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Mission

The Journal of Performing Arts Leadership in Higher Education is a peer-reviewed journal dedicated to the enrichment of leadership in the performing arts in higher education.

Goals

1. To promote scholarship applicable to performing arts leadership.
2. To provide juried research in the field of performing arts leadership.
3. To disseminate information, ideas and experiences in performing arts leadership.

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BUT IS IT ART? A COMMUNITY COLLEGE COLLABORATES TO PRODUCE AN EVENING OF AVANT-GARDE

Abstract

In March 2013, three arts departments at Whatcom Community College in Bellingham, Washington collaborated on a performance of avant-garde works in theater, dance, and music. This article is a description of the process and performance.

Introduction

I am one of four faculty who collaborated in presenting a live performance of avant-garde works in theater, dance and music at a two-year community college in Washington State. The idea for this collaboration came about when humanities faculty member Ben Kohn returned from a quarter-long teaching exchange in Italy. Kohn, who teaches courses in "Beowulf," German and world music, is also a violinist, and approached other arts faculty with his vision of a collaborative, multimedia show comprising music, drama, visual arts and dance. His intent was to engage the audience in the question: "What is the very nature of art — what makes something art?" Kohn's proposed title, "But, is it art?" was taken from a poem by Rudyard Kipling ("The Conundrum of the Workshops," 1890), and seemed to encapsulate the questions audiences sometimes have of new works. So his goal was to find works of art that challenged those boundaries and were at the same time perceived as being accessible. Kohn's vision was prepared and executed by four additional faculty members and 60 students.

Planning and collaboration occurred informally (in conversation) as well as through group and individual electronic mail. Based on these early conversations, four of us in the areas of drama, humanities, music and dance began investigating how we might embed aspects of avant-garde works and performance practice into our instruction for winter quarter beginning in January 2013, and then culminating in an early March performance of the same year. In my capacity as a vocal music and choir instructor, I approached the dance faculty member, Hannah Andersen, to see if we could collaborate with dancers during one or more choral works. The drama faculty member assured the group he could adjust his portion of the performance, with some material truncated, expanded, or capable of being interspersed between music and dance events, because of the nature of the selections he selected. Kohn felt strongly about programming Ligeti's *Poeme Symphonique*, and arranged to rent the requisite 100 metronomes. In the same vein, I searched for additional choral works by John Cage to augment the two of his works that were already programmed. As the faculty began to narrow and focus the performance repertoire, a specific program order was collaboratively

drafted among the drama and humanities faculty, with consideration made for commensurate pacing and variety with the other works. Typical of the collaborative development of this event, the graphic design of the poster was drafted and circulated to the faculty collaborators for comments, editing and suggestions.

As the performance date approached, the program order and production values were established, at least in terms of timings. At this point the penultimate scheme of the presentation consisted of dramatic works of the Italian Futurists of the 1920s, broken up into short segments, some of which were only a few seconds long. The varying sections of the performances were unified around the presence of a narrator/one-person Greek chorus, who was costumed in 19th-century knickers, a motoring cap and a bright Argyle vest. In a theatrical spirit that complemented the repertoire, he periodically emerged from the wings or the side aisles of the auditorium between acts and uttered exclamations such as "Really? Is this art?" or "Stop the show! This is definitely not art!" Drama faculty member Gerry Large devised this thread to link the various sections together, and judging from the audience reactions and subsequent comments, it proved to be an effective staging mechanism. The dramatic excerpts were thus interspersed with music, and one dance was choreographed to a choral work. The longest dramatic excerpt was approximately seven minutes.

Here are the director's notes, authored by Large and reproduced below, with one-sentence additions by the other faculty collaborators, describing the purpose and criteria for works that were selected:

Purpose: Director's Comments

Throughout the course of Western culture artists have always looked back at the art that immediately preceded them and attempted to raise the bar, push the boundaries and create new methods and approaches. During the 20th century, particularly from the 1920s through the 1960s, artists not only strove to expand their respective forms, they questioned the very nature of their art itself. Composers such as John Cage and R. Murray Schafer sought to create a musical idiom for which the composer no longer determined the precise form of the music, but that allowed the forces of chance to create what is heard. Eric Whitacre uses this aleatory (chance) technique in *Eyze Sheleg*. Choreographers such as Martha Graham and Merce Cunningham created an entirely new and vital form of "modern" dance that rebelled against the vocabulary of both folk dance and ballet. Theatre artists such as the Futurists and the Dadaists questioned the value and necessity of language itself and created short works of pure gibberish.

> Tonight we recreate many of these experiments in the spirit of invention and good fun. We have gathered together the WCC Collegiate Choir and the WCC dance and drama clubs, along with several faculty members, to bring you this collage of modernist and postmodern work.
>
> A note about the performance of The First Celestial Adventure of Mr. Antipyrine, Fire Extinguisher, a Dadaist play by Tristan Tzara. We have divided the original ten page script (in translation from the French) into a number of short sections. Each section has been devised, realized, and executed by the actors themselves.

The program itself consisted of 27 brief "acts," primarily drama excerpts, with music interspersed, as listed below[1]:

Performance Order

1. Negative Act, by Bruno Corra and Emilio Settimelli

2. Lights!, by Francesco Caniullo

3. Words, by Remo Chiti

4. The First Celestial Adventure of Mr. Antipyrine, Fire Extinguisher, by Tristan Tzara (Part 1)

5. Mr. Antipyrine: Part 1

   The following three pieces are performed by the Collegiate Choir. *Four2* is choreographed by Hannah Andersen in collaboration with the dancers.

6. FOUR2, by John Cage (1990)

7. Miniwanka, by R. Murray Schafer (1971)

8. Eyze Sheleg! By Eric Whitacre (ca. 2002)

9. 3nomial Voice Whirlpool Destruction, by Paolo Buzzi

10. Mr. Antipyrine, Part 3

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[1] Note by Gerry Large: All of the drama excerpts are from the Italian Futurist movement of the early 1920s with the exception of *The First Celestial Adventure of Mr. Antipyrene, Fire Extinguisher*, which is a French Dadaist work also of the early 1920s.

11. Mr. Antipyrine, Part 4

12. Music for Marcel Duchamp, by John Cage (1947)

13. Mr. Antipyrine, Part 5

14. I Think It Would Be Correct To Do It This Way

15. Mr. Antipyrine, Part 6

16. Vagrant Madmen

17. 4'33", John Cage (1952)

18. 3nomial Voices Whirlpool Destruction (Group 2)

19. Mr. Antipyrine, Part 7

20. Mr. Antipyrine, Part 8

21. Detonation

22. Variations 1, by John Cage (1961)

23. Negative Act

24. Lights!

25. Mechanical Sensuality

26. Poeme symphonique, by Gyorgy Ligeti (1962)

27. Negative Act

Technical Considerations: How the Production Came Together

Each participating faculty individually decided how to balance students'
roles in this production within the curriculum and through their regular instruc-
tion. In the following paragraphs I will address the music portion of the event. In
my role as choral conductor I choose three works that could also be performed
two weeks later on the choir's quarterly program. The John Cage work, *Four2*,
presented numerous pedagogical challenges. Lacking a large cadre of music
majors with formalized training (i.e., who can sight sing, read intervals and have

access to courses such as ear training), it was inherent on my part to find ways to inspire the students to be open minded to modernists such as John Cage. The Cage score was particularly challenging to teach to my students, who were accustomed to a traditional presentation of standard music notation with a time signature and the ability to see other choral parts for pitch cues. The score consists of one page for each vocal section rather than a standard choral score, and simply provides notes sequentially (e.g., three for the sopranos, four for the altos, and six each for the tenors and basses), with durations in seconds and minutes rather than the standard meters encountered in traditional Western composition. With no conductor's score provided, I had to create something students could understand and interpret. There also is no indication when the various parts enter; they could theoretically all enter at the opening. Each note also has two overlapping sets of dynamics and time intervals, indicating that each section will sing *divisi* in at least two, sometimes more sections. Because of the small size of the choir (22 singers), although we initially started with two divisions of each choir section, I elected to have these divisions join one another when one of their parts ended. For rehearsals and the performance, we supported the singers with instruments, one for each section. The challenge of when to start the various sections was resolved by listening to a recording of the work, made with Cage's apparent blessing (Cage 1998), and so I timed the approximate entrances of the different parts, and sent the recording to the dance instructor via electronic mail for use in preparing her students for the live performance. We pledged to try to conform to the approximate duration and sequence of the recorded musical changes; this proved to be unnecessary because the dance faculty member devised a choreography with the dancers cueing off of one another's movements rather than the music. The notation problem was dealt with in two stages: the smallest increment of time in any of the parts tended to be in units of five seconds, so initially I made a chart with eight rows for SATB *divisi* parts, with each column representing five seconds, and the pitch names written in. Singers still had trouble with pitch names such as A4 and E5, so eventually I switched to a full choral score in 5/4 time signature, standard notation, one quarter note per second, and conducted each quarter note, which is not at all what Cage had in mind; however, it made the work accessible for a small choir. The choir had less than two months to learn this work; understanding of this work did not come to full fruition until opening night.

For R. Murray Schafer's *Miniwanka*, I decided that the audience should be able to see the graphic score. The work is about the journey of water from rain to streams, lakes, rivers and eventually the ocean, sung with words for the various stages and states of water in 10 Native American languages. The score has some music notation, and quite a bit of graphic notation for various vocal and choral effects. Karen Blakley, the head faculty of our visual communications program,

scanned the score and put it on a DVD to use for the performance only. The idea was that the score would scroll across a large screen while the choir sang off to the side. In practice, the audience was fascinated, and very much appreciated seeing the score, although we sang the song faster in performance than the score scrolled, and ended about 20 seconds early.

Because the previous two works were not as accessible to choir students as some of their more standard repertoire, I chose one work from the standard repertoire, which had an aleatory section: *Eyze Sheleg!* from Eric Whitacre's *Five Hebrew Love Songs*. Choir aficionados, of which there are many at Whatcom, love Whitacre's music. This was the students' favorite work of the three.

Kohn made some technical changes in the Cage-prepared piano piece, *Music for Marcel Duchamp*. The original score was written in alto clef, and he prepared those few select pitches on the piano. However, the faculty pianist had not noticed the alto clef, and had practiced the piece in treble clef. When she went to practice it with the prepared piano the afternoon of the performance, and didn't hear anything exceptional, Kohn realized what had happened, transposed the score into treble clef and re-prepared the piano.

Compromises and Adjustments

With a stage crew of 10 and several tech rehearsals, the drama students and staff organized the show. The choir simply arrived at the appointed hour and sang, and rehearsed separately with the dancers. The drama portion of the production was auditioned the previous quarter, with much publicity, including posted notices around campus, small index-card-sized individual notices and instructors mentioning it to students. The production became the drama class' quarter production. This was not the case with the choir; instead only a third of the choir's repertoire for the quarter consisted of the avant-garde works for "But is it art?" If the entire repertoire had been avant-garde there is the likely possibility that many students would have dropped the class. The avant-garde works were performed in the concert at the end of the quarter in addition to "But is it art?", which occurred eight weeks into the 10-week quarter. The dance instructor choreographed and recruited dancers under the auspices of Dance Club rather than her dance classes, which focus on technique.

A compromise was made regarding the number of performances. While the drama department was accustomed to multiple runs of a show, usually four, the choir was not, and I did not anticipate good turnout for dress rehearsals. Instead the show ran for two consecutive evenings, and was well-attended both times.

Audience Engagement and Response

Any effort we made to accommodate the audience in terms of understanding or context was rewarded by enhanced audience interest and attentiveness, particularly with regard to music. These audience accommodations included demonstrations, explanations that contextualized Cage and Schafer's music, and audience participation in the form of volunteers to start the 100 wound-up metronomes of Ligeti's *Poeme Symphonique*. Large, whose bachelor's degree is in piano performance, narrated a demonstration of the aleatory John Cage music score *Variations 1*, writing pitches, dynamics and a sequence of instruments on an overhead projector for the audience to see; one of the instruments was a power drill, operated by Kohn, to the audience's delight. Audience members were able to watch the graphic score of Schafer's *Miniwanka* scroll across a screen as the choir sang. Audience members who were close enough could see the plastic cotter pins on the strings of the upright prepared piano in Cage's *Music for Marcel Duchamp*. For Cage's *Four2*, where a change of note in a vocal section is a significant musical event in a texture of sustained simultaneity, the dancers' choreography provided a visual focal point. The one exception to this, in the form of audience catcalls and deliberate noises one evening during the performance of Cage's *4'33"*, bears this out. When a small ensemble walked onstage, tuned up and then performed the work in silence, the audience rebelled. They were prepared for anything but near-silence.

Many of the works resonated strongly with the audience. A hush fell over the auditorium as the 100 metronomes of Ligeti's *Poeme Symphonique* were released and allowed to run down. One high school student told me she was deeply disturbed by the performance of Paolo Bruzzi's *3nomial Voices Whirlpool Destruction*, where a man dressed in an evening gown with a lampshade over his head danced to other cast members' chanting and drumming on chairs. The same performance cheered me immensely. Cage's prepared piano piece delighted everyone. Both evenings sold out, with 300 attendees over two nights. Large commented in a post-performance electronic mail, "I know Ben and I both include the avant-garde in our curriculum, but no lecture or discussion could possibly be as potent a learning experience as actually seeing the stuff in action." Audience members' verbal comments afterward ranged from "Brilliant! Very existential!" to "No, this is not art." In short, the performance opened up just the sort of dialogue we wished to have.

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proposal and a completed dissertation upon the departure of her dissertation supervisor. She has a master of music in music history from Western Washington University, and a bachelor of music from the University of British Columbia, and is adjunct music faculty at Whatcom Community College in Bellingham, Washington.

