

# SPRING 2017

## SUBSTANTIVE CHANGE EVALUATION

Merger of Berklee College of Music  
and The Boston Conservatory



Berklee

THE BOSTON CONSERVATORY  
MUSIC DANCE THEATER

Berklee



THE BOSTON

THE B  
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**NEW ENGLAND ASSOCIATION OF SCHOOLS AND COLLEGES**  
**COMMISSION ON INSTITUTIONS OF HIGHER EDUCATION**

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**COVER PAGE FOR SUBSTANTIVE CHANGE REQUESTS**

Name of Institution	Berklee College of Music
Type of proposed change (See <a href="http://cihe.neasc.org/downloads/POLICIES/Pp72_Substantive_Change.pdf">http://cihe.neasc.org/downloads/POLICIES/Pp72_Substantive_Change.pdf</a> )	Merger. Berklee College of Music and the Boston Conservatory merged on June 1, 2016, becoming one institution—Berklee College of Music. This report describes the progress of the merger.
Effective date of implementation	June 1, 2016
Date of institutional governing board approval	December 1, 2015 Berklee Board of Trustees December 17, 2015 The Boston Conservatory Board of Trustees
Is state approval required?	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes, approved (date) <u>4/8/2016</u> (Attach verification.) Note: The approval granted Berklee authority to offer degrees previously approved and offered through the Boston Conservatory. See Appendix 0.1
Contact Person:	Camille Colatosti, PhD Dean, Institutional Research and Assessment/Graduate Studies 617.747.2421 (Phone) 617.747.6082 (Fax) <a href="mailto:ccolatosti@berklee.edu">ccolatosti@berklee.edu</a>
Please summarize the proposed change	Berklee College of Music and The Boston Conservatory have merged, effective June 1, 2016. The surviving legal institution is Berklee College of Music. The Conservatory is now a unit of Berklee and is known as Boston Conservatory at Berklee.
Signature of CEO:	
Date:	January 20, 2017

**Spring 2017**  
**Substantive Change Evaluation**  
**Merger of Berklee College of Music and Boston Conservatory**

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## **Introduction to the New Berklee College of Music and Boston Conservatory at Berklee**

Berklee College of Music and the Boston Conservatory, next-door neighbors for many years in Boston's Back Bay and Fenway areas, are excited about their recent merger, finalized and legal as of June 1, 2016. This is a momentous achievement that sets the stage for what we believe is the creation of one of the world's most comprehensive and dynamic educational institutions for music, dance, musical theater, and related professions. This merger enables the two institutions to work together to leverage individual strengths, preserving the education that has been the hallmark of each while also exploring synergies and new opportunities to enhance the learning experience of all students.

The new merged institution continues to offer students all the degrees that had been approved and accredited separately at the two institutions: Bachelor of Music; Bachelor of Professional Studies; Bachelor of Fine Arts in theater and/or dance; Master of Arts; Master of Music; Master of Fine Arts in musical theater and/or dance; Honorary Doctor of Music; and Doctor of Arts, Honoris Causa. Additionally, the following diplomas and certificates continue to be offered: the professional diploma, the performance diploma, the professional studies certificate, and the artist diploma.

As the merged institution evolves, we are anticipating ways to combine our unique attributes to enhance the education students receive at the separate schools. Our strengths are complementary to one another. Together, we offer in-depth study across the entire spectrum of the performing arts, ranging from traditional classical works to entirely new creations that combine music, dance, theater, and technology.

As background, the decision to merge was a culmination of months of exploration into finances, academics, administration, operations, and facilities to examine the feasibility of a combined institution. Committees formed as part of this exploration were composed of members of the administrations and boards of both institutions. A Memorandum of Understanding was signed by both institutions on June 25, 2015, creating a formal, nonbinding agreement that outlined the intention to investigate a merger. This initiated a formal due diligence phase during which a steering committee, comprising members from both institutions, was tasked with conducting studies and facilitating deep discussions intended to determine the feasibility and possible success of a merger. The steering committee explored academics, administration, operations, facilities, and more, identifying strengths, weaknesses, and opportunities in every area. In December 2015, both Boards of Trustees approved a definitive merger agreement with a target closing date of June 1, 2016, confirming that the merger would proceed and would be best for both institutions.

It should also be noted that the primary motivations for the merger were educational and strategic, rather than financial, as the complementary programs and strategic strengths were seen to enhance the global positioning of the combined entity in a way that neither entity could achieve on its own. Nevertheless, finances were a key consideration in the merger.

As a combined institution, students from both the Conservatory and the college are benefitting from new opportunities to collaborate, create, and learn from one another. Both schools separately were committed to producing leaders in the performing arts. This merger allows students from each institution more opportunities and provides more resources.

The strategic vision of the merger will take time and patience to realize. However, we have already provided creative opportunities for students: cross-listed and shared courses that enable Conservatory students to learn from Berklee's leading educators in music business, music technology, music therapy, sound design, film scoring, and contemporary global music while also providing Berklee College of Music students opportunities to study with the Conservatory's experts in classical music, dance, and musical theater. In fall 2016, we offered electives for Berklee College of Music students in hip-hop, jazz, and African dance; we offered Berklee College of Music composition and music technology



courses to students at the Conservatory; and we have made it possible for Conservatory students to study privately with Berklee College of Music faculty. We have also united the liberal arts offerings from both institutions, expanding choices for all undergraduate students.

Berklee, now merged with the Boston Conservatory, believes that there is a unique opportunity to create a truly distinctive educational institution that enables the next generation of performing artists and arts professionals not only to thrive but to lead. We are fully energized to make this a reality for current and future students.

## Standard 1: Mission and Purposes

Berklee College of Music and Boston Conservatory at Berklee together are creating a unique 21st-century educational institution, one that provides students a complete array of opportunities upon which to build the foundation of their life's work and discover their authentic artistic voices. United, the new merged institution is providing the creative opportunities that characterize the 21st century's new artists and hybrid art forms. By creating the world's most comprehensive and forward-leaning institution of its kind, two historically powerful brands joined to secure an important new position in the field.

Berklee, which now includes the legacy college and Boston Conservatory at Berklee, is committed to fostering contemporary creative work. In merging, the combined institution provides all students access to both the Conservatory's rich tradition in musical theater, dance, and concert music, and to the college's leading-edge studies in contemporary popular music, technology, and entrepreneurship. Graduates will be prepared to succeed in careers ranging from performance to production, from composition for contemporary media to music education, music therapy, music technology, and the business of music. The goal of the merged institution is simple: to attract the most talented, creative, and motivated students in the world; to offer them a challenging and satisfying experience while they are students; and to give them the best possible platform for success as the next generation of leaders in every aspect of performing arts endeavor.

