process we came to two important realizations about the statement: 1) that it was not as “front and center” as it could be in NEC publications, leading to a relatively limited awareness of the statement, and 2) that some understood the statement to be applicable to graduate as well as undergraduate students. This understanding is quite logical, given that certain educational objectives reflected in the statement—such as the attainment of increasingly higher levels of technical facility and individual artistic expression—are indeed essential to an NEC education for both undergraduates and graduates. NEC’s plans for addressing both points noted above are stated in the projections for this Standard (page 91).

Recent educational effectiveness initiatives evidence strong support of NEC’s leadership for assessment, as well as continuous, substantive involvement of faculty and staff. Major initiatives include comprehensive reviews of the B.M. curriculum (2013-2015) and the M.M. curriculum (2010-2012)—the outcomes of which are discussed in Standard 4—and the development and implementation of the Studio Experience Evaluation.

As noted in the Commission’s response to NEC’s Fifth-Year Interim Report, assessment of student learning—and the studio experience in particular—was identified as an area of emphasis for NEC. At the time of that report, NEC had developed an online Studio Experience Evaluation, which had been piloted in May 2013 in the Voice department. NEC expanded the pilot to all departments in 2014 and formally implemented the Studio Experience Evaluation in 2015. The evaluation was designed to encourage self-reflection:

The “Studio Experience Evaluation”...incorporates several types of questions designed to prompt the student to consider his/her personal growth during the year and goals for the coming year, as well as how—and to what extent—those goals and growth have been supported and guided by the studio teacher. We feel that this model allows sufficient opportunity for the student to make evaluative statements regarding the faculty member’s effectiveness as a studio teacher, while also prompting the student to reflect on his/her own responsibility for his/her education and development as a musician. NEC believes that this model will be an effective “hybrid,” using a traditional evaluation format but placing greater emphasis on self-reflection, thus serving as a more suitable assessment tool for the highly individualized, one-on-one studio environment.

The establishment of the Studio Experience Evaluation as a component of NEC’s annual assessment processes, including using results to inform the annual faculty evaluation process, represented a significant culture shift for NEC. While we recognize that reaching this milestone is an achievement, NEC is also mindful of the next step that needs to be taken to improve the usefulness of the results.

Unlike course and ensemble evaluations, the Studio Experience Evaluation is not yet mandatory. This is the driving factor behind the relatively low response rate, which ranged from 5.8% - 8.2% in the first four years (2014-2017). However, the number of completed evaluations increased significantly this year, from a low of 49 in 2017 to 79 in 2018, and the response rate increased to 9.2%, as shown in the table below:

<b>Studio Experience Evaluation</b>					
	2014	2015	2016	2017	2018
Responses	67	52	67	49	79
Student Headcount	814	789	819	851	861
Response Rate	8.2%	6.6%	8.2%	5.8%	9.2%

The key factor in the overall increase in 2018 appears to be timing. The studio evaluation is distributed to students via e-mail with a link to the evaluation. Previously, the e-mail invitation was sent in mid-May, following the final exam period but preceding the promotional period. Recognizing that this can be a challenging and extremely busy time for students, in 2018 we distributed the survey two weeks earlier, in late April, on the weekend before the last week of classes. The stronger results in terms of numbers and response rate indicate that students were more likely to respond before the exam and promotional periods, when the time pressures of studying and rehearsing are not as immediate as they are in mid-May.

Despite a low response rate, every performance department, as well as Composition, has been represented every year. As one would expect, the largest departments—such as Strings, Piano, and Voice—have the greatest number of respondents. For example, in 2018 Strings accounted for 14 of 79 responses, or 17.7%. However, other departments with smaller enrollments saw increased student participation in 2018, most notably Composition, where studio evaluations increased from 5 to 13 between 2017 and 2018. As a department with an enrollment of 48 students, this represents a 27.1% response rate and accounts for 16.5% of all 2018 responses. In addition, a substantial percentage of the faculty are represented. The 79 responses in 2018 represented 51 individual faculty, or 37% of all studio faculty.

The responses received so far have validated our understanding of both the prime importance of studio instruction for NEC students and the effectiveness of that instruction. For example, the responses confirm that for many students the studio experience is life-changing, as evidenced by the following representative comments from the 2018 studio evaluations:

“I feel profoundly honored to get to work with such an incredible instructor...Choosing to work with him at NEC has proven to be one of the greatest decisions of my life.”

“Words cannot describe what I owe to...my teacher, both in terms of music and also his support...My studio lessons for sure were the most important part of my DMA in the formation of my musical language.”