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INCULCATING ARTS AND ENTERTAINMENT MANAGEMENT SKILLS IN PERFORMING ARTS STUDENTS

Introduction

In the article, "What's Entertainment? Notes Toward a Definition," entertainment is defined as:

> "In sum, we believe that entertainment must be defined largely in objective terms. Entertainment, in our view, involves communication featuring external stimuli; it provides pleasure to some people, though not of course to everyone; and it reaches a generally passive audience" (Bates and Ferri 2000,15).

The study of entertainment arts involves learning the skills required to create the external stimuli and pleasure, as well as the soft skills, to understand the trends and business of the industry itself. The Diploma in Entertainment Arts program was launched in Malaysia, and the inaugural class enrolled in April 2012[1]. It is a two-year program that cultivates groups of high-quality graduates who will be engaged and/or employed as performers and talents in the entertainment and media industries.

The Diploma in Entertainment Arts program (refer to Appendix) was developed by KDU University College (KDU)[2] with several learning outcomes in mind. First, at the end of the program, students should be able to exhibit the understanding of a body of knowledge, subjects and topics related to the entertainment industry and their application in real contexts. Next, students should exhibit skills and abilities related to entertainment arts for improved efficiency and effectiveness in this industry. Third, students should be able to contribute to the entertainment industry and its management in a socially meaningful manner that benefits the industry, its community, its country and its region (especially ASEAN). Next, students should exhibit and practice ethics befitting an actor or any other roles within the entertainment arts profession. Students should also demonstrate sound understanding in the opportunities and advancements within the industry (and related industries) and engage in artistic entrepreneurship that supports self-employment, which may involve the creation of career opportunities. Finally, students must be effective communicators who can work within groups, small and large, in a variety of roles and address challenges and changes in a thoughtful manner that leads to solutions, improvement and betterment.

Although the focus is on acting and performing, this program is one of its kinds in Malaysia and differs from the few other acting and performing arts programs in Malaysia. Universities offering acting programs in Malaysia,

such as Sunway University and University of Malaya, have little to no focus on the aspects of management and entrepreneurial skills. This program also differs from that of an arts management program offered by the University of Malaysia, Sarawak (UNIMAS)[3]. The arts management program, though, has incorporated contextual studies of the performing arts and does not offer acting and performance skills training.

Creative Arts Landscape in Malaysia

The word *creative* is always linked to the idea of originality of thoughts and the ability to create something new. *Arts* is a collection of artistic disciplines, be it in design, fine arts, performing arts, film art, media art, etc.; therefore, creative arts is all about the originality in creation through different artistic mediums. The Creative arts responds to the needs of the creative industries through the provision of commercially viable artistic products (intellectual property) and, in the process, contributes to the creative economy. In *Culture, Services, Knowledge: Television Between Policy Regimes*, Stuart Cunningham highlighted that:

> Content and entertainment industries are beginning to be seen as an element of high-value-added, knowledge- and innovation-based industries [...] Governments are now attempting to advance knowledge-based economy models, which imply a renewed interventionary role for the state in setting twenty-first century, industry policies, prioritization of innovation and R&D-driven industries, intensive reskilling and education of the population, and a focus on universalizing the benefits of connectivity through mass ICT literacy upgrades. Every OECD economy, large or small, or even emerging economies (e.g. Malaysia) can try to play this game, because a knowledge-based economy is not based on old-style comparative factor advantages but on competitive advantage-namely, what can be constructed out of an integrated labor force, education, technology and investment strategy (Cunningham 2010, 200).

In May 2010, the Sixth World Islamic Economic Forum[4] hosted the *Marketplace of Creative Arts* in Malaysia. A plenary session, *Identity in the 21st Century – Investing in the Future of Creative Arts,* was held in the presence and attendance of artists from different disciplines and different countries. Though the term *creative economy* is not new, this forum in 2010 was one of the first few landmark events in Malaysia that relates creative arts as a contributing factor to the

economy. In the recent three years, the Malaysian government, through the prime minister's office, has launched a series of Entry Points Projects (EPP) that will contribute to Malaysia's *Economic Transformation Plan* that aims to catalyze changes to Malaysia's economy through its public and private sectors in order for Malaysia to attain the status of a high-income nation by 2020. One of the EPPs put in place is to nurture Malaysia's creative content industry, and within this EPP, there are discussions in improving the entertainment industry in totality as well as the provision of financial assistance in the development of local talents[5].

These conditions, including Cunningham's quote highlighted above, suggest that education can take the lead to look into offering artistic/creative disciplines that incorporate management and entrepreneurial skills.

Feedback on This Program

The first set of discussions was carried out in August 2011 with a group of industry and academia professionals. The discussions with two specific professionals will be covered in greater details here. The second set of discussions will highlight the accreditation process that involved several discussions with the Malaysian Qualifications Agency (MQA)[6] and the relevant issues brought up.

In August 2011, the School of Communication and Creative Arts of KDU held an advisory board meeting to discuss future trends and academic development within the school. The board consisted of 14 members made up of academics and industry professionals. Several responses were made specifically to the Diploma in Entertainment Arts program. Mr. Ser Shaw Hong, who then was an assistant professor and the program coordinator of the Cultural Industries Management with United International College in Zhuhai (China), highlighted the need for the entertainment arts students to be exposed to a law module so they can understand their rights as performers, especially when they may not have representation during the early years. He was, therefore, very impressed to find out that a *communication law* module has been incorporated into the Diploma in Entertainment Arts program. Andrew Lau, head of Career Division and Talent Development, Leaderonomics – a social youth arm set up by *The Star Newspaper* in Malaysia--suggested that the program include a component where students would learn to react to the changing consumer trends. It was then discussed that study of consumer trends be embedded into the module *Entertainment Marketing* that looks into the marketing mix within the entertainment industry.

The Malaysian Qualifications Agency (MQA) introduced the Code of Practice for Program Accreditation (COPPA) and the Code of Practice for Institutional Audit (COPIA). These two codes emphasize the need for institutions of higher education to prepare a curriculum that meets the

minimum standard. *Guidelines to Good Practices: Curriculum Design and Delivery* is produced to help the institution in the preparation of a curriculum, consistent with COPPA and COPIA, to be presented to and accepted by MQA before it qualifies to be offered to the public. For the Diploma in Entertainment Arts program, the initial response came back from MQA in October 2011. The panel of assessors in MQA agreed to the idea of incorporating management and entrepreneurial skills training into the performing arts syllabus. The panel of assessors recognized 11 performing arts-related modules and five other compulsory modules. However, of the remaining nine modules, only three relate to management and entrepreneurial skills. These modules are *Navigating Hollywood, Entertainment Marketing* and *Technopreneurship*. Therefore, in the initial response[7], MQA requested that KDU further explain how the other six modules, namely *Multimedia and Web Development*, *Photo Communication*, *Personal Development Planning*, *Communication Law*, and *Media, Culture and Society*, were related to the study of management and entrepreneurial skills and how these modules could inculcate such skills in the performing arts students.

KDU responded that the six modules highlighted by MQA were all part of the management and entrepreneurial skills component. In *Multimedia and Web Development*, students will learn the skills in creating websites and use simple multimedia tools to create images and videos. Furthermore, there is also a social media component whereby students will learn the usage of different social media sites (such as Facebook and Twitter). This module facilitates the publicity of the performers and can prepare the performers to engage with their public more effectively through social media. In *Photo Communication*, students learn photography skills, both indoors (studio setting) and outdoors. The understanding of photography will aid performers in their future work in understanding camera angles, capturing of lights and knowing their best angles. The *Personal Development Planning* module exposes students to a series of workshops and talks conducted by relevant industry professionals. Within this module, the Diploma in Entertainment Arts students will learn about grooming, time management and leadership skills – important personal management skills.

Communication Law is an important module for the Diploma in Entertainment Arts students where they will learn the different laws surrounding the Communication and Media industries. The understanding of law will safeguard the performers in their career, especially when they first start out to work in the industry without any representation. Performers, especially when they are new in the industry, can often get too excited about getting a performing job and sign on the dotted lines before truly understanding the terms and conditions within the fine print of the contract. The understanding of law will help advert risks of future lawsuits that might affect the careers of

the performers. Finally, *Media, Culture and Society* is also included as a module within the program because it is important for a performer to understand the society within he/she is working. The relevant media and cultural policies and practices might affect this ever-evolving industry and, hence, is important for a performer to be equipped with such knowledge.

Impact of the Program in Relation to Malaysia's Higher Education Sector

The program was first assessed by a panel of performing arts academics formed by MQA who could not identify and fully understand the management and entrepreneurial components at the very first instance. After KDU's response to MQA, the program was eventually given the provisional accreditation to be launched and conducted. This shows that the Diploma in Entertainment Arts has initiated a new trend in the Malaysian higher education sector. In fact, this program is also the first of its kind in ASEAN. There are plenty of new research opportunities and networking KDU can initiate, and there are further areas to be improved in the coming program reviews in 2014 for full accreditation and in 2019 for perpetual accreditation.

This introduction of the Entertainment Arts program in Malaysia has also triggered KDU to initiate another new discipline within the creative arts. In November 2012, KDU submitted the COPPA documents to MQA for approval of another new program – entrepreneurial design. This new program undertakes to train designers in a variety of design areas, such as graphic, interior, product and fashion. In the same direction of the entertainment arts program, this new program incorporates management and entrepreneurial skills. KDU believes designers could be successful creative (social) entrepreneurs capable of effecting major changes in people's lives through design.

The Diploma in Entertainment Arts program was also designed with the intention of providing continuity for the students. In Malaysia, students who complete a two-year diploma program are given one-year exemption should they move into a bachelor's program in the same discipline. Should students change disciplines between the diploma and the bachelor's level, they are not given any exemptions, and they would have to start the bachelor's program from the first year. The Diploma in Entertainment Arts is the first program in Malaysia whereby students can choose to go to another discipline at the bachelor's level and enjoy the one year of exemption. Being a performing arts program, students can move into a second year of a performing arts bachelor's program. However, students can also choose to enroll in the second year of a communication and media studies degree. With the relevant management and entrepreneurial skills modules, such as *Media, Culture and Society, Communication Law, Multimedia and Web Design,* and *Photo Communication*, the Diploma in Entertainment Arts

students are actually eligible to move into a communication and media studies degree in Malaysia, directly into the second year. This means students can choose to continue their performing training at a degree level and continue to work in the frontline of the entertainment industry or choose to move into a bachelor's program in communication and media studies and move into behind-the-scene roles in the same industry.

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Dr. Benny Lim is a lecturer with the Department of Cultural and Religious Studies in the Chinese University of Hong Kong. Prior to his current appointment, Lim has taught in several institutions of higher learning in Singapore and Malaysia since 2006.

Endnotes

[1] The discussion and the research for the Diploma in Entertainment Arts program started in April 2011.
[2] KDU University College is one of the pioneer private education providers in Malaysia. It started as KDU College in 1983 and was upgraded to a university college by the Malaysian government in 2010, with its own degree-awarding powers.
[3] UNIMAS is a publicly funded university in Malaysia.
[4] The World Islamic Economic Forum started in 2006 in Kuala Lumpur, Malaysia, with the main objective to discuss business partnerships opportunities in the Muslim world.
[5] Do access the link to understand more about the Economic Transformation Plan: http://etp.pe-mandu.gov.my/annualreport/upload/ENG_NKEA_Communications_CI.pdf
[6] The Malaysian Qualifications Agency (MQA) is a body under the Ministry of Education in Malaysia. The main function of the MQA is to provide accreditation and quality assurance of higher education in Malaysia.
[7] Usually, in an accreditation process in Malaysia, MQA will form a panel of assessors who vet through the documents submitted by the institutions. The assessors will thereafter respond, usually with recommendations and conditions. The institutions involved are able to respond to the recommendations and conditions set by the assessors.

Appendix

Diploma in entertainment arts – program structure
Students are required to take ALL modules

Compulsory Core Modules	- Critical Thinking and Reading Skills
	- Writing and Referencing Skills
	- Personal Development Planning
	- Internship
	- Technopreneurship
Discipline Core Modules	- Introduction to Entertainment Industry
	- Media, Culture and Society
	- Communication Law
	- Public Speaking
	- Introduction to Contemporary Film Industry
	- Navigating Hollywood

Specialization Modules	- History and Aesthetics of World Theatre - Acting and Performance on Stage (Acting Lab 1) - Acting for the Camera - Photo Communication - Multimedia and Web Development - Entertainment Marketing - Acting Lab 2 - Movement and Dance - Directing Lab - Playwright's Lab - Performance/ Showcase

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SINGING THE BODY ELECTRIC:
USING ePORTFOLIOS TO INTEGRATE TEACHING,
LEARNING AND ASSESSMENT[1]

I sing the body electric,
The armies of those I love engirth me and I engirth them,
They will not let me off till I go with them, respond to them,
And discorrupt them, and charge them full with the charge of the soul.
(Walt Whitman, *'I* Sing the Body Electric")[2]

Walt Whitman's famous celebration of the human body begins with a poetic gesture both meaningful and familiar to music educators. I *sing* the body electric. In our musical experiences, as in Whitman's poetry, the "I" who sings is not the well-trained vocalist or instrumentalist, nor is it the scholar of music who can explain in detail the historical context or harmonic structure of the song. The "I" is not the advocate and educator who seeks to build and instruct communities in the joy of making music. Rather, the profound privilege of making music — of being the "I" that sings — is that we subsume each of these modes of experience, disciplinary sources of knowledge and much more into a single expressive act, one that translates into sound that electric totality of the human person. The rest of Whitman's first stanza speaks eloquently to a basic fact of being human: our need for authentic, engaging, responsive, life-altering interpersonal exchange.