### A Vision for Berklee in 2025

In the first months of the merger, a new, unified vision statement was developed. On September 23, 2016, the combined Board of Trustees voted unanimously to approve a revised vision for Berklee in 2025:

*As the preeminent institute of contemporary music and the performing arts, Berklee will transform arts education and empower artists to better our world. Building an inclusive culture that promotes diversity in all its forms, we will nurture the growth of the world's most inspired artists in music, theater, and dance, so they may fully realize their creative and career potential. Berklee will forge new connections among art forms, musical traditions, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration, and community.*

### Mission Statement

A goal of the new merged Berklee involves crafting a new mission statement that embodies the qualities and character of each institution as we build our new institutional culture for the future. We will base this work on the 2025 vision and on the legacy mission statements at both institutions, reprinted below.

### Current Mission Statements

#### Berklee College of Music

*Berklee's mission is to educate, train, and develop students to excel in music as a career.*

*Developing the musicianship of all our students is the foundation of our curriculum. We believe that the lessons and qualities derived from that work—the self-discipline needed for excellence, the empathy required of music making, and the openness and curiosity essential to creativity—are critical to achievement in any pursuit, musical or otherwise. We also believe that music is a powerful catalyst for the kind of personal growth central to any collegiate experience.*

*Founded on jazz and popular music rooted in the African cultural diaspora, our comprehensive curriculum is distinctly contemporary in its content and approach, and it embraces the principal musical movements of our time. Through a course of scholarly and practical learning experiences integrating performance and writing, our curriculum covers the variety of influential styles, relevant technologies, and career opportunities open to today's music professional.*

#### The Boston Conservatory

*We prepare and inspire our students to perform at the highest level in their art and in their lives. We foster their creativity and give them courage. We teach them the skills that will lead to professional and personal fulfillment.*

Historically, both Berklee College of Music and the Boston Conservatory have been mission-driven institutions, with their mission statements defining the unique nature of their purposes. Both institutions display their missions prominently on their respective (and now integrated) websites and engage their communities in active planning designed to meet their stated missions. The individual mission statements of the two institutions complement each other, although the college's is not currently inclusive of the dance and musical theater communities represented at the Conservatory, and the Conservatory's mission is not fully inclusive of the college's history and focus.

In fall 2017, we will work together to develop an inclusive process that we will use to create a new, post-merger mission. In spring 2018, we expect to engage the community fully in a robust mission review with the goal of the adoption of the new mission statement by the Berklee Board of Trustees in May 2018.

As it has in past planning processes at both institutions, the Board of Trustees will play a leadership role in the mission review, and Berklee will assign a leader to coordinate a process involving faculty, staff, students, alumni, and our extended community of supporters. Through a series of surveys, open town hall-style meetings, and discussions at department, division, and area meetings, we will engage our community. This process will not only yield the next iteration of our institutional mission statement but will help our community members better understand their roles in helping us achieve that mission.

### **Institutional Effectiveness**

Both the college and the Conservatory have demonstrated their commitment to their mission and purpose. They have regularly reviewed their missions through community engagement, and they have committed to a new mission review process as a result of this merger. Unlike many mergers in the corporate world, this process is not based on reduced cost leading to enhanced revenues but rather on the potential to deliver even greater educational, artistic, and career opportunities to our combined student body. We expect to be successful in this effort, to exceed the goals of our prior individual missions, and to achieve greater outcomes for 21st-century music, musical theater, and dance students.

### **Standard 1 Appendix**

- 1.1 Links to Additional Online Resources for Berklee College of Music and Boston Conservatory at Berklee Mission Statements
- 1.2 Link to Berklee's New Vision for 2025 Video



## Standard 2: Planning and Evaluation

### Planning

Just prior to beginning merger discussions, both Berklee College of Music and the Boston Conservatory completed long-range planning cycles. Berklee uses a 10-year vision-planning horizon supported by multiyear strategic plans, all focused on achieving the institutional mission. The Conservatory had developed a strategic agenda with a specific focus on 2017, when the institution would reach its 150th anniversary. That agenda called for the development of several strategic plans that would help guide the Conservatory's work leading up to that momentous celebration.

Berklee's vision planning process was board driven but engaged the entire extended community in asking the questions "What should Berklee be like in 2025?" and "What kinds of students will be graduating from Berklee in 2025?" This discussion took place in large and small meetings, where Berklee's senior vice president for innovation, strategy, and technology gathered suggestions from every faculty department and every staff department, as well as multiple division and area meetings, student government association meetings, and alumni group forums. Ideas were all posted on Berklee's internal website, as well as in anonymous suggestion boxes; additionally, an email address for suggestions was created at [vision2025@berklee.edu](mailto:vision2025@berklee.edu).

As discussions of the merger between Berklee College of Music and the Boston Conservatory began during the final phase of the vision planning process, the last drafts of the vision were revised jointly with the leadership of both institutions. After the merger was announced, a process began to update the wording of the vision to be inclusive of the Conservatory's students in dance and musical theater. A revised vision statement was presented to the Berklee Board of Trustees in September 2016. The Board voted unanimously to accept the revised version, also presented in Standard 1, as follows:

#### A Vision for Berklee in 2025

*As the preeminent institute of contemporary music and the performing arts, Berklee will transform arts education and empower artists to better our world. Building an inclusive culture that promotes diversity in all its forms, we will nurture the growth of the world's most inspired artists in music, theater, and dance, so they may fully realize their creative and career potential. Berklee will forge new connections among art forms, musical traditions, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration, and community..*

As part of the merger closing documents, the Merger Strategy and Direction document was updated to reflect planning work accomplished between November 2015 and May 2016. This revised document is included in **Appendix 2.1**.

With the Merger Strategy and Direction document approved, the new institution has returned to strategic planning. Four main pillars have been identified as the foundation of our new strategy: integration, innovation, infrastructure, and inclusion. A continuing challenge for both institutions will be not letting existing mindsets limit openness, creativity, flexibility, or adaptability. We expect to finalize a three-year strategic plan by May 2017 and begin its implementation in fall 2017.

### Merger Integration Planning

To facilitate this work, we created an executive integration steering committee and four working committees—academics, operations, cultural integration, and volunteer leadership. The integration groups were co-chaired by leaders from both institutions. With the merger finalized, much of the integration committee work is now incorporated into the charges of standing committees. Only the executive integration steering committee and the cultural integration committees continue to meet.

The executive integration steering committee, cochaired by David Mash, senior vice president for innovation, strategy, and technology, Berklee College of Music, and Richard Ortner, president of Boston Conservatory at Berklee, meets

biweekly to oversee integration plans. This committee also leads the overall planning for the operational integration of the combined institution as well as the work involved in drafting a three-year, post-merger strategic plan.