The evaluation itself (available in the Team Workroom) prompts students to reflect on their goals, their artistic development, their growth as an educated musician, and their studio teacher's role in that development and growth. Students consistently provide extremely positive responses regarding their studio education, and specifically regarding their progress as a result of studio instruction. For example, in 2018 over 92% of students responded to the first statement in Question 13, "I have made demonstrable improvement in my major instrument/discipline as a result of my lessons," with either "agree" (19%) or "strongly agree" (73%). Many students comment about the dedication and strong mentorship of their teachers and the positive influence that this has on their development. The statement "I feel that my teacher cares about my musical, educational, and personal development" is one of the highest-rated on the Studio Experience Evaluation every year: in 2018, almost 94% of students selected "agree" (9%) or "strongly agree" (85%).

These percentages are very similar to those from previous years. In fact, the only statement in Question 13 that has received consistently mixed results is "There is a sense of community among students in my teacher's studio," yet even with these more varied responses, 52% of students "strongly agree." These mixed responses were not unexpected, as the level of community in a faculty member's studio is dependent on a number of factors, the most pertinent being the size of the studio. A number of hourly studio faculty, for example, teach just a few students, and several teach just one student. The students who experienced a strong sense of community were those in studios of full-time or modified full-time faculty, most of whom have a studio load of at least 10 students and hold studio classes regularly.

Studio evaluations also serve as a point of assurance that policies regarding studio instruction are clear and equitably applied. For example, the third question asks how many lessons the student received, and if the number was fewer than required (14 hours for full-time studio, and 7 for half-time studio). Question 13 expands on this with questions geared toward confirming that lessons are paced appropriately throughout the semester, and addresses both the student's and the teacher's responsibility for communicating with each other regarding absences and make-up lessons.

Although feedback in the studio evaluations has been overwhelmingly positive, the Studio Experience Evaluation does provide a way for students to express concerns (as do the course and ensemble evaluations) and if necessary NEC can take appropriate action to address such concerns. For example, a few students have expressed some minor concerns, usually related to logistics and planning—such as the pacing of lessons—rather than to the instruction itself. Since NEC studio faculty are active performers, occasionally scheduling challenges do arise. For example, NEC faculty who are members of the Boston Symphony Orchestra must be away from NEC if the BSO is on tour.

While the Studio Experience Evaluation is administered online, course and ensemble evaluations are still done by hard copy and are handed out by faculty members during class time. Feedback from students indicates that instructors generally provide sufficient time during the last class of the semester for students to complete the evaluation, but that others provide only a few minutes, causing students to feel rushed. Student feedback indicates that they value the self-reflective portion of course evaluations, but that they require more time to write thoughtful, substantive comments.

NEC plans to move to a uniform online evaluation system for courses, ensembles, and studio. This will ensure a higher response rate for studio evaluations, allow more time for completion of course and ensemble evaluations, and yield more meaningful data by ensuring that NEC receives feedback from all students. Since the information from students influences the faculty evaluation process, a shift to a uniform system would also bring greater consistency and balance to that process.

NEC solicits feedback from alumni as well as from current students. As noted in Standard 2 (page 10), such feedback is gathered periodically but not systematically, as we currently lack the staffing resources to conduct, for example, an annual survey. While each survey conducted provides NEC with valuable information regarding its alumni, including recent alumni, NEC could make better use of this information in its planning if such surveys were conducted on a more systematic basis and reached a greater number of alumni.

For example, the most recent alumni survey was conducted in 2013-14. Of the 12,600 alumni to whom the survey was sent, 331 responded, or 2.6%. Of that number, 144, or 44%, had graduated between 2000-2013. The survey gave us some insight into how alumni prefer to interact with NEC, as well as what types of events/communications would encourage alumni who have had little interaction with NEC to increase their level of engagement. Although the survey was mainly geared toward understanding how NEC can better connect with its alumni, we also asked respondents to identify their careers. The top three categories were Music Performance, 28%; Music Education Faculty, 18%; and Freelance Musician - Instrumental, 10%. While this information validates what we have known anecdotally and from previous surveys regarding NEC alumni career paths, it represents a very small percentage of NEC alumni worldwide. The variety and breadth of the success of NEC alumni are highlighted on NEC's website at <http://necmusic.edu/community>, including examples of both long-established and new alumni endeavors. Alumni performances and compositions are also highlighted on NEC's YouTube channel: [https://www.youtube.com/channel/UC0gczXEdqHIVYXN79wZZgbg/playlists?shelf\\_id=0&sort=dd&view=1](https://www.youtube.com/channel/UC0gczXEdqHIVYXN79wZZgbg/playlists?shelf_id=0&sort=dd&view=1).