Starting with this vision of the human person *qua* artist, I explain in this article how electronic portfolios, or ePortfolios, offer teachers, students and administrators a powerful and effective tool for enriching, integrating, and streamlining processes of teaching, learning and assessment in music and other visual- and performing-arts units.[3] By integrating teaching, learning and assessment, ePortfolios enable students to create new artistic interpretations, knowledge and experiences and to participate in assessment processes. Through this process, students become reflective practitioners whose creative assimilation of learning and artistic experiences empower them to sing a new song, full with the charge of the soul.

What makes ePortfolios such valuable tools, and how might performing-arts administrators go about adopting them? In what follows, I offer practical advice based on my experience creating, designing and implementing a department-wide ePortfolio at the University of Delaware Department of Music [hereafter,

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[1] For the many helpful suggestions he gave this paper, I thank William Wheeler.

[2] Walt Whitman, *Leaves of Grass*. ed. Harold W. Blodgett and Sculley Bradley (New York: New York University Press, 1965): 93. First published in the original 1855 edition of *Leaves of Grass*, this poem acquired its opening line and title in 1867.

[3] *The Association for Authentic, Experiential and Evidence-Based Learning* [www.aaeebl.org] recommends "ePortfolio" as the standard contraction for electronic portfolios. In what follows, I use "ePortfolio" to refer specifically to electronic portfolios and "portfolio" to refer to portfolios in any medium. Much that can be said specifically about ePortfolios can be adapted to portfolios in general.

"UD" and "Department"], useful resources, and questions to consider before
adopting ePortfolios in your academic unit. Part I provides an overview of the
different types of ePortfolios and focuses on conceptual, design, organizational,
technological and administrative issues related to establishing a teaching,
learning and assessment [TLA] portfolio (the "process" portfolio). Part II
addresses presentation ("product") portfolios and provides suggestions for
adoption. Part III deals with common points of resistance by faculty and
students to ePortfolios and offers suggestions for diffusing tensions and
addressing concerns. Though my focus will be on the practical and informative,
my suggestions are intended to support the larger goals of forming creative
artists and scholars, fostering a collaborative artistic environment that balances
academic freedom and institutional responsibility, and integrating teaching,
learning, and assessment as core elements of every artistic endeavor.

Part I TLA ePortfolios: Building the Body

(a) TLA ePortfolio Platform and Design

ePortfolios come in various types, including process and product portfolios,
teaching portfolios, assessment portfolios, and so on.[4] Generally, *process* portfolios
focus developmentally on growth over time while *product* portfolios showcase
students' best work at the end of a program of study. With the generous
support of the University of Delaware Office of Educational Assessment, the
Department of Music implemented a process portfolio that supports teaching,
learning and assessment.[5] This TLA portfolio is based in Sakai, an open-source
course management system that supports portfolio scaffolding, digital file
organization, student reflection, and faculty and peer evaluation. The Sakai
ePortfolio interface, known as the matrix, is shown in Figure 1.

The Sakai matrix is like a row of filing cabinets that get filled from left to
right as students travel from the freshman to senior year. Light-shaded drawers
require input from students while dark ones remain locked. Into these drawers,
students place "artifacts," evidence of their learning. These artifacts may include

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[4] For a good introduction to ePortfolio types and their underlying principles, see Val Klenowski,
Developing Portfolios for Learning and Assessment (New York: RoutledgeFalmer, 2002). Helen C. Bar-
rett beautifully illustrates the differences between process and product portfolios in Helen C. Barrett,
"Balancing the Two Faces of ePortfolios," in *Education for a Digital World 2.0*, vol. 2 of *Innovations
in Education*, ed. Sandy Hirtz and Kevin Kelly (Open School BC: 2011): 291–308, accessed October
12, 2013, http://openschool.bc.ca/info/edu/7540006133_2.pdf. [For easier access to the sites refer-
enced in this article, I include tinyurl.com addresses. For Barrett's chapter, please visit tinyurl.com/
JPALHEportfolioarticle02.]

[5] In particular, I thank Karen Stein, Kathleen Pusecker, Gabriele Bauer and Nancy O'Laughlin,
whose vision, guidance and technical support helped make possible the ePortfolio presented in this
article. I also appreciate the collegiality and dialogue shared with my colleagues in the UD Depart-
ment of Music, which were of immense help as I developed the UD Music ePortfolio.

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examples of their best work or multiple samples showing progress over time. Ideally, teachers should allow students some flexibility in choosing what artifacts get placed in the ePortfolio, since these items will tell a story of learning that spans well beyond any one course.

The rows of the Sakai portfolio are organized by our Department's Programmatic Learning Goals [PLGs], the outcomes we expect every music major to achieve by graduation. These PLGs include (1) *expressing musical ideas* (through performance, composition and improvisation, each of which have dedicated rows in the matrix), (2) *communicating about music* in written and aural forms, and (3) *sight reading*.[6]

Click on a cell to view/edit

Music Portfolio	Freshmen Fall	Freshmen Spring	Sophomore Fall	Sophomore Spring	Junior Fall	Junior Spring	Senior Fall	Senior Spring	Capstone Achievement
PLG1A: Lessons/Performances									
PLG1A: Juries/Reviews									
PLG1B: Composing									
PLG1C: Improvising									
PLG2: Communicate									
PLG3: Sight-reading									
PLG1A&C: Education Majors Only									
PLG2A: Education Majors Only									
PLG2B: Education Majors Only									

Legend
Ready — Completed
Pending — Locked
Returned

Figure 1. University of Delaware Music Portfolio Matrix

Faculty can expand (or reduce) the matrix to include any number of learning goals and assessment points as well as columns for capstone achievements, service-learning and discovery-learning projects, and individual courses. In Figure 1, the bottom three rows are only for education majors, further demonstrating the adaptability of a matrix-based portfolio to multiple programs within a single unit. The Sakai matrix serves primarily to organize digital files, which could be accomplished through other platforms or through a simple file system in a shared Google Drive or DropBox folder.[7]

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[6] These PLGs are described in greater detail on our Department's assessment page: www.music. udel.edu/assessment. This page also details the alignment between PLGs and UD general education requirements.

[7] One advantage of Sakai is the control faculty members have over individual cells in the matrix. Once students have submitted artifacts for evaluation, the artifacts cannot be removed or altered. Other file-sharing systems like Google Drive do not offer this same level of control, though some control is possible through document ownership and share setting tools. For other ePortfolio platforms, please see Helen Barrett's list at: http://electronicportfolios.org/portfolios/bookmarks.html. [short link: tinyurl.com/JPALHEportfolioarticle01]

Each ePortfolio platform will require embedded texts of different types, including general instructions, cell- or artifact-specific instructions, student reflection forms, and faculty/peer evaluation forms. Although most platforms include resource folders where static documents (e.g., Microsoft Word documents or Adobe PDF files) can be stored and accessed by students, I recommend that all such documents be composed in Google Docs (ideally within a Google Apps domain specific to your institution) and linked to from the general and cell-specific instructions. Using Google Docs eliminates the need to upload new document versions every time an edit is made. Rather, the Google Docs, when edited, are immediately up-to-date on the ePortfolios that link to them. At UD, we generate a new ePortfolio for every class of students using the previous year's version as a template; in the new ePortfolio, the links to the Google Docs remain the same, and no new document uploads are required.[8]

When choosing an ePortfolio type and platform to implement, music faculty and administrators may consider a variety of factors, including the cost to create, support, maintain and store digital files; the suitability and adaptability of the ePortfolio to the needs and learning goals of the unit; and the overall functionality and user-friendliness of the platform itself. Given the significant time and financial resources that establishing a portfolio can require, and the resistance of faculty and students alike to major change, it is important to consider carefully what benefits you expect portfolios to bring to your students and faculty and what time commitment students and faculty can reasonably be expected to make. Some schools begin by adopting presentation portfolios only to discover later that faculty are unwilling to adopt an additional type of portfolio, such as a TLA portfolio, which is significantly more labor intensive and challenging. Yet, student presentation portfolios not rooted in a program-wide and program-long process of engagement and reflection may lack the depth and narrative necessary to make their content persuasive. By contrast, students who take ownership of their learning through reflective engagement are often able to create compelling presentation portfolios with minimal faculty instruction. Despite the benefits of implementing process portfolios, academic units with fewer resources to devote to ePortfolios can still gain much from incorporating presentation portfolios into students' program requirements.[9]

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[8] Depending on the platform, it is advisable to consider creating a new ePortfolio site for each class of students. The advantages to using separate sites include easier management of student participants (and not having to delete participants one-by-one when they graduate) and more flexibility to make changes between academic years without disrupting the ePortfolios of previous years' students. The disadvantages include having to make a single change to multiple sites (something we have generally avoided by careful planning) and dealing with students whose progress is delayed by failing courses. By getting off track, these students usually submit artifacts and reflections to a different ePortfolio site than their peers, causing confusion for both students and faculty.

[9] For more on presentation portfolios, please refer to Part II.

(b) ePortfolios As Tools for Learning and Reflection

Matrix-based portfolios may be sophisticated tools for organizing artifacts, but it is the embedded reflective prompts that transform student learning. Before students upload an artifact to the ePortfolio, they complete a reflection form associated with that artifact. Through each reflection form, students articulate their understanding of what they have learned, explain — and when necessary, adjust — their learning process, critically evaluate their own and others' ideas, and make creative applications of learned skills and knowledge.[10] Sample reflective prompts might include:

1. Explain the fundamentals of bow technique learned through your first semester of cello lessons and discuss how you plan to apply these techniques in one of your new assigned pieces for next semester.

2. Discuss how engaging in the cadenza improvisation project in music theory has changed the way you approach learning cadenzas as a performer.

3. Choose one piece currently being studied in your private lessons and describe how it is representative of the style and aesthetics of the historical period in which it was composed.

4. Describe the process you used to compose your recitative. How did you choose a text? What Handel operas did you study? How did you generate your musical ideas? Finally, explain how various elements of the recitative you composed are characteristic of this musical genre as Handel employed it in his operas.

Each reflection form has between three and eight questions similar to the questions above. By engaging in guided reflection throughout their educational program, students learn to make meaningful and productive connections between different courses and extracurricular experiences, thereby building the habit of synthesizing learning across multiple domains to create new knowledge, artistic interpretations and research questions. Without these reflections, the cells in the matrix might appear to further support the educational silos that often develop around individual courses and disciplines.[11] However, as Figure

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[10] These metacognitive skills are the focus of most reflection form questions. Part II addresses the assessment of these higher-order learning goals.

[11] The term "silo" was first applied to functional organizational structures by Phil S. Ensor, a development consultant who helped businesses reorganize to achieve better overall performance. See Phil. S. Ensor, "The Functional Silo Syndrome," *AME Target* (Spring, 1988): 16, accessed October 22, 2013, http://www.ame.org/sites/default/files/documents/88q1a3.pdf. Pertinent to this article, Ensor states that for organizations to overcome "functional silo syndrome," they must first "learn how to learn [and] learn how to engage in planned change and in vision-led change."

2 shows, the rigid boxes of the matrix conceal a web of relationships between educational experiences. The arrows in this figure employ Max Van Manen's classification of the three temporal dimensions of reflection: (1) recollective (or retrospective), (2) active/interactive (or contemporaneous) (3) and anticipatory.[12] Anticipatory reflection involves planning, setting goals, making decisions about courses of action (methodology, scheduling, etc.) and anticipation of results. Contemporaneous reflection occurs during an activity and may control how it unfolds in relation to other concurrent experiences. In recollective reflections, students study and synthesize past experiences, establishing prior learning as a basis for future growth.[13]
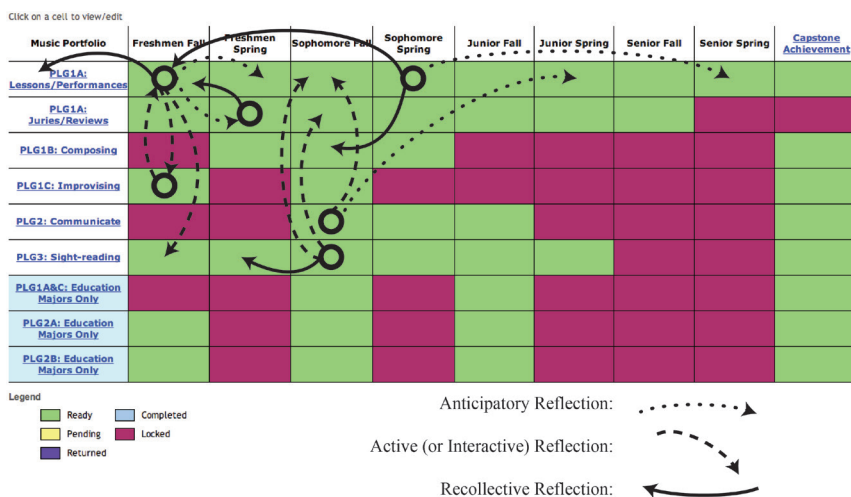
Figure 2. Sakai Portfolio Showing Reflections

The arrows above show only a small sample of the connections students create between experiences. The graphic only accounts for six reflection forms (represented by circles) and does not show all the connections made by each form. The multi-layered and temporally ordered connections students develop between experiences could be described in terms of musical concepts

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[12] Max van Manen, "Reflectivity and the Pedagogical Moment: The Normativity of Pedagogical Thinking and Acting," *Journal of Curriculum Studies* 23 (1991): 507–536. See also Van Manen, "On the Epistemology of Reflective Practice," *Teachers and Teaching: Theory and Practice*, 1, no. 1 (1995): 33–50, accessed October 10, 2013, http://www.maxvanmanen.com/files/2011/04/1995-EpistofReflective-Practice.pdf. [short link: tinyurl.com/JPALHEportfolioarticle03]

[13] On the importance of assessing prior learning as a basis for future growth, see Elana Michelson and Alan Mandell, "Introduction: Portfolio Development in Historic Context," in *Portfolio Development and the Assessment of Prior Learning*, ed. Elana Michelson and Alan Mandell (Sterling, VA: Stylus Publishing, 2004), 1–20. The essays in *Portfolio Development* provide case studies showing how prior learning assessment takes place in a variety of institutional and disciplinary contexts.

like counterpoint and symphony. In his essay on ePortfolios and integrative learning, Darren Cambridge speaks of the "Networked Self" and the "Symphonic Self." The Networked Self is a student or musician fully aware of the rich interconnections between educational and other musical experiences, someone "richly connected, highly flexible, able to adapt, collaborate, and learn throughout life without much in the way of external direction."[14] However, what the networked self lacks is the overarching narrative, the view of the whole that gives each component a sense of meaning and larger purpose. The Symphonic Self "focuses squarely on the whole …. The Symphonic Self achieves integrity by forging meaningful and persuasive relationships between the relationships that constitute the Network Self."[15] The notion of Symphonic Self is particularly evocative for those in the visual and performing arts, who are particularly well-positioned not only to engage portfolios as TLA tools but to contribute back to the ePortfolio and assessment communities with artistic and creative models for how to balance the whole and the parts of the portfolio process. As performances represent a summative and holistic integration of prior learning at the highest level, the answer to bridging the Networked and Symphonic selves lies (at least in part) in the transformation of materials and reflections in the TLA portfolio to the public showcase that is the presentation portfolio, a topic I will address in Part II.