The cultural integration committee, led by Eileen Alviti, vice president for human resources, Berklee, and Jim O'Dell, associate dean of operations, Boston Conservatory at Berklee, also continues to meet to facilitate communication and other institutional cultural issues.

The members of the former academic integration committee have been integrated into the academic leadership structures of Berklee. Members of the administration/operations integration committee have likewise been integrated into campus-wide operations committees. The work of the volunteer leadership committee continues through the work of the institution's Board of Trustees and advisory committees as part of the merger agreement. (See Standard 3.)

As mentioned, we expect the new strategic plan to be developed and finalized by May 2017, with the official launch at the Opening Day event in fall 2017. The president's cabinet, with membership augmented to include leadership from Boston Conservatory at Berklee, met for a strategic planning retreat on March 11, 2016. This retreat focused on our priorities for the next three-year period and directed Berklee's senior vice president for innovation, strategy, and technology to complete a draft strategic plan for community review and input by the end of April 2017. President Roger H. Brown used the foundational work of the strategic planning process to build his State of the College and Conservatory addresses, held November 4, 8, and 17, 2016. While summarizing the planning work to date, these addresses included a call to action to respond to online surveys requesting community input into the final stages of the process. The goal is to present the final plan to the board at its May 2017 meeting and to adopt the plan officially on June 1, 2017. Special attention will be placed on communications to our community to ensure that, as we operate as a single institution, we all have the new vision and strategy as guiding principles to focus our work.

## Evaluation

Over the past few years, Berklee has placed increasing focus on how we collect, process, and analyze data to assist with ongoing evaluation and strategic planning. A position at the dean level for institutional research and assessment as well as several new data analyst positions, including a data manager/analyst and a data visualization specialist, have allowed us to strengthen processes for data-driven decision making. An institutional process for academic program review has been in place since 2010, and this process will be expanded to include the programs at Boston Conservatory at Berklee. More information about the program review process can be found in Standard 4.

In addition to strengthening the Office of Institutional Research and Assessment, a data governance council was founded, sponsored by the senior vice president of technology resources, who was hired in fall 2015 to improve our technology infrastructure in support of this focus on data and assessment. This council brings together leaders from all areas of the college to share information about business processes and data as the institution continues to improve and streamline its operations. The data governance council has two subcommittees, the CORE data governance committee and the student data governance committee. CORE data extends to demographic person and institution data, CORE-related parameters, objects, tables, and files that the institution shares in and between systems of record. Student data extends to student-related parameters, objects, tables, and files that the institution shares in and between systems of record. Both of these subcommittees have broad institutional representation and are committed to information sharing and transparency. (See **Appendices 2.2–2.4** for data governance council constitution information.)

In addition, Berklee's new strategic plan will include an entire section on infrastructure to improve business processes that will support evaluation and planning based on strengthened data management and assessment.

We are very aware that going forward our evaluation processes must be ever more data driven. The merger has elevated this matter even further in our planning and evaluation thinking. As we worked toward building the five-year

strategic plan for Berklee College of Music and Boston Conservatory at Berklee, we looked at external trends in our industry, in demographics, and in world economies, and internally at both the Conservatory and the college data sets on enrollment, retention, and graduation rates in order to build models for predicting the next few years' finances.

As the merger evolves, we have the opportunity to build on the success of our individual programs and to capitalize on the unique synergies of our two previously separate institutions to enhance opportunities for our students. While we have some idea of what these opportunities might be, as noted in the Merger Strategy and Direction strategic plan, we are aware that there will be new discoveries as we become more fully integrated. Evaluation, particularly curricular review, will play an increased role in our successful planning and operation as a merged institution. As noted, data analysis as an integral part of our formative and summative evaluation processes will be key to elevating our effectiveness in both planning and evaluation.

### **Institutional Effectiveness**

The new merged institution is effective in its planning and evaluation efforts. Recent successes in enrollment at both the college and the Conservatory, including increased selectivity, improved retention and graduation rates, and improved student satisfaction levels, point to our institutional effectiveness. While the merger offers great opportunities for our students, it points to the need for our planning and evaluation processes to become even more data driven to ensure our ability not only to continue our effective operations but to drive our new institution forward in response to world change. We see planning and evaluation as key processes to our success and will need to ensure that, as we integrate these two institutions into a new Berklee, we continue to strengthen our programs and offerings to serve our students and to reach our vision for Berklee in 2025.

### **Standard 2 Appendix**

- 2.1 Merger Strategy and Direction Document (updated)
- 2.2 Data Governance Council Constitution
- 2.3 CORE Data Governance Committee Constitution
- 2.4 Student Data Governance Committee Constitution



### **Standard 3: Organization and Governance**

The systems of organization and governance at Berklee, including those at Boston Conservatory at Berklee, facilitate the accomplishment of the mission and purpose of the new integrated institution. The organizational design and governance structure enables the institution to create and sustain environments that encourage teaching, learning, service, scholarship, research, and creativity. Determining the best way to reorganize as the merged institution progresses will be a process, but important steps have been implemented to facilitate the birth and development of the new Berklee.

#### **Board of Trustees**

Berklee College of Music is a private, nonprofit, independent institution governed by a Board of Trustees (the bylaws were updated in May 2016 to include not less than 12 nor more than 45 members, including the president of the college). Every trustee serves a three-year term, and two trustee seats are reserved for alumni representation. As a function of the merger, eight legacy Boston Conservatory trustees joined the Berklee Board of Trustees. These trustees are invested with certain reserve powers specified in the merger agreement, having to do with trustee succession, budget approval, real estate, and areas of autonomy versus areas of integration in the newly merged institution. The board members serve as Berklee's primary fiduciaries and are familiar with Berklee's mission, objectives, policies, and programs. They possess a strong interest in the future of the college and serve as its ambassadors. One of the functions of the board is to establish relationships with individuals who are able to advance Berklee's mission and support the ongoing programs. Board members are also asked to participate in philanthropy annually and support Berklee's capital campaigns. They are encouraged to attend events for the college, such as commencement and the Berklee City Music Encore Gala. The entire board meets four times annually.

The authority and responsibilities of the Board of Trustees and its relationship with administration, faculty, and staff are clearly described in the Berklee College of Music trustee bylaws. The primary functions of the board are the establishment of policy as well as the sound management of the college's resources. Additionally, the board elects and evaluates Berklee's president. The board's strong conflict of interest policy ensures that all members are free of personal or immediate familial or financial interest in the institution; understand, accept, and fulfill their responsibilities as fiduciaries of the college; and act in good faith and in the college's best interest.