Although NEC faces challenges in reaching its full alumni population, there are many recent alumni who remain actively engaged with NEC, including those who participated in the development of NEC's Self-Study. Through these connections that are maintained between recent alumni and NEC staff and faculty members, we have seen many examples of the achievement of "extra-musical skills" and the "ability to perform in community settings"—goals of EM and CPP, respectively—in the careers that NEC alumni are pursuing. NEC alumni work in a variety of different settings beyond the traditional performance career; for example, one alumna who not only performs and records nationally and internationally on double bass, viola da gamba, banjo, and voice but also holds a residency with an organization providing early education for homeless children. Another recent alumna, who received both her B.M. and M.M. degrees from NEC and participated in the CPP program as an ensemble and Musical Storytelling fellow, went on to become a member of a string quartet at Brandeis University. As part of the teaching faculty at that institution, she intends to use elements of her own education and training at NEC to start a community engagement program similar to CPP with Brandeis's chamber music program. This alumna is also participating in the Collegiate Music Outreach Network (C'MON!) symposium, which is coordinated by CPP and held at NEC each May. Both of these recent alumnae are excellent examples of how NEC students' success carries over into their professional lives.

While maintaining these personal connections with recent alumni is extremely valuable, NEC is very much aware that a broader scope of engagement could be achieved with the appropriate strategy and financial and human resources. A recent restructuring in Institutional Advancement has led to a redefined Engagement team and the development of a five-year engagement plan, which includes alumni engagement (see Standard 3, pages 16-17, and Advancement Committee presentation of October 13, 2017 in the Team Workroom).

### **Projection - Standard 8**

- **Statement of Educational Outcomes for the M.M. Degree**

In Fall 2018, NEC will work with faculty to develop a program outcomes statement for the Master of Music degree. We will model this process on the successful development of the B.M. Definition of an Educated Person, soliciting feedback through Faculty Council (department Chairs), departmental meetings, and all-faculty e-mail requests for input. We envision similar development, use, and ultimate effectiveness of the M.M. statement. (While we recognize the need for statements regarding the diploma programs as well, the statement for the M.M. degree program, which accounts for approximately 75% of the graduate population, is a more immediate priority.)

- **Implement a uniform, online system for course and studio evaluations.** In 2018-19, NEC College administration and ITS will collaborate to develop the means to align the processes for studio evaluations and course/ensemble evaluations.

- **Alumni engagement:** The Engagement team plans to implement the first of a regular alumni survey, to be conducted at least once every five years. The timing of the first survey is to be determined, but the target is Summer 2019.

- **Comprehensive Review of Syllabi and Development of Guidelines.** To develop greater consistency and transparency in educational outcomes and assessment, NEC will conduct a comprehensive review of syllabi and studio policies. This initiative will be led by College administration in conjunction with UCC and GCC and will begin in Spring 2019.

## **Standard 9 – Integrity, Transparency, & Public Disclosure**

### **Description**

NEC’s degree-granting authority is given by the Commonwealth of Massachusetts, which authorized NEC’s incorporation in 1870, three years after NEC was founded. NEC provides accurate and timely information on its website and in the Academic Catalog regarding its mission, accredited status, academic programs and requirements, admissions and financial aid policies and processes—including policies regarding transfer credit—and a wealth of other information for prospective (as well as current) students and parents. Academic information provided on the website is consistent with the Catalog; the printed Catalog is updated annually in July, and changes during the year (for example, a course cancellation) can easily be updated on the website.

The annual update of the Catalog provides an opportunity to include any approved curricular or policy changes that have occurred during the previous academic year. The staff of the Office of Student Services (OSS) is particularly well-placed to manage this responsibility, as six of the OSS staff are non-voting members of the Undergraduate and Graduate Curriculum Committees, where such curricular and/or academic policy changes are reviewed. The OSS also collaborates with other offices to ensure that the Catalog going to press for the upcoming academic year incorporates any changes to the faculty roster, as well as an accurate schedule of tuition and fees, including payment deadlines and refund policies (Catalog, pages 47-53).

NEC expects its community members to maintain a high level of integrity and ethical standards. These expectations are stated in the NEC Employee Handbook, Student Handbook, and International Student Handbook—all of which are reviewed and updated at least annually—and on NEC’s website (please see web addresses provided in Data Forms 9.1-9.3).