Moving toward the Symphonic Self in the context of the TLA portfolio may require students to make two subtle but important adjustments in the way they treat their learning and reflections. The first has to do with the metaphors students employ — consciously or not — to frame their engagement with portfolios. For some students, portfolios may seem like a row of filing cabinet drawers to fill, educational hoops to jump through or as more baggage added to an already heavy program of study. While some units may need to make room before adding the reflective component of ePortfolios to their curriculums, the reflection forms themselves are not great in number and should not usually take more than two to three hours per semester to complete (in total). Rather, the underlying problem is the metaphors students have adopted from earlier educational experiences, despite the dehumanizing implication of jumping through hoops. When students arrive at our institutions unable and/or unwilling to connect their deepest values, artistic goals, anxieties and aspirations with their learning experiences through reflective engagement, this disconnect is a significant barrier to their personal, musical and professional development. How can changing metaphors lead to a more productive portfolio experience? Helen

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[14] Darren Cambridge, "Layering Networked and Symphonic Selves: A Critical Role for e-Portfolios in Employability through Integrative Learning," in *Campus Wide Information Systems* 25, no. 4 (2008): 251. I am grateful to Randy Bass for pointing me to Cambridge's suggestive description of the Symphonic Self.
[15] Cambridge, "Layering Networked and Symphonic Selves," 252.

C. Barrett's list of ePortfolio metaphors, compiled from numerous portfolio practitioners, provides some useful starting points, including the portfolio as:

- Mirror: "The process of looking at one's development through a portfolio process functions like a literal mirror — when one sees one's own image or performance — the literal reflection sparks internal reflection;"[16]

- Map: "... the map image is linked to the mirror — focusing on what you see can spark the question about where you want to go next. In the image of the map, a portfolio provides a framework for one to look at where next to set goals for one's own progress. The combination of samples of work and a sense of developmental criteria make the portfolio a tool to talk about growth and opportunities to develop further;"[17]

- Story: "A portfolio tells a story. It is the story of knowing. Knowing about things ... Knowing oneself ... Knowing an audience ... Portfolios are students' own stories of what they know, why they believe they know it, and why others should be of the same opinion. A portfolio is opinion backed by fact ... Students prove what they know with samples of their work."[18]

Each of these metaphors returns the focus of the portfolio process back to the student, so learning is student-centered and motivated by personal goals and self-knowledge. Implicit in each of these metaphors is a second important adjustment, that of the relationship between the portfolio practitioners and their audience. Each metaphor positions portfolio students and their reflective writing in relation to an audience, but importantly, the primary audience is *not* the teacher or administrator. If the portfolio is a mirror, then those who engage it *are their own audience*. As a map, the portfolio requires students to take responsibility for the direction of their education, making them accountable to themselves. Finally, the completed portfolio records a highly personal story of development and achievement, a story that extends beyond the boundaries of any one course or teacher. In each of these cases, the primary audience of the portfolio process is the students themselves. In this light, faculty are not seen as positioners of educational hurdles; rather, they empower students to achieve their goals, to

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[16] Mary Diez, "The Portfolio: Sonnet, Mirror and Map," in *Professional Portfolios: A Collection of Articles*, ed. Kay Burke (Arlington Heights: IRI Skylight, 1996), 23, quoted in Helen C. Barrett, "Metaphors for Portfolios: A Series of Quotes," accessed October 7, 2013, http://electronicportfolios. org/metaphors.html. [short link: tinyurl.com/JPALHEportfolioarticle04]

[17] Diez, "The Portfolio," 23, quoted in Barrett, "Metaphors for Portfolios."

[18] F. Leon Paulson and Pearl R. Paulson, "Portfolios: Stories of Knowing," in *Knowing: The Power of Stories: Claremont Reading Conference 55th Yearbook: 1991*, ed. P.H. Dreyer (Claremont, CA: Center for Developmental Studies of the Claremont Graduate School, 1992), 2, quoted in Barrett, "Metaphors for Portfolios."

tell a compelling story, to know themselves better as persons and artists, and ultimately to become lifelong learners and creative artists.

(c) ePortfolios As Tools for Teaching and Assessment

Assessment — rarely welcomed and often shunned — is a persistent reality in higher education. Faculty often view assessment as an externally imposed intrusion into teaching and learning and usurpation of academic freedom. Yet if we dismiss assessment, or view it only as a tool for accountability, we risk missing the tremendous benefits derived from assessment procedures that grow organically out of the teaching and learning practices already in place. Departments that refuse to institute valid, rigorous assessment procedures may lose institutional funding; worse yet, they risk having to submit to outside assessors who do not fully understand arts education. Conversely, departments in the fine arts are well positioned to illustrate how assessment can work well, precisely because arts educators understand that assessment must take into account the whole of a person and his or her education and not just the component parts. Arts educators hold insights into learning that can be transformative of teaching, learning and assessment in other academic units. In what follows, I will discuss how ePortfolios can be used to support and streamline student and programmatic assessment in ways that enrich teaching and learning while satisfying the need for institutional accountability.[19]

Assessment processes typically involve a series of stages, the first of which is establishing and defining Programmatic Learning Goals (PLGs). Once these goals are defined, departments may create curriculum maps showing how individual courses support and evaluate achievement related to these defined goals.[20] Yet when it comes to assessment, curriculum maps can be misleading; through their organization, curriculum maps reduce student assessment to those projects, papers, quizzes, and exams administered in individual courses. While course-based assessment tools evaluate student achievement of *course* learning goals, they often do little to measure student progress toward PLGs *over time*. Thus, the hundreds of course assessments found on the Department's curriculum map do not together comprise a functional assessment program that tracks program effectiveness and student progress toward PLGs. The matrix-based TLA portfolio obviously helps remedy this problem, since it allows faculty to collect artifacts and track student progress from the program's beginning to

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[19] On balancing the goals of accountability and pedagogical effectiveness in assessment practices, see Linda Suskie, "Why Do We Assess?" *Inside Higher Ed* (October 26, 2010), accessed October 9, 2013, http://www.insidehighered.com/views/2010/10/26/suskie. [short link: tinyurl.com/JPALHEportfolioarticle05]

[20] The curriculum map of the UD Department of Music is accessible from our assessment webpage, located at: www.music.udel.edu/assessment. This map is created using a Google spreadsheet that links, in many cases, to Google-Doc-based course syllabi. When faculty members update their Google-Doc syllabi each year, the links from the curriculum map do not need to be changed, and the map itself remains (largely) up to date.

end. But to complete the assessment cycle that begins with defining goals and
collecting evidence, additional steps are needed, which include (a) choosing
assessment tools/instruments; (b) analyzing, maintaining and distributing
information to the relevant faculty members, administrators and outside assessors;
(c) comparing student achievement with learning outcomes; and (d) using
assessment data to improve teaching, learning and even the assessment process
itself within the program.[21] Further, since the entire assessment process is meant
to dovetail with teaching *and* learning, student input and participation in every
stage of the assessment cycle is essential.

Adopting ePortfolios has transformed our Department's approach to student
and programmatic assessment at each stage of the assessment process. As of this
writing, assessment in our Department remains a work in progress. Indeed, the
assessment cycle itself is an iterative one, as faculty and students work together
over time to improve teaching and learning and to adapt these processes to the
constantly changing music-professional landscape our graduates face.

The first stage of the assessment process is *defining learning goals*. The music
ePortfolio has transformed this stage of our assessment process in at least
four ways:

(1) Our view of assessment has shifted from course-based and summative
     to program-based and developmental, with summative assessments oc-
     curring at the end of the program. This shift has decreased the number
     of student assessments faculty build into courses, helped teachers choose
     projects that fit into the larger learning goals of the program, and opened
     individual courses up to teaching and learning collaborations that span
     areas (i.e., performance, theory, history, education, etc.). The net effect
     has been to streamline and focus students' educational experiences and to
     foster greater openness and collegiality between faculty, who now better
     understand the value of working together to guide the holistic develop-
     ment of our students.

(2) Faculty now discuss PLGs with students and indicate on course syllabi
     which learning goals are covered in their classes. In turn, students and
     faculty have been more open to discussing students' personal learning
     goals and how these goals align with the needs of a 21st-century music
     professional. These conversations have led us to adopt new courses, to
     remove others and to completely revise our Department mission state-
     ment. In time, these changes will lead to revision of the learning goals
     themselves.[22]

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[21] For a thorough explanation of this assessment process, see Linda Suskie, *Assessing Student
Learning: A Common Sense Guide,* 2nd ed. (San Fransisco: Jossey-Bass, 2009).
[22] As of this writing, our old mission statement still adorns our Department website, and our new
statement is being voted on for adoption.

(3) The earliest versions of the ePortfolio matrix highlighted inconsisten-
     cies in the existing assessment procedures related to sight reading,
     writing and music technology. Developing an assessment plan for these
     learning goals required a more consistent and rigorous approach to
     student writing and writing standards, significant changes to the theory
     curriculum, and new approaches to teaching music technology, changes
     that will receive greater attention below.

(4) Finally, writing the ePortfolio reflection forms led more faculty mem-
     bers to recognize the value not only of first-order learning (e.g., learn-
     ing to perform, compose, write, etc.) but also of second-order learning
     (e.g., the ability to articulate knowledge and understanding, to make
     critical evaluations and applications, and to synthesize learning to cre-
     ate new ideas, interpretations and research questions). Having distin-
     guishing first- and second-order learning goals, faculty have adopted
     more learner-centered pedagogical techniques that put first- and
     second-order learning in balance.[23]

At this first stage of the assessment process, I recommend taking ample
time to revise and clarify learning goals and to build consensus around them.
Student and faculty time and resources are limited; choosing one outcome often
means foregoing another. Also, designing a portfolio around learning goals that
lack full faculty buy-in can lead to low adoption rates.[24]

The next stages of the assessment cycle involve *collecting* artifacts and
reflections from students, *evaluating* the artifacts and reflections, *assessing*
progress over time, and *distributing* assessment results to the appropriate
individuals. These stages of the assessment process are complicated by the fact
that many artifacts have already been evaluated before being uploaded to the
portfolio; these artifacts do not need to be evaluated a second time.[25] On the
other hand, when students upload reflections on their work along with their
artifacts, these reflections themselves constitute a new set of artifacts that show
second-order learning and require evaluation. We have adopted some time-
saving techniques to streamline these stages of the assessment cycle and avoid
overwhelming faculty and overcomplicating the process.

(1) *Web-based surveys replaced paper forms for jury scores*.[26] Using web-based
     forms allowed us to customize jury forms for each individual perfor-

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[23] For instance, members of the academic area have adopted a number of techniques to make
teaching more student-centered, including flipping the class, problem-based learning, group-based
learning and outcomes-based learning.
[24] Part III deals with this and other common objectives to ePortfolios.
[25] For instance, a student may upload a final draft of a paper that has already been graded and
commented upon or a recording of a performance jury along with the scores received.
[26] The University of Delaware partners with Qualtrics (www.qualtrics.com) for its surveys. I also
recommend Google Forms, which are free and offer the same functionality.

mance area (strings, brass, percussion, etc.), increasing the scores' mean-
ing and relevance for our students. To distribute jury scores to student,
we initially assigned a graduate assistant to download individual student
jury scores as PDF files from our jury form host, Qualtrics.com. How-
ever, sending individual emails to each student with scores attached
was too time intensive and not sustainable. We have since used Sakai's
"Post-em" tool to upload scores from a single spreadsheet. Post-em al-
lows students to see only the scores in the rows marked with their stu-
dent ID. Now, jury scores and comments are available to every student
within 24 hours of their jury, with a total faculty time commitment of
between one to two hours per jury season.[27]

(2) *Web-based Google-Form surveys for artifact and reflection evaluation.* One
major drawback to the Sakai platform is that it is not user friendly.
Faculty must click too many buttons to download digital artifacts, add
comments, save to a hard drive and upload their evaluation.[28] After fac-
ulty add evaluations, students struggle to see how multiple evaluations
over time show progress toward learning goals. We now bypass much
of the built-in evaluation tools in the Sakai portfolio. Instead, we as-
sign each student a unique Google evaluation form. Faculty members
are provided links to all student evaluation forms, which they use to
evaluate reflections submitted to any cell in the matrix. These forms also
allow for qualitative evaluation of the artifacts themselves; though as
noted earlier, many artifacts submitted to the ePortfolio have already
been evaluated before submission. The spreadsheets of evaluation form
results can be shared (read-only) with students, who can then see their
progress over time toward the second-order learning goals associated
with their reflections. Another benefit to this system is that it is less
apparent to students when some faculty members are unable to provide
evaluations. Students still have access to numerous evaluations over
time and can track their progress toward their learning goals. Further,
faculty members can ask students to give them hard copies of portfolio
artifacts and reflections (in addition to uploading them to the ePort-
folio), so that the less tech-savvy do not have to bother with the Sakai
matrix.