The trustee executive committee, comprising 15 members and including the president of the college, meets between board meetings. Among other leadership tasks, the executive committee evaluates and sets compensation for the president on an annual basis. In addition to the executive committee, the board maintains 10 trustee committees:

- Academic Affairs Committee
- Student Affairs Committee
- Audit and Risk Committee
- Campus Planning Committee
- Online Education Committee
- Finance and Budget Committee
- Institutional Advancement Committee
- Investment Committee
- Trustee Committee on Membership
- Berklee City Music® Advisory Board
- Boston Conservatory at Berklee Committee (added in June 2016 as part of the merger agreement)

As mentioned, the Boston Conservatory is now a distinct but integrated unit of Berklee, identified as Boston Conservatory at Berklee. In the discussion of college leadership below, we explain that the position of president at the Boston Conservatory, currently held by Richard Ortner, will transition into the position of executive director of Boston Conservatory at Berklee, positions that report directly to the Berklee president.

Specific board assignments ensure representation of Boston Conservatory at Berklee in the leadership of the merged institution. The merger negotiations specify that one or two trustees of the Boston Conservatory serve as members on each of the following standing committees of the board: executive, finance, and budget; academic; institutional advancement; and campus planning, as well as “others as may be appropriate at the discretion of the president and executive director of Boston Conservatory at Berklee and as approved by the chair of Berklee’s board.” These assignments will lead to a strong renewed board that will oversee the development of the newly combined institution.

A new Berklee board committee has been established to advise on the development of Conservatory programs. Known as the Boston Conservatory Committee, the group comprises three legacy Conservatory trustees and three Berklee trustees plus the presidents of Berklee and the Conservatory. Former Boston Conservatory board chair David Scott Sloan chairs the Boston Conservatory committee and serves as a member of the Berklee executive committee. The new committee has already met three times (as of this writing) to review the strategic direction of the Conservatory within Berklee.

## **College Leadership and Internal Organization**

### ***The President***

As specified in Berklee’s bylaws, the president is the chief executive officer of the college and oversees its day-to-day business. It is his or her responsibility to manage the institution through appropriate administrative structures that facilitate the institution’s ability to fulfill its purposes and objectives.

Roger H. Brown, Berklee’s president since 2004, has recently reorganized his leadership team as a result of the merger.

### ***Senior Vice Presidents***

There are now a total of seven senior vice president positions, an increase of two since 2012. President Brown has also consolidated the reporting of some vice presidents to the senior vice presidents. Seven senior vice presidents and three vice presidents report to the president:

- Senior vice president of academic affairs/provost
- Senior vice president for administration and finance/chief financial officer
- Senior vice president for institutional advancement
- Senior vice president for innovation, strategy, and technology
- Senior vice president for student enrollment and engagement
- Senior vice president of online learning and continuing education
- President of Boston Conservatory at Berklee (senior vice president level)
- Vice president for technology resources
- Vice president for education outreach and social entrepreneurship
- Vice president for external affairs

The president also leads a support team comprising the chief of staff, assistant vice president for artist and music industry relations, and two administrative support personnel. All other vice presidents (including assistant and associate vice presidents) and the college deans report to the appropriate area senior vice president.

The senior vice president group constitutes an executive committee of the president’s cabinet and is also led by the president. The senior vice presidents meet biweekly with the president and the chief of staff to discuss major institutional issues.

### ***President’s Cabinet***

Led by the president, the leading advisory group of Berklee College of Music is the president’s cabinet, which meets monthly and comprises the president, the senior and full vice presidents, assistant vice president of artist and music industry relations, and the chief of staff. The responsibilities of the president’s cabinet are to:

- lead the operational areas of the college;
- ensure that leadership information, reports, needs, challenges, and obstacles are brought to the attention of the president, the council, and the trustees, as appropriate;
- lead the college's strategic plan committees; and
- serve as college liaison and support to board committees.

### ***President's Council***

The president's council meets twice each semester to share information and socialize policy changes. The council includes all vice presidents—assistant, associate, full, and senior—as well as deans and the chief of staff. Agendas are set by the council agenda planning committee, which is currently chaired by an academic division dean and includes representation from the broader council. Each area has the opportunity to present information, reports, needs, and challenges, and to lead discussion. The responsibilities of the president's council are to:

- share and promote the college vision throughout the organization;
- lead the strategic plan and contribute to the formation of the college vision;
- allocate college resources wisely; and
- identify obstacles to achievement and strategize how best to overcome them.

The newly merged institution benefits from these strong leadership and organizational structures. Creating a new leadership organization that combines the strengths of the two institutions into a single, cohesive team has been a major goal post-merger.

To this end, the president has crafted a new organizational chart for the senior leadership team (see **Appendix 3.2**) and revamped all leadership teams to include membership from both institutions. As the organizational chart makes clear, key leadership positions at the Conservatory have been integrated into the Berklee leadership and reporting structure. The president of Boston Conservatory at Berklee, Richard Ortner, has announced his retirement plans for summer 2017, and a search for a new executive director of the Conservatory, who will report to the president, is underway. The vice president for academic affairs/dean of the Conservatory will report to the executive director of Boston Conservatory at Berklee and have strong collaboration (dotted line relationship) with the senior vice president for academic affairs/provost. We expect that back-office functions will be integrated into institution-wide functions, while academic programs will be largely autonomous. Some areas will remain separate but will coordinate across divisions to ensure smooth operations.

### **Academic Affairs, Student Enrollment and Engagement, and Other Operational Areas of the College**

The chief academic officer, Lawrence J. Simpson, who is senior vice president for academic affairs/provost, leads academic affairs at Berklee. As provost, Simpson reports to the president and, ultimately, oversees all faculty. He leads three vice presidents (vice president for academic affairs/vice provost, vice president for curriculum and program innovation, and vice president for special programs) as well as has a strong dotted line report with the vice president for academic affairs of Boston Conservatory at Berklee; the associate vice president for global initiatives; the deans of Berklee's three academic divisions (Professional Education, Professional Performance, and Professional Writing and Music Technology); the academic dean of Berklee's campus in Valencia, Spain; and the director of academic budgeting and administration. Additionally, the dean of institutional research and assessment/graduate studies, the dean for faculty development, the dean of learning resources, and the assistant vice president for academic operations all report up to the provost, as do all academic associate deans, program directors, and chairs. The deans of music, musical theater, and dance at Boston Conservatory at Berklee report to the vice president for academic affairs of the Conservatory, and, through him, also report up to the provost.

The number of academic affairs standing committees that exist at both institutions are described in some detail in Standard 4. Key to Berklee are the college curriculum committee, led by the vice president for curriculum and program innovation and overseeing the undergraduate curriculum, and the graduate studies committee, led by the



dean of institutional research and assessment/graduate studies and overseeing the graduate curriculum. Representatives from Boston Conservatory at Berklee have been added to these two central committees.