NEC has written policies in place that promote institutional integrity, including protocol/ procedures for communicating and resolving grievances, non-discriminatory policies, and admissions and educational policies. These policies are stated on NEC’s website and in the following documents:

Faculty:	Faculty Governance Document, Employee Handbook
Staff:	Employee Handbook
Students:	Student Handbooks
Board/Management:	Conflict of Interest Policy

The above policies are further discussed in the Self-Study in Standards 6, 7, and 5, and 3, respectively.

NEC staff who are responsible for implementing state and/or federal policies (such as FERPA) are encouraged to join professional associations and attend annual conferences that provide resources on current policy developments and best practices. As an example, Student Services staff are members of the American and New England Associations of Collegiate Registrars and Admissions Officers (AACRAO and NEACRAO) and the Association of International Educators (NAFSA). NEC budgets approximately \$8.2k per year to support five staff members’ travel to and attendance at these conferences.

In an institution where both teaching and performing occurs daily, NEC must also be attentive to matters of integrity regarding both copyright and performance rights. Relevant policies are developed and maintained by designated departments/staff. For example, NEC's policy regarding copyright regulations and "fair use" is posted on NEC's website and is updated as needed by Library staff. NEC's vendor for copy/mail services, Collegiate Press, also provides relevant informational signage on every copy machine on campus. NEC's Performance Librarian is the institution's main liaison with music publishers and is responsible for obtaining appropriate performance and licensing rights, which vary based on the type of performance.

NEC events—such as recitals, concerts, lectures, events that are sponsored by one or more NEC departments, and public events such as masterclasses—are managed by NEC employees. Public events not sponsored by NEC but which take place on NEC's campus are compatible with NEC's mission—e.g., organizations that rent Jordan Hall for public, ticketed performances/concerts. Such events are formalized by rental agreements and staffed by NEC house managers and stage crew.

As an institution that serves not only its students but also the general public—for example, through many free concerts and masterclasses—NEC recognizes its role in both the local and global communities. This is evident on a daily basis, as NEC staff and faculty respond to requests from those who contact the institution for information or with special requests. These requests reflect a wide variety of interests in NEC, including prospective students requesting a lesson; Boston residents or tourists requesting information regarding a concert; and musicians/scholars seeking to contact NEC's librarians, to name just a few.

### **Appraisal**

NEC takes seriously its responsibility to maintain integrity in all of its operations and interactions, and to support academic freedom. NEC's process for reviewing and investigating instances of academic dishonesty, or other situations requiring potential student disciplinary action, has proven to be successful in bringing together a group of faculty, administrators, and students to ensure that each individual situation is handled appropriately. The involvement of multiple people ensures that the process outlined in the Student Handbook is followed (pages 29-36), and that any disciplinary measures that may be applied have been arrived at through a fair process.

NEC faculty and staff have brought forth issues of integrity as agenda items with various standing committees, including Faculty Council, Undergraduate and Graduate Curriculum Committees, and College Directors/Managers. One such discussion in 2017-18 centered on academic integrity, and specifically on instances of plagiarism, after one faculty member had noticed an increase of such instances. Her initial presentation led to a broader discussion of ways to improve communication regarding plagiarism, particularly with students whose first language is not English and who may come from an educational background with different academic expectations and regulations.

NEC fosters an inclusive environment in the classroom, studio, and community. The curriculum itself encompasses many genres of music—going beyond classical music and the Western canon—and encourages academic freedom, discussion, and development of an individual's critical thinking abilities

and artistic expression. On a regular basis, we celebrate the diversity of the NEC community. This occurs through music itself—in collaborations both inside and outside of the rehearsal halls and in the variety of music and composers represented in concert programming—but also through initiatives like “It Gets Even Better” (based on the “It Gets Better” project), which was a week filled with events designed to encourage support of the LGBTQ community and to promote inclusiveness on campus. As noted in Standard 5 (page 43), NEC supports—both financially and through staff and faculty advisement—a variety of official NEC student-led groups/clubs, another way in which the diverse interests, cultures, and beliefs of NEC students are embraced on campus.