(3) Using Google forms to collect assessment data works best when faculty
use a common rubric to evaluate student growth. Our Department

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[27] This time commitment is how long it takes to send every major's jury scores once the framework
for this process has been established.

[28] We are currently considering moving our ePortfolios from Sakai to Canvas, which allows evalua-
tors to view documents in the browser and to add comments online.

took a semester to create a Developmental Rubric for Assessing Music ePortfolio Reflection Form Responses.[29] With this rubric in hand, setting up the Google forms took one graduate student approximately two hours, while the time savings of not using Sakai for evaluations is between five and 10 hours per faculty member per semester. Spreadsheet data can be easily compiled for programmatic assessment, since all the student spreadsheets are identically formatted. Depending on the student identifiers built into the forms, students can also be tracked as cohorts, sample populations can be constructed, and relevant assessment data can be produced when needed.[30]

(4) Once we began collecting assessment data in digital form and compiling data in Google Spreadsheets, it was easy to make this data available to faculty, administrators and outside assessors, given Google's flexible sharing options. Our Department now hosts an Assessment Data and Statistics website (created using Google Sites) where faculty can access data, study inter-rater reliability and track the progress of various cohorts of students from the freshmen to senior years.[31] Maintaining the website requires 10-20 faculty or graduate-assistant hours a year. Assessment data websites do not have to be exhaustive; they need not track every cohort of students in every instrumental area through the Department. By employing the techniques and tools above, we made assessment data accessible and understandable to students, faculty and outside administrators in a manner that is sustainable and minimally time intensive for faculty.

The final stage of the assessment cycle involves *making changes*, to teaching, learning and the assessment process itself. Once artifacts have been collected and studied to determine if outcomes match stated goals, every stage of the assessment cycle is opened for change. Faculty might redefine goals and change standards, adjust what artifacts are collected, change assessment tools and sample points, or modify rubrics. It is important that faculty view the assessment process as dynamic, iterative and the subject of ongoing conversation. Changes in the student population will require adjustment of the assessment process, even if nothing else does.

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[29] This form can be viewed at: tinyurl.com/MusicPortfolioRubric.

[30] When possible, I recommend including evaluator name, student name, ID, current status (freshmen through senior), instrument (when applicable) or course (*e.g.* Harmony II), and any other marker that will allow assessment data to be easily sorted. Google automatically records the date, and when working in GoogleApps, Google records the username of the evaluator as well, increasing the overall security of the forms and discouraging fraudulent use.

[31] Our Google assessment site easily integrates the Google spreadsheets that contain our assessment data.

At UD, the music ePortfolio has brought about changes in curriculum, teaching and in the assessment process. Curricular changes include the creation of a Freshman Year Experience [FYE] course for music majors.[32] Through this course, students learn the mechanics of the TLA portfolio and end the semester by constructing presentation portfolios.[33] Our Department also shifted the assessment of sight reading from applied end-of-semester juries to the theory area's aural skills courses, where students engage in biweekly sight-reading exercises and self-assess using developmental rubrics for six sight-reading skill areas. Music faculty now encourage students to share their projects using digital media such as sound recordings and videos. Applied faculty now record jury performances so students can upload them to their portfolios and track their progress over time. In music theory, students record improvisation projects that involve a synthesis and creative application of learning to produce new music and to understand pieces by other composers in a new way. Another project involves improvising soundtracks for YouTube videos, which has led to collaborations between music students, video art students and community-based human rights organizations.[34] Students not only gain compelling and creative digital artifacts for their TLA and presentation portfolios, but they also learn the importance of using new media to share creative ideas that have an impact on the communities around them.

Other significant changes at UD include the adoption of developmental rubrics for performance juries, sight-reading assignments and portfolio reflections.[35] These rubrics are valuable tools for teaching and learning, in addition to creating valuable assessment data that allows us to measure progress toward learning goals. Through creating the rubrics themselves, faculty across music disciplines had lengthy, frank discussions about what they expected music students to achieve over four years. The resulting rubric clarifies those expectations in great detail, and thus becomes a valuable teaching tool. Students now have a better sense of what we expect them to achieve and where they stand in relation to these goals. More importantly, students are able to use these

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[32] Freshmen are required to take an FYE course. By creating two FYE sections for music majors, we are able to teach them how our portfolios work without burdening them with an extra class. Students also benefit by hearing lectures dedicated to effective practice techniques, time management, C.V. development, activism and community engagement, and other topics specific to achieving success in music.

[33] For more details on the presentation portfolio, see Part II.

[34] Two freshman music majors used their improvisations to bring attention to human trafficking by creating YouTube videos in collaboration with anti-trafficking organizations.

[35] The rubric we now employ to evaluate ePortfolio reflections can be accessed using the following link: tinyurl.com/MusicPortfolioRubric. This rubric benefitted from the contributions of eight faculty members from the Department: Robert Brandt (voice), Jon Alan Conrad (theory), Duane Cottrell (education and ensembles), Melanie Dement (voice), Philip Gentry (history), Alan Hamant (trumpet), and Maria Purciello (history), and myself (theory and assessment chair).

rubrics to self-assess and to drive their own learning. When student outcomes do not align with learning goals, the rubrics themselves provide a framework for faculty-student discussions about learning. Through these discussions and participation in self-evaluation, students are able to share in the process of defining learning goals and assessing progress toward their achievement.

This final point brings us to the heart of the TLA portfolio, which is seamlessly integrating teaching, learning and assessment in a way that allows students to participate fully. Through the TLA portfolio, students reflect on personal, professional and institutional learning goals, thereby taking on the role of self-directed learner while initiating the first stage of assessment. Evaluating progress both qualitatively through further reflection and using rubrics, learners participate more deeply in assessment by tracking growth over time.[36] And by taking ownership of the earliest stages of assessment, students are empowered to complete the assessment cycle by making changes to their learning, practicing and studying techniques to achieve personal learning goals.

(d) ePortfolios As Tools for Integrating Programmatic and Institutional Assessment

Like students at other universities, our Fightin' Blue Hens pursue general education goals.[37] Yet faculty at UD and elsewhere are often unaware of these goals and how they relate to PLGs. Thus we forego opportunities to connect program requirements to the broader goals and driving educational vision of the university as a whole, including opportunities to foster interdisciplinary projects and courses that unite students from multiple departments.[38] Connecting PLGs and general education requirements provides a framework for interdisciplinary collaboration, and allows administrators to streamline institutional assessment by using evidence collected in department-based ePortfolios. At UD, departments connect each of their PLGs with one primary general education goal, and when appropriate, other secondary general education goals. Figure 3 shows the relationships between Music Department PLGs and general education goals using solid (primary) and dotted (secondary) lines. The Department ePortfolio

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[36] Portfolio reflection forms emphasize the importance of self-assessment. In their reflections, students use rubrics to rate their jury performances, their sight-reading progress, and the quality of their writing and music compositions. Adopting student self-assessment in the context of the portfolio has spilled over into some music theory courses, where faculty members now incorporate self-assessments in place of graded individual sight-singing exams. Students are asked to given themselves a score based on a four-point scale, and the instructor either accepts this score (if it reasonably accounts for the performance in relation to the rubric) or suggest that the student reassess at a later time after studying the expectations and rubric more carefully.

[37] These requirements are described in detail at: www2.udel.edu/gened/. Please pardon the shameless nod to our university's official nickname.

[38] The University of Delaware is a leader in supporting interdisciplinary collaborations, research and education. Many of these interdisciplinary initiatives will now find their home in the new Interdisciplinary Science and Engineering Laboratory, specifically designed to support problem-based learning classes crossing a variety of disciplines, including the arts. For more information, please visit: http://www.udel.edu/iselab/.

provides organized, substantial evidence for student achievement of general education goals, collected across multiple years of student learning.
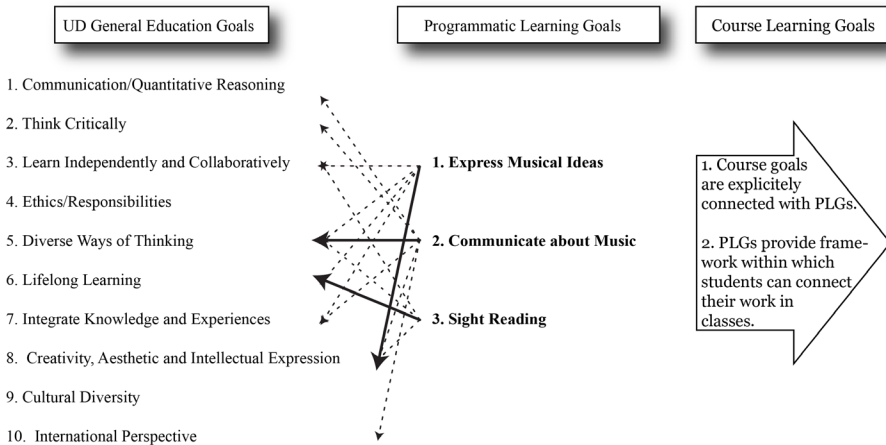

| UD General Education Goals | Programmatic Learning Goals | Course Learning Goals |

1. Communication/Quantitative Reasoning

2. Think Critically

3. Learn Independently and Collaboratively

4. Ethics/Responsibilities

5. Diverse Ways of Thinking

6. Lifelong Learning

7. Integrate Knowledge and Experiences

8. Creativity, Aesthetic and Intellectual Expression

9. Cultural Diversity

10. International Perspective

1. Express Musical Ideas

2. Communicate about Music

3. Sight Reading

1. Course goals are explicitly connected with PLGs.

2. PLGs provide framework within which students can connect their work in classes.

Figure 3. PLGs Aligned with General Education and Course Goals

Arts units can only benefit from clearly articulating how their programs contribute to the intellectual culture of the university as a whole, regardless of how the university conducts institutional assessment. At a time when arts programs across the country are facing funding shortfalls and the threat of closure, it is increasingly important that arts faculties employ every means possible to illustrate the intrinsic educational value of our programs to administrators who may not fully understand what takes place within our walls. If we can substantiate our case with concrete examples of student learning, we supply administrators with evidence supporting the vital role of the arts in higher education.

(e) The TLA ePortfolio: Useful Suggestions and Concluding Thoughts

To bring Part I to a close, I offer five final recommendations for implementing TLA ePortfolios:

(1) *Utilize cloud-based technology.* Write all administrative documents using Google Docs for the control over privacy and sharing they allow, and teach students how to use Google Drive, DropBox, YouTube and SoundCloud to store and share projects and performances.

(2) *Assessment website.* Departments should host a central website that serves as a one-stop shop for all assessment- and ePortfolio-related questions. This site should contain instructional documents, video

tutorials, resources (including all rubrics and portfolio reflection forms), links to outside resources, and current articles and research that reminds faculty of the solid pedagogical value of engaging in assessment and portfolios.

(3) *Start slowly with a pilot group.* Once a viable ePortfolio system (including platform, reflection forms, artifact requirements and evaluators) is in place, roll out the portfolio slowly with a select group of pilot students. This pilot group might include students from performance areas whose faculty already buy in to the ePortfolio. At UD, we piloted the music ePortfolio with about half the students in our freshman class. A drawback of this approach is that pilot students can feel they are doing extra work not required of their non-ePortfolio peers. As a solution, we asked that faculty instruct all students to complete and submit the ePortfolio reflection forms so the only extra burden on the pilot students was uploading their reflections and artifacts to the portfolio. Also, by introducing the portfolio one class of students at a time, we were able to develop the portfolio columns' instructions and reflection forms over a four-year period.

(4) *Build consensus and support slowly.* All faculty members will not embrace assessment and ePortfolios immediately, and it is generally unproductive to force faculty to engage in these processes if they do not see their value. At UD, we are treating faculty adoption as a five-year process. During this time, we have worked with faculty and students to increase engagement and adoption, always aiming to streamline the process so it takes as little faculty time as possible. Increasing student engagement has been a key motivator, since students will often remind faculty that artifacts have been submitted and they would like to receive feedback. We encourage faculty to make portfolio engagement part of course syllabi and assignments so students are motivated to add artifacts to the Sakai portfolio.

(5) *Visibility.* When large initiatives are invisible to faculty and students, they are often forgotten. Thus, it is important that department walls and display cases be decorated with pictures and reminders about assessment and ePortfolios. A picture of the portfolio design, a statement of its philosophy, student quotes about their portfolio experiences and other explanatory graphics can help change faculty and student perception of ePortfolios from something easily dismissed to an ever-present educational reality. Visual displays also remind faculty and students that their courses are part of a larger educational experience, one that will be

improved when connections between courses and outside experiences
are made.