Organization and governance of student enrollment and engagement, as well as operational areas of the merged institution, have evolved and will continue to do so as integration progresses. The student enrollment and engagement teams are largely integrated; administration, information technology, and other operations functions are largely integrated as well. Members of the Conservatory have been added to various Berklee committees such as the data governance committee, the assessment committee, the retention committee, the diversity and inclusion committee, the academic policies committee, and committees for business processes and systems. The organizational charts in Appendix 3.2 show the ways the two institutions have merged functions and reporting.

### **Institutional Effectiveness**

Prior to the merger, Berklee College of Music and the Boston Conservatory had effective systems of board and internal governance. The new Berklee continues in this tradition, with effective leadership for the complete institution and representation for Boston Conservatory at Berklee throughout the Berklee College of Music structure. The board continues to be composed of engaged members working in alignment with the college mission. The internal leadership as well as faculty, staff, and students also continue to be deeply engaged in and committed to the institution. The college and the Conservatory have always been places of passion and creativity for music, musical theater, and dance. Their success in their many initiatives has resulted in a strong period of growth and change, all in service to the institutions' missions. The commitments to academic excellence, student quality, and student experience have always been demonstrated in coherent, intentional, and participatory structures, and this will continue in the new merged institution.

### **Standard 3 Appendix**

- 3.1 Board Bylaws
- 3.2 Updated Organizational Charts for Senior Leadership and the College

## Standard 4: The Academic Programs

The new merged institution continues to offer the academic programs—precollege, undergraduate, and graduate—offered at the legacy institutions. These include the precollege programs at both the college and Conservatory; the Bachelor of Music degrees at the Conservatory and the college; the Bachelor of Professional Studies degrees at Berklee Online; the Bachelor of Fine Arts in theater and/or dance at the Conservatory; the Master of Arts at the college; the Master of Music at the college and the Conservatory; and the Master of Fine Arts in musical theater at the Conservatory. Additionally, the Conservatory offers a graduate performance diploma and a professional studies certificate, and has an artist diploma program. Berklee also has a professional diploma and an artist diploma program.

See **Appendix 4.1** for details of each institution’s academic programs.

The existing academic structures of each institution also continue, with an important change. As mentioned in Standard 3, the chief academic officer at the Boston Conservatory at Berklee, Joseph Bennett, the vice president for academic affairs of the Conservatory, has a strong dotted line report to the chief academic officer at Berklee, Lawrence J. Simpson, the senior vice president for academic affairs/provost. (The vice president for academic affairs of the Conservatory formally reports to the executive director of Boston Conservatory at Berklee.) This means that all the academics of the new merged institution are unified under one provost, who reports directly to the president.

Berklee’s academic leadership team, the highest academic body, is chaired by the provost and has been expanded to include the academic leadership of both the college and the Conservatory. Serving on this body are the deans who lead the Professional Education, Professional Performance, and Professional Writing and Technology divisions of the college; and those who lead the Music, Dance, and Musical Theater divisions of the Conservatory. As well, the academic leadership team includes the four academic vice presidents (the vice provost, vice president for academic affairs/dean of Boston Conservatory at Berklee, the vice president of curriculum and program innovation, and the vice president for special programs); the associate vice president for global initiatives; the dean of institutional research and assessment/graduate studies; the dean of the continuing education division; the dean of learning resources; the dean of faculty development; the dean of Berklee City Music; and the assistant vice president for academic operations.

While the academic offerings of the merged institution include all legacy programs, work has been done and will continue to strengthen synergies and provide enhanced experiences for students as well as to develop new programs. Merger accomplishments to date include integration at the course, academic department, and program level.

### Course Integration

More than 250 courses have been opened for dual listing and cross registration for students at the college and the Conservatory (see **Appendix 4.2** for a list). Additionally, the following opportunities have been created:

- opportunities for Conservatory students to participate in the almost 400 musical ensembles offered at the college each semester;
- opportunities for Conservatory students to take an additional half-hour private lesson on a secondary instrument with college faculty;
- opportunities for college students to study dance with Conservatory faculty;
- opportunities for college students to complete a new minor in stage management, taught by Conservatory musical theater faculty; and
- opportunities for Conservatory graduate students to enroll in college graduate course electives.

### Academic Department Integration

#### *Liberal Arts*

The integration of the two different Liberal Arts Departments at the legacy institutions is well-developed. As of June 2016, the Boston Conservatory at Berklee director of liberal arts reports to the Berklee College of Music chair of the

Liberal Arts Department. By fall 2017, the Boston Conservatory at Berklee director of liberal arts will transition to full-time faculty, and all Berklee undergraduate liberal arts will be led by the Berklee College of Music chair. Liberal arts faculty from the college and the Conservatory have been meeting as one department since fall 2016. They have shared guest speakers and events, and have put a strong emphasis on community building. There have also been a number of curricular integrations: the two-semester English requirement at the college and Conservatory has been revised and unified so that, beginning in fall 2017, all students will take the same two courses: LENG-111: Introduction to College Writing, and LENG-223: Literature Topics. As well, beginning in fall 2017, all students will take a newly revised first semester seminar course to replace legacy freshmen seminar classes.

### *Music Education*

The integration of the Music Education Departments at the Conservatory and the college is also advanced. The department at the Conservatory has historically been small and focused on graduate education. It has also had a special emphasis on music education for students with autism and learning disabilities. The department at the college has been larger, with a focus on undergraduate education. The merger of the two departments, to be effective fall 2017, allows the new institution to promote the unique features of each. The department head of music education at the Conservatory will have a new role as the managing director of what will be a new Institute for Arts Education and Special Needs, to be located in the college's Music Education Department. In terms of academic programming, the Bachelor of Music with a music education major at the college will continue. Prior to the merger, the college had planned to launch its own Master of Music in music education. With the merger, these plans have been suspended, and the Master of Music in music education offerings at the Conservatory will be revised to meet the needs of students at the new, larger institution.

### **Program Level Integration: Graduate Studies**

Beginning in fall 2017, the institution's master's degree offerings will be unified under one graduate studies umbrella. This will not change reporting lines nor will it realign departmental homes of existing programs. This integration is primarily cultural and also strategic to create a sense of a unified graduate studies community. There will be one bulletin for all graduate programs at the college and the Conservatory. Orientation will be integrated, with some joint and some unique elements. There will be enhanced efforts for integrated performance opportunities as well as shared electives. Berklee's graduate career development offerings will be expanded to support students at the college and the Conservatory, and the college's post-master's internship and fellowship programs will be opened to Conservatory students. New integrated program offerings may develop in the future.

### **Other Integrations**

Throughout the merger process, we expect to learn, grow, and revise our plans as we strategize. We understand that some pieces of integration may happen more quickly and easily than expected, and some may be far more complicated. Additional initiatives under discussion include development of:

- an undergraduate and graduate program in jazz dance that connects the Conservatory's dancers with musicians in the Berklee Global Jazz Institute;
- an undergraduate and graduate program in technical theater that joins the Conservatory's expertise in theater with the college's expertise in music technology and production; and
- an appropriate technology requirement for all Conservatory undergraduate students, enhancing the music technology curriculum and developing new recording studio spaces.