While NEC is a very welcoming community, we have encountered challenges as well. One of the most striking of these challenges was the community’s reaction to the 2016 U.S. presidential election, both on NEC’s campus and in the city of Boston. While much of the NEC community experienced a negative reaction to the outcome of the election, there were those who viewed it as a positive development. In the days following the election, we came to realize—through both formal and informal conversations with students, faculty, and staff—that those in the latter group felt that they could not express themselves on campus because of an assumption that our whole community was aligned in its thinking. While we were disappointed to realize that any student was experiencing this type of difficulty, it did serve as a catalyst for NEC to reflect on the true degree of inclusiveness on campus and ways in which we might address situations where some have felt excluded. In considering these possibilities, NEC was highly aware of our responsibility to abide by our Political Activity Policy (available in the Team Workroom), which is related to maintaining our integrity as a 501 (c) (3) not-for profit corporation.

NEC’s students themselves developed very appropriate follow-up actions. For example, several students formed the Initiative for Social Change Club (<https://necmusic.edu/clubs-organizations>). In addition, several staff and faculty participated in a non-partisan panel discussion and information session on ways that students can become involved in local politics, moderated by an NEC faculty member who teaches courses in political science and history (such as *Race for the Presidency*, LARTS 343). NEC also began offering a new course in 2018-19, *Music and Social Change* (INT 571T). While this course had already been proposed and was not offered in response to the 2016 election, the subject matter certainly appealed to NEC students who were seeking to learn how their own music-making could have a positive societal impact, as well as how such efforts in the past had both succeeded and failed. This elective course was fully subscribed in both Fall 2017 and Spring 2018, one indication of our students’ high level of interest in the subject matter. In addition, in 2017-18, NEC developed a draft policy on Diversity, Equity, and Inclusion as a means of articulating what we strive to attain in practice every day on NEC’s campus. Our goal is to review this draft policy with key constituencies and finalize it by the end of the 2018-19 academic year.

NEC’s policies are updated and distributed appropriately, and updates may vary depending on the document and format. For example, the Student Handbook, which is available online as well as in print, is updated annually; the Employee Handbook, which is online only, can be updated more frequently—e.g., if legislative action affecting employment regulations takes effect during the academic year. Employment policies are applied in an equitable manner. For example, the notification deadlines established in the Faculty Governance Document are followed in every instance of potential non-renewal of a full-time (FT) or modified full-time (MFT) contract. In fact, the Faculty Advisory Committee’s

annual review schedule is based on NEC's obligation to provide at least one year's notice to any FT or MFT faculty member (of four years or more) whose contract may not be renewed the following year.

In the past year, NEC has paid particular attention to reviewing and updating its Title IX policy. Following a thorough review and update with legal counsel in Fall 2017, NEC rolled out a training program that encompassed all staff and faculty. A total of 15 in-person group training sessions (90 minutes each) were conducted in January and February of 2018, led by the attorney who had worked with NEC on the updated policy and by NEC's Director of Human Resources. The sessions were tailored to address the conservatory environment, where an understanding of appropriate boundaries is especially important in the 1:1 studio instructor/student relationship that is so crucial to a musician's development. Based on the questions from faculty and staff during the sessions and follow-up conversations, the training also proved to be extremely helpful in educating NEC employees regarding their roles and obligations as "responsible employees" if an NEC community member should speak with them regarding a situation involving possible sexual misconduct.

NEC Self-Studies and all other reports submitted to NECHE are candid and reflective of NEC's situation at the time of the report. The *Standards for Accreditation* are considered in reviews of administrative processes as well as in curricular reviews/decisions at course, programmatic, and institutional levels. For example, UCC and GCC regularly consult the *Standards*, most recently in the development of more standardized syllabi in the 2017-18 academic year and in the recent review of General Education (see Standard 4 for a more detailed discussion). NEC has apprised the Conservatory community of opportunities for participation in the Self-Study throughout the process through global e-mails and in-person presentations (for example, at All-Staff meetings), and has notified the community of the upcoming comprehensive evaluation and opportunity for public comment on our website at <http://necmusic.edu/accreditation>. In the month preceding the visit, NEC will also distribute flyers at high-traffic areas on campus advising the community of the opportunity to submit comments to the Commission.

When applicable, NEC has immediately disclosed potential actual or perceived conflicts of interest. Most recently, such disclosure was warranted multiple times in the formation of the Visiting Team for the Fall 2018 comprehensive evaluation. While no actual conflict existed, since music in higher education is a relatively small and specialized field that encourages strong professional relationships among music institutions, a professional connection between two institutions could potentially exclude an evaluator on the basis of a perceived conflict.

### **Projection - Standard 9**

- The Senior Administration will review the draft policy on Diversity, Equity, and Inclusion with appropriate individuals, teams, and/or committees, and finalize the policy by June 2019.