By encouraging students to engage in, reflect on and creatively apply
learning across classes and experiences both within and outside the curriculum,
the portfolio process helps students and faculty resist turning music courses and
disciplines into academic silos. Through portfolio-based reflections, students
actively determine how their education will support their values and goals
while learning how to measure their growth toward these goals. This process
of intentionally situating learning experiences against the backdrop of one's
personal story is suggestive of a mindset Daniel Pink calls "portfolio thinking."
According to Pink, with the advent of a new "conceptual age," thinkers who
possess the intellectual "senses" of design, story, symphony, empathy, play and
meaning will be at an advantage in whatever field of work they find themselves.[39]
Pink frames each of these "senses" as aspects of "portfolio thinking." If his thesis
is correct, graduates from arts programs, with their unique ability to combine
analytic and creative thinking, will be prepared to discover new insights and
innovative solutions to problems that exist in a variety of fields. If arts faculty can
recognize that "portfolio thinking" encapsulates nearly everything we strive to
achieve through our teaching, then I hope more administrators will consider the
tremendous benefits TLA portfolios hold for our students as they prepare for the
artistic and professional landscape of the future.

Part II Presentation ePortfolios: Celebrating the Me Yet to Come

I sing the body electric,
I celebrate the me yet to come.
(Dean Pitchford, "I Sing the Body Electric")[40]

The hit 1980 movie musical *Fame* ends with a finale inspired by a familiar
verse of Whitman's poetry. *Fame's* last scene occurs at the graduation ceremony
of the New York City High School for the Performing Arts, where the graduates
perform before an audience of teachers, friends and family. The song begins with
individual students singing in the glow of the spotlight, yet as the finale unfolds,
it grows to include musicians, dancers and other students of diverse ethnic,

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[39] Daniel H. Pink, *A Whole New Mind: Why Right-Brainers Will Rule the Future* (New York: River-head Books, 2006). Pink sees the 21st-century conceptual age as following the information, industrial and agricultural ages that spanned the 18th through 20th centuries (49).

[40] "I Sing the Body Electric," *Fame*, directed by Alan Parker, music by Michael Gore, lyrics by Dean Pitchford (1980; Burbank, CA: Warner Home Video, 2004), DVD. The finale may be viewed online at: http://www.youtube.com/watch?v=tG-wl2qqD7Y. [short link: tinyurl.com/JPALHEportfolioar-ticle06]

cultural and socioeconomic backgrounds. This diversity is represented musically through the inclusion of the orchestra, a rock band and a gospel choir. As the finale nears its end, all the students are drawn into the dramatic climax, crying in loud voice, "I sing the body electric." *Who is this "I"?* As in Whitman's poem, the "I" at *Fame's* conclusion is the artist who is *open to* and *inclusive of* the community — a community founded on the common values of artistic expression, inclusivity, diversity, and hope for the future. The entire gesture of the finale, and the movie as whole, is one of moving the individual who sings *into* community.

Fame's take on "I sing the body electric" is analogous to the role of presentation portfolios in higher education arts programs. Unlike TLA portfolios, which remain private, presentation portfolios are overtly public documents that showcase student achievement.[41] Presentation portfolios may be composed with a variety of audiences in mind, including potential employers, graduate school entrance panels, members in the community, and even faculty who will treat the presentation portfolio as a capstone project and final artifact for assessment. As students create their own showcase portfolios, they are encouraged to strike a balance between focus on themselves and outlook to the community.[42] The most effective portfolios highlight the ways in which their authors plan to engage and improve their communities as agents of change.

Presentation portfolios also ought to be forward looking; they must "celebrate the me yet to come." Presentation portfolios afford students a moment in the spotlight; they serve as a proscenium that frames a distinctly 21st-century stage. On this stage unfolds the story of a student's learning and personal growth, told dramatically in words, pictures, sound and video. If constructed well, the whole is greater than the sum, and readers acquire a three-dimensional, multifaceted impression of the portfolio's subject. Of course, this subject has both a past *and* a future, so it is important that presentation portfolios indicate how the story will continue by describing motivating values, goals, upcoming concerts and events, and other plans of action.

The impression readers form of portfolio content is mediated in large part by the design of the website itself. Carefully chosen and consistently applied color schemes, fonts, photo sizes and graphics send a positive message to the viewer before the first word has been read. To maximize design options, UD music majors learn three presentation portfolio platforms: Google Sites (a free application — or "App" — included with every Gmail and GoogleApps

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[41] Presentation portfolios can also feature evidence of students' development. However, when students include older, less developed learning artifacts, it is critical that they contextualize this work so readers do not mistake it for the student's best.

[42] Students engaged in musical activism may even use their ePortfolios as a platform for engaging the community in order to influence and shape it.

account), WordPress.com and Blogger.com.[43] Each of these free platforms
include many features and templates, and they are each supported by third-party
developers, whose eye-catching templates give students even more design options.
Each platform offers a different balance of user friendliness and creative flexibility,
and it is important that students understand these balances before choosing one.[44]

The technologies involved in creating presentation portfolios are fairly
straightforward. The most difficult skill involves pasting "embed codes," lines of
code produced by third-party websites (*e.g.* YouTube or SoundCloud), into the
HTML coding of a webpage or widget, and most students already arrive with
this know-how. Occasionally, students may also have to write minimal amounts
of HTML code themselves, though such code is easily found online. Apart from
creating their websites, students are expected to include different types of media,
including their own YouTube or Vimeo videos, SoundCloud recordings of their
performances, photos, and Slideshare presentations. These embedded multimedia
files greatly enrich reader experience and increase engagement, thereby serving to
keep readers on the site for longer periods of time.

Portfolio texts and supporting documents are of primary importance. These
items must be organized by choosing a logical design that fits the content and
creates a sense of flow.[45] Presentation portfolios in the Department include the
following pages: homepage, C.V., personal statement, teaching philosophy and
experience (for all majors), Music Education (for education majors), Music
Performance, Music Academics, Music Management (for management majors),
education-related hyperlinks (this page may include hyperlinks to UD, other
educational and professional organizations, and other links pertinent to the
students' course of study), recent performances, and professional references. On
each page of the portfolio, students summarize the context and meaning of that
page's content and provide reflections on its digital artifacts.[46] Students are also
encouraged to incorporate interactive Web 2.0 functionality into their sites so
readers can leave comments and feedback. Blogs and Twitter feeds are excellent
ways to make presentation portfolios more dynamic, multilayered, up-to-date

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[43] Creating a template presentation portfolio in each of these platforms gives students the freedom to
change platforms later if they desire. These platforms are so easy to use that our students create three
different portfolio sites during one 50-minute class meeting.

[44] I personally recommend Wordpress.com, whose templates and flexibility have the most professional
and aesthetically pleasing appearance. I also recommend enlisting older students who have experience
creating presentation portfolios as helpers throughout this training process. At UD, portfolio assistants
attend FYE meetings at the main library computer lab to provide assistance; they also hold weekly
portfolio lab hours in our Music Resource Center.

[45] Students are encouraged to use embedded hyperlinks to guide readers around their portfolio and to
relevant or similar pages.

[46] Departments that teach only presentation portfolios can still require specific content, developmental
and summative artifacts, and reflections, all of which increase the effectiveness of these portfolios as
tools of learning and self-assessment.

and interactive.[47]

Presentation portfolios, like TLA portfolios, are community-building by nature. Within the Department, music faculty now assign projects that require students to step beyond their comfort zones, connect knowledge across disciplinary boundaries, and report findings and ideas in digital formats that can be featured in students' presentation portfolios. These projects have included collaborations between music and art students, music and dance, problem-based learning experiences, community activism, and service-learning. In each case, students demonstrate new musical skills while using them to make an impact in the community. By communicating the results of this work using new media, students make accessible to increasingly large and diverse audiences the importance and value of their work as musicians. We advise our students: Do not make your life and your portfolio about you, but make it about changing someone else's life for the better. This focus helps students and readers alike see their presentation portfolios as springboards for community engagement and positive social change. Linda Suskie frames this community-building power of assessment — and by extension, portfolios — in narrative terms:

> Because we're not telling the stories of our successful outcomes in simple, understandable terms, the public continues to define quality using the outdated concept of inputs like faculty credentials, student aptitude, and institutional wealth — things that by themselves don't say a whole lot about student learning. And people like to invest in success. Because the public doesn't know how good we are at helping students learn, it doesn't yet give us all the support we need in our quest to give our students the best possible education.[48]

If TLA portfolios help students write the story of their growth and learning, presentation portfolios enable them to share their success stories with friends, family, teachers, administrators and members of the community.[49] As these stories of authentic learning draw together students, faculty and administrators around the shared values of thinking, reflection, creativity, outreach and engagement, they are transformed into songs of hope for the future: celebrations of individuals, artists, and communities yet to come.

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[47] Wordpress and Blogger both allow readers to follow discussions and add posts to RSS feeds, which inform readers when new blog posts are published. Through Twitter (www.twitter.com), readers can respond to items in a feed using various hashtags ("#," as in "#oboereeds") and user handles ("@," as in @musictheorybits) for identification.

[48] Suskie, "Why Are We Assessing?"

[49] And share they do! Students consistently return from winter break proud to report how impressed friends and family were with their work and website.

Part III: Resisting ePortfolios: She's Nothing But an Old Machine!

Our final encounter with Whitman's lyric comes from an early *Twilight Zone* episode, written by Ray Bradbury.[50] This episode features three motherless children, Tom, Anne, and Karen, and their father, who sets out to replace their dead mother with an android caregiver. The oldest child, Tom, plants the seed by showing their father a magazine advertisement for Facsimile Ltd., company motto: "I Sing the Body Electric." The following dialogue ensues:

Father: I sing the body electric? Let me see that, Tom. [Reading:] "The inventors and makers of electrical shadows, effigies, mimics, mannequins. Dr. Cheyney. To parents who worry about inadequate nurses in schools, who are concerned with the moral and social development of their children, we have perfected an electronic data processing system."

Anne: An electric …well, what does that mean, Daddy?

Father: [Reading:] "An electronic data processing system, in the shape of an elderly woman built …"

Anne: A woman?

Father: Yeah, sort of a robot. [Continues reading:] "… a woman built with precision, with the incredible ability of giving loving supervision to your family."

Later, when the father invites Anne to go on a drive with him and their new "grandma," the young girl responds:

I want to stay home. I don't want her here. I don't *want* her here! [To "grandma":] I *never* wanted you here. It was them: father, and Tom, and Karen.[51] They wanted you, but I didn't. They needed you, but I never needed you. [To her father:] But it's true: you sit and you talk to her, and you eat the food that she makes. You make believe, father, that's what you do. You make believe as if it were a game, as if she were real. But she's *not* real. She's a machine: *nothing but an old machine*!

As I address common points of resistance, my intention is not to disparage those who oppose assessment and portfolios or trivialize their criticisms. After

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[50] "I Sing the Body Electric," *The Twilight Zone*, Season 3, Episode 35, directors James Sheldon and William Claxton, writer. Ray Bradbury (May 18, 1962; Chatsworth, CA: Image Entertainment, 2005), DVD. Though he wrote at least three scripts for the series, "I Sing the Body Electric" was the only one to make it to the small screen. The episode may be viewed online at: http://www.youtube.com/watch?v=x9_H8On2oX4 [short link: tinyurl.com/JPALHEportfolioarticle07]

[51] The ePortfolio initiative at UD began under a directive from Provost Tom Apple and the direction of Karen Stein. Young Anne's mention of Tom and Karen in her angry speech makes reading this episode (at least its first part) as dramatizing faculty resistance toward assessment and portfolios nearly irresistible.

all, portfolios and assessment are tools meant to serve faculty, and not the other way around. It is critically important when launching new initiatives that faculty members understand (a) their opinions and viewpoints are respected and (b) they will have latitude in how they use these new tools. Rather than worry if full compliance is not attained, administrators might well repeat two mantras: *the world will not end*, and *we promote ownership, not compliance*

    The world will not end if one teacher refuses to engage students in the ePortfolio or if another never learns how to evaluate artifacts. And yet, working in a department carries with it certain responsibilities, and departments themselves have responsibilities as members of larger institutions. When portfolios begin to feel like something imposed by "father, Tom, and Karen," it is worth reminding faculty that the benefits of working in an institution far outweigh the drawbacks. Given the delicate balance between academic freedom and responsibility that exists in higher education, it is helpful to draw faculty members' attention back to the fundamental question: do assessment processes and portfolios serve the larger purpose of the departmentm or do they detract from it? This question returns faculty to their first principles, namely their learning goals, educational values, and how they expect the curriculum and teaching to achieve each of these. If we are "[t]o develop more coherent assessment systems," as Klenowski suggests, "both curriculum and pedagogy need to align with the purposes and paradigms of educational assessment."[52] The opposing opinions about curriculum, pedagogy and assessment that exist within departments might lead faculty members to wonder if full buy-in can only be accomplished through mandated compliance. *No,* we remind them, *we promote ownership, not compliance.* Once faculty members realize that the ePortfolio can be adapted to support their educational goals and initiatives, even the most strident opponent may eventually be convinced. So long as faculty members share a sense of collegiality and openness to the perspectives of others, the process of deciding how best to use TLA portfolios amid a plurality of voices can be illuminating for all involved.

    Others might ask: Do we really need "an electronic data processing system … built with the incredible ability of giving loving supervision to [our] family?" Do TLA portfolios threaten the mentoring role cherished by many faculty and overcomplicate the teaching and learning process? I suggest the opposite: By prompting students to share their thoughts, goals and learning, faculty are better able to ascertain how much students have actually learned through traditional learning experiences.[53] Further, faculty members are *better* able to mentor their students because they have insight into the goals, action plans and values shared through student reflections.