### **Curriculum and Policy Committees**

Berklee's academic curriculum and policy committees have largely been integrated. At the same time, some legacy committees at the Conservatory continue to play a role.

The college curriculum committee (CCC), chaired by the vice president for curriculum and program innovation, comprises academic deans, chairs, faculty, and representatives from student affairs, including enrollment and admissions. It has broad oversight over the undergraduate curriculum. The committee reviews revisions to the

curriculum, including course and program proposals and revisions as well as deletions and additions. The committee makes recommendations to the provost for consideration and approval. The committee also receives findings from the academic program review process, a comprehensive review system that assesses all courses and programs on a three-year cycle. This committee has been expanded to include representation from the Conservatory.

The graduate studies committee, chaired by the dean of institutional research and assessment/graduate studies, focuses on curriculum and policy issues germane to graduate studies. All new graduate programs and courses are reviewed, discussed, and approved (or rejected) for recommendation to the provost. Membership for the committee is drawn from all levels of academic affairs—faculty, chairs, deans, and vice presidents—and includes representatives from the online extension school, the Boston and Valencia campuses, students affairs, and enrollment areas. Program review findings for graduate studies programs are brought before the graduate studies committee. This committee has been expanded to include representation from the Conservatory.

The committee for academic policies (CAP) considers the relevance and effectiveness of academic policies and processes, with the objective being to support the experience of students. Led by the vice president for academic affairs/vice provost, the committee includes academic senior leadership, chair representatives, representatives from the student affairs and enrollment areas, and students. The committee makes recommendations to the senior vice president for academic affairs/provost and, where appropriate, to the senior vice president for student enrollment and engagement. This committee has been expanded to include representation from the Conservatory.

At Boston Conservatory at Berklee, the dean's council is the representative body of the faculty, involved directly in matters of planning and governance. The council is an advisory and consultative body to the Conservatory's vice president for academic affairs on all matters that may affect the attainment of the Conservatory's educational objectives. It makes recommendations concerning the faculty's welfare and participates in a meaningful way in the development of academic policies and procedures. The council includes two elected faculty from each division. Council members have three-year appointments, which are staggered to provide continuity from year to year. Beginning in fall 2015, the dean's council organized and hosted a series of faculty forums to provide faculty from all divisions an opportunity to discuss matters of interest or concern. Administration does not participate in the forums, and the dean's council presents the items of the faculty forums at the regularly scheduled dean's council meetings that include the dean and associate deans of the Conservatory. This council continues as part of Boston Conservatory at Berklee.

Additionally, at Boston Conservatory at Berklee, the curriculum steering committee oversees curricular changes, additions, and deletions; and the academic operations committee oversees policies. These committees comprise faculty and academic administrators, and each is chaired by an associate dean from the Conservatory. These committees make recommendations to the Conservatory's dean. This committee continues to meet.

### **Curriculum Design**

Berklee offers a curriculum that is outcomes based. Each academic program demonstrates coherence through its learning outcomes, goals and objectives, structure, content, policies and procedures, admissions criteria, retention practices, assessments of student learning, instructional methodology, and more. The expectations for student achievement, independent learning, and skills in inquiry and critical judgment are graduated by degree. The bachelor's degree program—designed to give students a substantial and coherent introduction to the broad areas of human knowledge with a special focus on music, dance, or theater—provides education at a very high level. The master's degree program elevates education beyond the baccalaureate level, providing true mastery of a specialized and complex field.

Berklee also fosters the idea that college has at least two purposes: preparing students directly for careers and readying students for a life that is about more than work. All of the undergraduate and graduate programs provide space for students to reflect on their own goals, development, growth, and creativity. College undergraduate programs provide



options for minors to its undergraduate students, and consideration is being given to opening these options to all students in the merged institution. At the undergraduate level, the liberal arts program provides students the opportunity to explore a wide range of disciplines and areas of study.

At the graduate level, the programs are very much individualized, providing students the opportunity to master a specific field while also developing and completing a culminating experience or thesis project that is uniquely theirs and that offers them the opportunity to make an original contribution to their chosen area of study.

### **Undergraduate Programs**

The Bachelor of Music degree at the college encompasses 120 credits in 10 of the 12 majors. The major concentrates contain 30 credits of instruction, with the exceptions of the music therapy major, which is 46 credits, and the music education major, which is 52 credits. The additional course work in those two programs is necessary to meet external accreditation and state requirements. The Bachelor of Professional Studies degree offered through Berklee Online also requires 120 credits with major concentrates of 30 credits.

At the Conservatory, the Music Division offers the Bachelor of Music degree through seven instrumental departments—Brass, Harp and Guitar, Percussion, Piano, Strings, Voice, and Woodwinds—and Music Composition. The Bachelor of Music degree ranges from 125.5 to 138 credits. The Bachelor of Fine Arts in dance requires a total of 141 to 145 credits, centered on four interconnected curriculum components: the movement component, the academic component, the creative component, and the body-knowing component. Students select one of five areas of study: modern dance, ballet, jazz dance, dance pedagogy, or creative performance. The Theater Division offers a Bachelor of Fine Arts requiring 134 credits. The emphasis is on educating the “triple threat” performers, who are accomplished in acting, singing, and dance, while also offering opportunities for specialized study.

The undergraduate programs consist of three integrated sections:

- The core, foundational music, theater, or dance curriculum
- The liberal arts program
- The major or concentrate area of study

While the core music theory and history curricula differ at the Conservatory and the college, the educational philosophy is the same: a solid foundation in fundamental principles, theory, and practice is necessary for creative and successful art. The same is true for the dance and theater programs at the Conservatory. Berklee recognizes the importance of a well-rounded education and supports a coherent and substantive liberal arts curriculum.

All undergraduate programs are outcomes based. All learning outcomes align at the institutional, program, and course level. All programs provide students the opportunity to study at very high levels. In their final semesters, students are mastering advanced levels of knowledge in their fields. The programs foster hands-on learning and encourage students to complete practical and professional projects such as performances, productions, and senior portfolios of professional work as well as internships or practica.

### **Graduate Programs**

Berklee offers Master of Music, Master of Arts, and Master of Fine Arts in musical theater degrees. The college’s Master of Music degrees are in contemporary performance; scoring for film, television, and video games; and music innovation, technology, and production. The college also offers Master of Arts degrees in music therapy and in global entertainment and music business. The Conservatory’s Master of Music degrees are in composition, brass, harp and guitar, percussion, piano, strings, voice, woodwinds, opera, marimba, collaborative piano, orchestral conducting, choral conducting, and music education. The Master of Music and Master of Arts programs range from 30 to 39 credits and are designed to be completed in one to two years of study. The Conservatory’s Master of Fine Arts in musical theater is 64 credits and is designed to be completed in two years, or five semesters, of intensive study, including one summer.