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[52] Klenowski, *Developing Portfolios for Learning and Assessment*, 71.

[53] By reading student reflective responses, Department faculty have learned that what they *think* students have learned and what they *truly have* learned are often two extraordinarily different things.

"They needed you, but I never needed you." Some faculty members simply think portfolios are unnecessary. As evidence, faculty members may point to talented graduates who achieve great success without relying on portfolios. However, the fact that some students perform well with or without portfolios does not constitute a good reason for denying others an opportunity to develop those same intellectual and creative skills. If nothing else, TLA portfolios democratize success by ensuring all students are given opportunities to reflect, to ask questions, and to grow musically and intellectually. So long as the success stories we cite exemplify the characteristics of motivated, thoughtful, self-directed learning, these stories actually *support* the adoption of TLA portfolios, which engender these intellectual attitudes in every student.

For many departments, adopting ePortfolios represents a sea change, an educational paradigm shift whose transformative reach extends into every aspect of department life and culture. Administrators should expect that some faculty members will not embrace the changes portfolios (and portfolio thinking) bring about; indeed, full and instant faculty compliance would likely be a sign of an unhealthy departmental environment. In order to move forward with portfolio initiatives during extended periods of adoption, it is important that the portfolios be designed to survive even if some faculty do not participate. I have already suggested that using a single Google evaluation form to compile assessment data can help students track progress, even if not every artifact has been evaluated. It is worth pointing out that by embedding portfolio requirements in courses, our Department's TLA portfolio is completed on a cell-by-cell basis. Faculty members who support the initiative have their students complete cells; others simply do not assign ePortfolio work that semester. In short, distributing portfolio responsibilities across courses assures at least some cells will be completed from one semester to the next. A negative consequence of this model is that portfolio detractors can discourage students from completing the reflections connected with their courses; administrative intervention to promote student engagement can then be viewed as stepping on faculty turf. This problem is further aggravated by the fact that reflection forms often refer to one another. For instance, end-of-year reflections ask students to describe which of their beginning-of-year goals they were able to achieve; students who do not complete the earlier form cannot answer this prompt in a meaningful way.

In the face of opposition, how might administrators increase faculty ownership in portfolios? One answer lies in shifting faculty perspectives in two fundamental ways. The first shift involves seeing portfolios not as a burden but as an opportunity — to explore new dimensions of teaching, learning and assessment; to engage second-order learning more intentionally and effectively; to foster self-directed learning in which students find intrinsic sources of

motivation and meaning in the activities they pursue; and to share how the arts provide an effective model for integrating TLA processes with faculty in other disciplines.

The second shift involves adjusting faculty views of disciplinary authority vis-à-vis student learning. Many teaching techniques are based on a centered model of educational authority. In this model, authority is centralized around the professor and reproduced in course, textbook, curriculum and ultimately the students themselves, who are understood as reproductions (however imperfect) of the knowledge, skills and authority of the professor. In a decentered model, no one centralized authoritative source of disciplinary knowledge exists, and students are empowered to draw freely from diverse sources and perspectives and to develop their voices within a network of others.[54] In his critique of the modern university, Bill Readings suggests that "[i]n order to open up the question of pedagogy we do not need, therefore, to *recenter* teaching but to *decenter* it …. This is to refuse the possibility of any privileged point of view so as to make teaching something other than the self-reproduction of an autonomous subject."[55] Under the centered educational paradigm, student reflection, goal-setting and self-directed learning have little place, and reproduction of the disciplinary status quo is rewarded as "Excellence." In the decentered model, students find their place within a plurality of disciplinary voices and values, and following Readings, we might rightly reward the critical thinking and self-directed learning they employ as "Thought." As a tool that promotes student engagement, cross-disciplinary reflection, critical evaluation and synthesizing prior learning to form new knowledge, TLA portfolios are quintessential tools for a thoroughly modern, forward-looking educational paradigm.

In this light, many criticisms of portfolios, such as those discussed above, seem ironically misplaced. If Bill Reading's criticism is correct, it is the educational models based on centralized disciplinary authority that reproduce intellectual androids, mannequins and mimics; the centralized model itself is "nothing but an old machine." By contrast, the TLA portfolio process is capable

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[54] For a thoughtful critique of the disciplinary sources of authority that operate in the field of musicological research, see Kevin Korsyn, *Decentering Music: A Critique of Contemporary Musical Research* (New York: Oxford University Press, 2003). I thank Korsyn for the insights regarding centered vs. decentered authority as well as for pointing me to the work of Bill Readings, whose suggestive critique of authority in higher education resonates with Korsyn's reading of contemporary music scholarship.

[55] Bill Readings, *The University in Ruins* (Cambridge: Harvard University Press, 1996): 153. Readings is arguing that universities must shift from being "Cultures of Excellence" to "Cultures of Thought." Excellence is a perfectly autonomous, intrinsically meaningless signifier, whereas thought always opens up questions, because we have to ask what it means. The Culture of Excellence privileges the efficient, compliant reproduction of authority in our students, similar to the way in which conservatory students are expected to model the playing of their master instructors. In contrast, the Culture of Thought values learning that is dialogic, authentic, engaged, and constructive of new sources and interpretations of disciplinary knowledge.

of producing graduates who possess the intellectual, evaluative and creative powers necessary to succeed as learners, artists and agents of social change.

Why adopt ePortfolios? The answer seems to rest on at least three well-established premises: (a) programmatic assessment is here to stay, (b) students need to develop strong first- *and* second-order learning skills to become successful lifelong learners, and (c) teaching is most effective when it enables students to connect learning across multiple courses and experiences, and to become reflective practitioners. ePortfolios streamline teaching, learning and assessment by addressing these educational imperatives in a way that is rigorous, sustainable and engaging for both faculty and students. Through the portfolio process, faculty and students partner to rethink arts education in the 21st century; promote creative thinking, learning, teaching and assessment; and establish the cultural communities that will sustain the arts long into the future.

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IF IT DOESN'T PAY, IT DOESN'T STAY:
WHEN THE ARCHIVES DISAPPEAR

The authors — a college librarian and a college professor of dance — met online in a flurry of emails that disclosed misconceptions about both the librarian's duties as researcher and the dancer's duties as the media requestor. The first seemingly simple request — "Please find and purchase the ballet *Monotones II* by Sir Frederick Ashton, performed by the Joffrey Ballet" — introduced both professionals to the complex issues that arise when archival material disintegrates, moves into copyright dispute or becomes obsolete as new formats emerge. Together they began to consider the challenges facing them as access to repertory shrinks, and teachers and archivists/librarians reconsider the role technology and equipment play in the preservation of danced repertory.

As early as 1991, the NEA/Andrew W. Mellon Foundation Dance Documentation Project (Keens, 2) carried out a study heralding the need to create and preserve dance performances and bemoaning the lack of a central union catalog for dance materials. Furthermore, they cited the preference for filmed preservation while acknowledging the absence of a network designed to track and identify archival footage (Levine 1991, 53). In 1998, English researcher Alexandra Carter noted that if contemporary dance works are not preserved in video (as well as in notation and through live performances), they will be lost (29). Acknowledging that the preservation of repertory is an important issue and should drive choreographers to record their works (and even ensure that a performance recording is created) is an important step, but it does not guarantee that the material will be accessible to scholars and educators. Even when a professional has already seen a performance captured on film, obtaining a copy of that recorded performance may prove difficult.

The Needle in the Haystack

Although websites such as Amazon.com and Bookfinder.com make it relatively simple to find editions of books on dance, finding specific recordings of dance works is more challenging. The first task is to verify that a recorded performance is available. Putting the title of a dance composition into a retail website such as Amazon.com does not often produce a title-entry DVD, and there is no definitive catalog for filmed dance productions. Even among the community of preservationists, there are many inconsistencies in the types of descriptions or identifying fields within a documentation record (Levine 1990, 53).

To verify that a commercially produced title was created, a search is usually done in a library materials catalog such as *Worldcat*, which provides bibliographic

Susan Mann and Lisa Woznicki

records for college and public library collections and lists the archival holdings of institutions and organizations. But since inclusion in the database is voluntary, research centers and dance organizations may hold archival copies of materials that are only available for researchers to use in-house. Often they are unwilling to send their materials out on interlibrary loan for users who are geographically far away. In some cases, conversations over existence and use of a recording may even result in removal of the listing (see discussion of *Rite of Spring* later in this article). When a *Worldcat* match can be found, the bibliographic record verifies that the film was produced by a commercial vendor enabling the librarian/archivist to search for these materials by checking used or new market vendors. Knowing the exact title of the DVD is important as is the name of the production company, year of distribution, complete contents listing and the names of performers.

Sometimes, even having this information is not enough. When an organization such as WNET (New York's public television media group) or the BBC produced a particular DVD for public television broadcast, it is often not offered for sale on PBS.org or through other vendors. When items *are* offered for sale, they may be pulled from the website after a few years, and no longer available for purchase. The explanation given by a staffer at WNET was simple: There is a limited copyright agreement accepted by all parties involved when the DVD is created as there are a number of individuals involved in the production. Getting all of these artists to agree to permission for the sale of the DVD showing their work is difficult. Many producers are lucky if they get their artists to agree to have the DVD for sale for a period of five years. After that, it is almost impossible to obtain permission from the rights holders, and the production is withdrawn from the catalog. When that happens, the only option is the used marketplace, and if the date of production is an older one, the likelihood of finding the title diminishes.

Production companies and distributors of independent films can offer more flexibility. Because their productions may involve a smaller number of artists, their catalogs are available for a longer period of time. But what happens when that distributor or producer goes out of business? Current copyright guidelines leave libraries few options other than searching the second-hand market for copies of these materials. Under no circumstances will the regulations allow a vendor to create a homemade copy of a commercially produced production and offer it for sale. While there are companies in existence who are doing just that, libraries who purchase their products are faced with an ethical dilemma. Although these copies are illegally produced, the works might cease to exist entirely if they are not purchased.

One noteworthy example arises from the copyright dispute over Robert Joffrey's important reconstruction of *Rite of Spring*. Viewers who saw the original

broadcast and made video copies may still have access to the work. But they are prohibited from using these videos for instructional purposes, nor is any legal copy commercially available. Even though a VHS copy of the performance was listed on *Worldcat*, a call to the Joffrey offices revealed that the organization was not aware the videotape of this performance was listed in the database, nor would they discuss whether their copy was commercially produced or filmed by one of their staff. The staff member said that visitors could use the tape on their premises, but would not agree to send the tape anywhere else, or make copies available to other institutions. After this conversation, the listing for this particular VHS tape has been removed from the *Worldcat* database. Although restricting access to those who saw the original broadcast may not be the intent of copyright law in the U.S.A., that is precisely the way the law functions. As a consequence, institutions who decide to obey the letter of the law are learning that access to recorded repertory is becoming increasingly transitory.

Other Constraints

The institutional working environment itself contributes to the shrinking of access, by asking employees to "do more with less," and consequently giving professionals less time to develop supportive, collaborative working processes. Complicating this situation even further is the pricing structure put in place by many distributors. It is not unusual to find that there are three price levels at play, ranging from individual to high school/public library, and finally university library purchase. The purchase price of a DVD at the college level can be three to four times that charged for other purchase categories. As a result, the pricing structure could put purchase of the recording beyond the budgets of many institutions, including schools like Towson University.

Even when a recording has been identified, obtaining a copy for purchase and maintaining access to the material within the shifting landscape of new technologies can be a challenge. For example, the authors are responsible for choosing and ordering resources to support new curriculum in dance at Towson University. During the 12-year development of the Dance for the Camera curriculum, they faced several unpleasant surprises. In 1997, Professor Mann requested the purchase of seven dances on camera presented by the BBC at the International Dance on Camera workshop of the American Dance Festival, most distributed in 1994. But acquiring the VHS tapes from the BBC took several years. An administrative change at the BBC interrupted the process of exchanging money and remitting payment. When the videotapes arrived at Towson University, there were further delays while faculty members matched video formats with projection equipment. Since the tapes had to be shown on a region 1 DVD player, the Dance for the Camera class had to be scheduled for

a classroom with equipment compatible with the BBC video format. Then in 2010, one of the BBC videotapes would not play on the equipment in the dance classroom. The Dance Department asked the library to transfer the tapes from VHS to DVD to avoid losing access to the material. The resulting discussions proved frustrating.

First, the library discovered that conversion of VHS tapes to DVD format may only be done legally when there is no replacement VHS copy available for purchase, and the library copy is deteriorating or broken. Even if the library is able to obtain another VHS copy and use that copy to create a DVD, the replacement copy is considered archival and must be used in the library only. This would not provide access for the Dance for the Camera instructors, who screen works in a classroom to facilitate group discussion. So the copyright rules are effectively requiring librarians to wait until materials are damaged, and then limiting access to replacements to the library premises. In many cases, the productions involved in these situations have not been reissued in DVD format, and 90 percent of the titles are unavailable in the global marketplace. Since VHS format does not last well over time, past library purchases have excluded VHS tapes sold as withdrawn copies from commercial rental establishments (this includes ex-library or video store copies). Often, used VHS tapes described as being in excellent condition arrived with broken or loose pieces within a container. As a result, the Towson University library does not purchase used VHS tapes. When a VHS tape disintegrates or no longer plays, a search must begin to find and obtain another copy through interlibrary loan. Because in this instance we are replacing a deteriorating copy, if a "working" copy is available from another institution, it may be converted to DVD format after it arrives.