The graduate programs are designed to provide students a mastery of a profound area or complex field of study. The graduate curriculum, like the undergraduate program, is outcomes based and designed to align with the institutional mission. Additionally, graduate study takes students to a higher level of excellence musically, artistically, and professionally. Through focused and rigorous study enhanced by close mentoring relationships with exceptional faculty, students reach their professional and artistic goals while gaining the knowledge and skills needed to prepare for careers and to serve as leaders in today's creative industries and beyond. Regardless of the program of study, the master's degree works to create the leaders of today and the innovators of tomorrow. Through study, students research, anticipate, and prepare to lead industry trends and developments.

### **Precollege Education**

Through its special and summer programs, Berklee provides music education to young people, especially high school students in its Five-Week Summer Performance Program and middle school students in Day Sessions, a day program in the summer.

Through its City Music programs, Berklee also provides precollege programs to fourth through 12th graders in underserved communities. Berklee established the City Music Network to replicate the successes of the Boston afterschool and summer programs. The 47 network locations across the United States and Canada offer many of the same experiences as the original City Music program in Boston. Professional musicians direct student ensembles and teach theory, ear training, and performance using popular R&B, rock, hip-hop, and jazz songs at each site.

The Conservatory offers arts education to young people through its extension programs. Summer programs include offerings in musical theater, dance, and music. Additionally, there are high school and collegiate intensive programs in brass, horns, composition, musical theater, dance, and voice. There are special music and performance programs for children on the autism spectrum. There are also continuing education programs for adult learners in Alexander technique, vocal pedagogy, and teaching music to students on the autism spectrum.

The merger affords the combined institution an opportunity to expand upon existing summer and out-of-school-time programs in music, dance, and theater, especially those offered to children in underserved communities. Plans are in place for a summer program in opera led by Conservatory faculty at the Berklee campus in Valencia, as well as a summer program in dance also led by Conservatory faculty in Boston.

### **Berklee's Online Continuing Education Division**

Established in 2001, Berklee's online continuing education division, Berklee Online, supports the institutional mission and expands the college's reach to students in more than 140 countries worldwide through its online courses, certificates, and degree programs. Berklee Online offers a Bachelor of Professional Studies degree, with majors in interdisciplinary music; music production; music business; music composition for film, television, and games; songwriting; guitar; writing and producing music; and electronic music production and sound design. As well, Berklee Online has partnered with Southern New Hampshire University (SNHU) to create the music business concentration courses for SNHU's Master in Business Administration in music business. Berklee Online also offers massive open online courses (MOOCs) through EdX, Coursera, and Kadenze on such topics as songwriting, music production, music business, music foundations, and more. The merger of Berklee College of Music and the Boston Conservatory provides opportunities to develop online courses in classical music and musical theater. In fact, the first Conservatory MOOC, entitled "Preparing for Your Theatrical Audition," is in production with a target launch of April 2017. The dean of the Conservatory's musical theater division, Neil Donohoe, is the teacher, and the course features Conservatory theater students demonstrating concepts. Berklee Online is currently in discussions with the dean of the dance division, Cathy Young, regarding a dance MOOC that will likely focus on hip-hop dance/choreography.

Additionally, the Conservatory provides an opportunity to consider publications in classical music through Berklee Press, a division also managed through Berklee Online.

## **Evaluation**

### ***Academic Program Review***

It is expected that, beginning in academic year 2017–2018 or soon thereafter, the academic programs of Boston Conservatory at Berklee will, like all academic programs of the college, undertake a complete review every three years. Berklee’s program review process asks faculty and academic leaders to assess and improve student learning by developing and/or reviewing clear expectations of what students learn at the institutional, program, and course level, and to ensure that students are meeting these learning outcomes. Academic leaders and faculty are also asked to align these outcomes with the college mission and diversity statement. The process asks, too, for academic leaders and faculty to verify learning outcomes with professional standards and external experts. The focus of the review is to improve student learning with a goal of identifying gaps and making revisions to address them. (See **Appendix 4.3**, Program Review Process Information and Forms.)

### ***Student Course Evaluation***

Students at Berklee evaluate their courses each semester using a SmartEvals tool. This evaluation process is helpful in understanding students’ perceptions of their learning and their assessment of their faculty and coursework. While student evaluations can never be the sole tool to assess student learning, such evaluations provide information that is useful in determining if a course is or is not resulting in the intended learning. This evaluation process was expanded, beginning in spring 2016, to include all Boston Conservatory courses as well. (See **Appendix 4.4**, Berklee Student Course Evaluation Infographic and Summary, Spring 2016.)

## **Institutional Effectiveness**

Both the Boston Conservatory and Berklee College of Music have undergone a great deal of growth and change in recent years. This growth has led to the integration of these two institutions and to the creation of one institution that is stronger and provides students a richer educational experience than either institution could have achieved on its own. The new institution strives to be transformative in arts education as well as in the evolution of music and the performing arts. The college’s expertise in contemporary music education and the Conservatory’s best practice grounding in studio teaching confirm the effectiveness of the new Berklee to develop and implement the academic programs needed to enable the college to realize its vision for 2025: to “transform arts education and enhance the power of the arts to better our world.”

## **Standard 4 Appendix**

- 4.1 List of Links for Online Academic Resources
- 4.2 Link to Integrated Course Offerings for Berklee College of Music and Boston Conservatory at Berklee
- 4.3 Program Review Process Information and Forms
- 4.4 Spring 2016 Berklee Student Course Evaluation Infographic and Summary

## Standard 5: Students

Berklee ensures that all interactions with students and prospective students are characterized by integrity and with a focus on student learning and the student experience.

Berklee serves, at the college, approximately 4,500 undergraduate students and 55 graduate students on its Boston campus, and approximately 150 graduate students and 100 undergraduate study abroad students on its campus in Valencia, Spain. The Conservatory serves approximately 550 undergraduate and 250 graduate students on its Boston campus. Berklee also serves approximately 2,500 students online, about 900 of whom are in the Bachelor of Professional Studies degree program. Berklee's student population is extremely diverse. Among the undergraduate student body at the college, 37 percent are international, representing 102 different countries. The largest international populations come from South Korea, China, Canada, Japan, and Mexico. Of the domestic students, the demographic composition is 54 percent Caucasian, 13 percent Hispanic, 8 percent African American, 6 percent Asian American, 8 percent mixed race, less than 1 percent Native American, and 11 percent unknown. Females make up 33 percent of the student body; 67 percent are male. The graduate population is also diverse: 47 percent of the students are from the United States, and 25 other countries are represented, including India, China, Jordan, Mexico, Ecuador, South Africa, and South Korea. Sixty-five percent are male, and 35 percent are female.