Streaming vs. Purchase

The challenges with the dance for the camera media continue to this date. In January 2012, Professor Mann sent the following email to Cook Library:

> We want to use Elizabeth Streb's *Little Ease [Outside the Box]* in the [dance for the camera] class. It was on YouTube last year, but the only reference we can find now to the entire 6-minute work (rather than the trailer) is on a compilation called *Essential Dance Film.* But when we looked at it on Amazon, it wasn't a DVD. Can you find and purchase a recording of *Little Ease* for us so we can use it in our class this spring.

Mrs. Woznicki's response outlined the access issues, which seem incongruous considering the simplicity of the request:

The film was created in 2008/2009 and is distributed by
AttacksRightOff. Their website talks about the many awards and
screenings the film has had, but does not offer a link to purchase
a DVD. The website did not have a "contact us" link nor did they
offer a link for purchasing items. A distribution company named
Entertainment One has put together an anthology of dance films
entitled *Essential Dance Films* which includes this work. It is available
on the YouTube channel for a fee…. It is also available through
Amazon.com as a digital download that you can "rent to view" for a
specified amount of time..…. The website Vudu.com allows members
to either rent or purchase a streamed version of this film. The film may
be viewed for two days for $2.00, or watched any time for a $9.99 fee,
but it may not be purchased as a DVD. Amazon.com offers a three-
day rental for $4, or a streaming purchase of $15. The film may not be
downloaded to a Kindle, iPad, or PC, and there is no DVD. Youtube.
com has now offered a pay-for-view arrangement: for $14 it may be
streamed for 48 hours … A 37-second clip of the film appears on the
Dance Media website and at its conclusion, an email address appeared
for the distributor, so an email was sent asking for purchase options.

An email to AttacksRightOff resulted in this interesting response: "I'd be
glad to provide a DVD copy. There has been no official 'pressing' but I could
certainly burn a copy to DVD. Would that work?" Although the library
responded immediately with an offer of payment, there has been no further
communication.

The critical theorist Paul Virilio (1999) has written of what he terms the
"accident," imminent within the introduction of any new technology. This access
incident (or "accident") was something the authors were not anticipating.

> "Unless we are deliberately forgetting *the invention of the shipwreck* in
> the invention of the ship or *the rail accident* in the advent of the train,
> we need to examine the hidden face of new technologies, before that
> face reveals itself in spite of us." (40)

With the creation of the World Wide Web and its instantaneous transmission
of data also came *the instantaneous removal of access to data*. Now that everyone
can see the 37-second clip of Streb's *Little Ease* for a nominal fee, no one can
see the work itself. The repertory has shrunk from its original six-minute time

span down to a 37-second clip, and it has also coincidentally shrunk from the 6 x 8-foot screen used for classroom projections to the 3x5-inch iPod screen. The distance, both in time and in space, between us and our repertory is shrinking as the virtual image squeezes into smaller formats. This situation is exacerbated as institutions like universities "upgrade" equipment, making it impossible for faculty members to screen archived works in older formats.

Implications of Limited Access

Philosophers like Virilio assert that we have overlooked the damage done by the broadcasting revolution. As China moves from its home across the globe into our living room television sets, or as the visceral, kinetic dancer moves from the stage in front of us onto the screen, we change our relative distance from the subject and the choreographer's message. Why does this matter, when so many have access to so much? Consider the following consequences as technology "improves."

Now that we are "… living in the age of communication, where the only voices heard have money in their hands" (Griffith 1994), we lose access to many different categories of repertory like Streb's *Little Ease*. When technology "pops-up" media on an Internet connection, it also tends to "pop-out" anything found to be unprofitable, or not mainstream. Works in the mainstream tend to be selected for preservation, while works nearer the fringe of the art form tend to disappear. This marginalization of the more arcane or difficult works is already affecting the presentation and examination of historical repertory. In 2011, Professor Mann decided to teach excerpts from Act III of the ballet *Napoli*, which was premiered in 1842 by the Royal Danish Ballet. Although August Bournonville's choreography for the ballet is in the public domain, finding the music was more challenging. The composers, H. S. Paulli and Edvard Helsted (for acts one and three) are not as well known internationally as composers like Pyotr Il'yich Tchaikovsky. After searching unsuccessfully online at the Petrucci/International Music Score Library Project, in music stores with large collections of classical works, and at the Library of Congress, Professor Mann finally learned from the Royal Danish Ballet that a new release of the ballet music for *Napoli* was scheduled the following month. Here is one example of the negative consequences when technologies "improve" formats over relatively short periods of time. Because the music score for *Napoli* was not selected for remastering on CD for some time after the new format emerged, both the music and the ballet for *Napoli* gradually disappeared from many arts venues. Although this particular ballet has experienced a revival recently, many other dances are disappearing entirely.

Now that cultural diversity and global issues have redefined the core

curriculum and values in some institutions of higher education, the number of courses devoted to dance history and repertory has been reduced. At Towson University, the Dance Department now delivers its dance history content in just two courses instead of four. The two missing courses (formerly dance history) are now placed in general education curriculum devoted to global perspectives and to diversity and difference. Because the large field of dance history now has half of the time previously allocated to that curriculum, dance instructors are turning to YouTube and streaming databases rather than screening the famous works archived in video format. The online material is available instantly, rather than requiring advanced preparation and reservation of a screening room outside the department. The material is also more current and requires less translation through historical context than the more dated works available on VHS tape. But the displacement caused by this reconfiguration for the students is profound. When they are not exposed to the historical context in which a work was created and originally presented, they miss opportunities to compare value systems across time. As historical dance curriculum shrinks, students also lose accounts of earlier creators and their processes. These "accounts" and "processes" should be guides for them as they begin to create their own work. A student planning to create a dance solo based on the way a particular animal moves could find ideas and inspiration by watching *Ostrich* choreographed and composed by Asadata Dafora in 1932 and famously performed by Charles Moore — *provided he/she has access to a videotape machine.* When institutions reconfigure curriculum and equipment in ways that (perhaps unintentionally) separate students from works of art mastered on "outdated" formats, something may be gained, but something is also surely lost.

Some of the seminal dance work were, and still are, captured on film. Because shooting in film is expensive, these performances have often been the result of years of collaborative effort — as in the Joffrey reconstruction of *Rite of Spring*. Even if pieces are often already regarded as seminal historical works, they may be shot or copied on video to keep the project under budget. *The New York Times'* film critics suggest that although digital videography is becoming endemic, film "is being phased out not because digital is superior, but because this transition suits the bottom line" (Dargis and Scott 2012). We are losing our ability to project and screen film, and may soon lose access to the film stock itself. Fuji, which holds about 35 percent of the market share in film stock sales, has recently announced that the company will no longer make film stock except for archival purposes. Instructors and dance archivists are forced to consider tough questions considering new technologies in the classroom and in the studio: What will we lose if our next generation is denied access to the dances captured on film, and/or is restricted to viewing copies translated through a digital medium? Will the digital versions of these works (often delivered on

smart phone-sized screens) be worthy of the meticulous vision of their creators?

Some Answers

Although there are problems in relation to media access and maintenance, many institutions are working to develop solutions. The American Dance Legacy Institute at Brown University was established in 1993 and seeks to offer students and teachers of dance "ongoing access to an evolving and enduring canon of dance masterworks" (Adams and Strandberg 2000, 22). Their research provides a number of important points, foremost being the belief that the preservation of and access to dance archival materials cannot be separated (22). Furthermore, these authors assert that unlike other performing arts fields, such as music, there is no accepted canon of works to which students of dance can turn for study. The work of these researchers, together with similarly minded organizations such as the New Dance Group, highlights the need for the creation of a database with relevant identification information as well as links to content on research sites on the Internet (24).

Probably the most notable effort in this area has been the establishment of the Dance Heritage Coalition (DHC) formed in 1992 as a result of the Mellon Foundation study. DHC's mission is "to make accessible, enhance, augment, and preserve the materials that document the artistic accomplishments in dance of the past, present, and future" (Dance Heritage Coalition 2006, 2). The coalition has created a number of documents designed to assist librarians, archivists, and dance educators and practitioners. Most of their publications, including their excellent handbook, *Documenting Dance: A Practical Guide*, are freely accessible on the Web.

Recommendations

While there is no quick fix for the problems described in this article, the authors offer these suggestions for actively promoting conservation of dance materials as well as removing stumbling blocks that make preservation a daunting task.

1. Artists, institutions and educators need to plan to preserve works beyond the live performance. As dance historians have pointed out, preservation is a multilayered process and involves memory, as well as artistic choice, interpretation, and the reality of dealing with institutions, individuals, documentation and artifacts (Brooks and Meglin 2011, 1). The establishment of the Dance Heritage Coalition is a direct result of the Mellon Foundation Report's finding that "of the six major dance research sites surveyed in the study, none had an institutionalized dance documentation and preservation network" (Shepard 2011, 151).

Dance is an area in which documentation is desperately needed. Leslie Kopp has noted that while most of the European dance companies had an archives program in 1983, only the Dance Theatre of Harlem and the Merce Cunningham Dance Company had an archivist on staff at that time (Kopp 1990, 8). It is time to consider which works need to be preserved while the artists are still able to present them.

Michael Scherker, the former archivist of the Dance Theatre of Harlem, once said that "unless the dance community takes steps to save its own history, there is little chance that its history will survive" (Kopp 1990, 13). If we are to present the full spectrum of dance history as an evolving art form with a definite past, multifaceted present and a vibrant future that includes a global perspective, preservation is not a luxury, but a necessity. The Dance Heritage Coalition rightfully points out that documentation and preservation of dance serves many purposes, from making dance materials available to students, scholars and historians to enhancement activities such as grant applications, rehearsal aids, publicity and advocacy (2006, 6).

2. Repertory needs to be archived on enduring formats, or continuously updated into new formats on a regular basis. According to the National Archives website, "DVD experiential life expectancy is two to five years even though published life expectancies are often cited as 10 years, 25 years, or longer." In a recent post, a member of the www.cinematography.net website offered this advice on the longevity of archival film: "There is no great 'shelve it and forget it' solution besides archival film … You just have to accept the fact that you'll have to turn over your archive every three to 15 years for the foreseeable future" (Drew Lahat to www.cinematography.net email listserv, October 9, 2012). He recommends keeping two copies on different media, revisiting working media every two to five years to check for readability, and converting media to a contemporary mainstream format every 10 to 15 years. Dean Plionis, the general manager of Colorlab in Rockville, Maryland, provides the following information on the shelf life: "Film is the one media truly tested to withstand time, as we still preserve films from prints that are 100 years old. It also has the advantage of being human-readable and not requiring any software or code to decipher, therefore not really ever becoming fully obsolete." Mr. Plionis has found that the shelf life for digital files is only five years, and also points out that "hard drives can and do fail suddenly, and file types are prone to quickly becoming obsolete." The evidence points to archiving in film, when possible, because that medium has the 100-year shelf life to keep archivists free from ongoing maintenance. Universities, in particular, need to consider the benefits of purchasing film while it is still available to use as archived repositories for significant works of art.

3. As budget cuts dictate decreases to operating budgets of professional arts organizations, universities could step forward to take on a greater role in the preservation of recorded repertory by allocating some of either departmental or library budgets for the purchase of works on film. Institutions could also safeguard their collections by purchasing works in more than one format or by establishing an ongoing maintenance budget designed to replace disintegrating material. If these works are not properly stored and maintained, we could lose much of our 20th-century visual heritage in the field of dance.

4. We could create a national repository for dance media in the United States for works, modeled on the written database created by the National Dance Education Organization. Creating an inventory that could be used by professionals, archivists and educators would increase public awareness of dance history and also provide documentation in the competitive arena of grants and foundation awards (Dance Heritage Coalition 2006, 7).

5. One of the international research institutions like the Congress of Research on Dance could request an amendment to copyright rules, which are unintentionally handicapping our ability to reformat and preserve works. While it is possible for universities and libraries to present "test cases" to challenge prevailing copyright regulations, many of their legal counsels are unwilling to entangle their organization in what could be a lengthy and expensive legal battle. A petition from an international research institution may be a more appropriate means to address the copyright quandary.

There are many archivists, artists and educators working diligently (and perhaps in a rather solitary fashion) in our institutions of performing arts and education. We believe many, if not most of them, would act to preserve great works like the ones that inspired them in their childhood if they knew what to do. It is time to safeguard our artistic heritage before we lose it in the process of updating technologies.

…

Susan Mann performed with professional companies, including the Hartford Chamber Ballet, Das Bonner Ballet and the Sharir Dance Company (modern) before joining the faculty of the Towson University Department of Dance in 1989. She is the recipient of Maryland State Arts Council Awards for both solo dance performance and choreography, and her works have been set on the Sharir Dance Company, Air Dance Bernasconi and Columbus Dance Theatre, as well as on the Towson University Dance Company. She teaches ballet, point, repertory and composition, and is the founder/developer of the Dance for the Camera curriculum at Towson.

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The *Journal of Performing Arts Leadership in Higher Education* (JPALHE), published once a year, presents a wide range of topics relevant to visionary leadership in the performing arts in higher education. Topics include, but are not limited to, curriculum development, assessment, goal setting, career preparation, governance, friend raising, technology, retention and recruitment. As a peer-reviewed journal, JPALHE presents articles that are supported by facts and cited appropriately, using the latest edition of *A Manual for Writers of Term Papers, Theses, and Dissertations*, by Kate L. Turabian. Articles for consideration are submitted electronically to the editor and must be in the 12-point font of Times New Roman, double-spaced and no longer than 12 pages. The author's name must not appear on the attached article. Submissions from all countries are welcome, although the journal is published in English. Authors are responsible for securing all copyright clearance.

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