The Conservatory has likewise been committed to diversity. Twelve percent of undergraduate students are international. Of the remaining undergraduate students, 57 percent are Caucasian, 8 percent are Hispanic, 5 percent are African American, 7 percent are Asian American, 2 percent are mixed race, and 11 percent are of unknown race or ethnicity. Females make up 63 percent of the population and males 37 percent. In the Conservatory's graduate programs, 57 percent of students are female and 43 percent are male. Twenty-eight percent of the Conservatory's graduate students are international. (See **Appendices 5.2** and **5.3** for Berklee College of Music and the Boston Conservatory factbooks. Note that, beginning in 2016–2017, there will be one unified factbook.)

Berklee has a strategic approach to enrollment management, enrollment marketing, and student engagement, and has implemented a new leadership and organizational structure that supports the strategic integration of the student journey, including all functions related to student enrollment, preparation, development, and advising, from before the application to after graduation and careers.

Since spring 2016, the student enrollment and engagement area has been led by one senior vice president of student enrollment and engagement, Betsy Newman. She oversees four integrated enrollment and engagement areas: enrollment marketing and management; student affairs, diversity and inclusion; student advising and success; and career services. Each area is led by a vice president or dean. Staff are aligned within these four areas. A student enrollment and engagement leadership council, consisting of the second layer of leadership in each area, is a newly formed, integrated body that meets regularly to share strategy and updates. The focus of the work is on operational excellence, with a goal of supporting institution-wide efforts to advance assessment, business process review, technology, systems, and data governance projects.

### Enrollment

Admission to Berklee is highly selective. The institution places a particular emphasis on maintaining selectivity while also emphasizing diversity and admitting the students necessary to support the academic and associated performance activities.

Work is underway on developing a revised comprehensive enrollment strategy for the new merged institution. This sets as a priority an enrollment process that leverages existing strengths and unifies the different areas of the legacy institution. Key to success is creating a centralized service model for enrollment marketing, working with executive and senior leadership to create action plans and metrics for enrollment goals, and enhancing student financial services to inform planning and integration efforts. This strategy builds on work each institution had engaged in separately and

includes:

- refining the interviewing and audition process;
- enhancing and streamlining the application;
- developing recruiting strategies for academically gifted students;
- expanding efforts to recruit, enroll, and graduate students with disabilities;
- increasing dormitory facilities so that all undergraduate incoming students are guaranteed on-campus housing in their first year;
- developing a more comprehensive approach to awarding need-based scholarships;
- expanding efforts to increase the population of African, Latino, Asian, and Native American (ALANA) students;
- increasing female enrollment; and
- improving the overall instrumental balance.

The merger provides an opportunity for the Conservatory to leverage some of the college's strength in recruiting international students and to expand its reach for recruitment of domestic students. The new merged institution is capitalizing on the admissions outreach in which legacy Berklee has engaged. Berklee conducts annually more than 90 audition and interview sessions throughout the United States as well as around the world, including in Asia, Latin America, Europe, Africa, and the Middle East.

### **Financial Aid**

The Office of Student Financial Services at the college and the Office of Financial Aid at the Conservatory have united to strengthen their ability to oversee the administration of financial aid, scholarships, and student employment. This area is responsible for processing all federal and state funds available to students who complete the Free Application for Federal Student Aid (FAFSA), as well as all private student loans. Additionally, the office administers all institutional scholarships and grants for Boston-based undergraduate and graduate students at both institutions. The unified office makes it possible to streamline processes and leverage strengths from both organizations while making sure that high-quality student service is maintained.

### **Student Advising and Success**

Berklee's newly created position for the dean of student advising and success is making it possible to enhance and strengthen Berklee's multilayered, comprehensive student services and academic advising system. Organized in this area is academic advising, international student services, the Office of Success and Retention, study abroad services, core music tutoring, disability services, and the registrar. This area is working to advance the design of a comprehensive and integrated student success system. Work to date includes alignment of reporting lines and functions, strengthening student information systems and information sharing, developing the student cocurricular experience, and systematizing advising approaches and protocols. As well, since November 2016, the registrar function has been integrated for the institution.

### **Academic Advising**

Both the college and the Conservatory rely on a combination of professional staff advisors and faculty advisors to guide students.

At the graduate level, all students are assigned a faculty advisor who guides them through the program and who serves as the primary advisor for their culminating experience or thesis project.

All students at Berklee also have access to the college's Counseling and Advising Center. This is a multipurpose area that offers a variety of support services including academic advising, international student advising, personal counseling, and services for students with disabilities. These services are further enriched by a variety of advising initiatives including a faculty advising system for undergraduate students that is directly linked to the first-semester curriculum and to students' majors.

Berklee's student support program is enhanced by the Office of Student Success, which monitors and assists students in need of additional curricular support. The Learning Center and the Writing and Tutoring Center offer a variety of tutoring programs, including English as a second language and core music tutoring, to support students. Students also have access to personal counseling services.

## **Health, Housing, and Other Student Services**

### ***Health***

The institution has created an integrated health and wellness leadership team. The director of wellness services, with oversight from the associate dean of student health and wellness, is responsible for planning, implementing, and evaluating health promotion strategies, policies, programs, and services that address the needs of all students. Berklee negotiated one contract with Harvard Vanguard for student health insurance for all students and is currently reviewing Berklee's LiveWell initiative to expand and enhance services for student wellness. Programs include workshops on nutrition, injury prevention, meditation, movement (including yoga and dance), and body awareness (e.g., Feldenkrais, Alexander technique). As well, Berklee partners with other area colleges to provide sports and recreational opportunities for students.

### ***Housing***

Residential life is dedicated to fostering a community that promotes artistic and academic success as well as respect for oneself and others. For dormitories, the Conservatory has five historic brownstones on the immediate campus (24, 26, 32, 40, and 54 the Fenway) and leases 32 beds in a sixth building at 84 the Fenway. The college maintains four residential facilities in Boston's Back Bay and Fenway neighborhoods to provide housing to 1,277 students. The dining hall at Berklee—a sweeping two-story, multipurpose facility that includes a stage for after-hours, student-run “caf” shows—is located in the newest residence hall that opened in 2014. All students may enjoy their meal plans here.

There are adult resident directors for each hall, each with or near completion of an advanced degree in higher education or a related field, or who are current graduate students. There are also several student resident assistants, all of whom are determined through a competitive selection process and then comprehensively and rigorously trained.

Programming in the residence halls is designed to engage residents in activities and experiences that pique their interests, stimulate their creativity, expose them to new ideas, and support their development as artists and global citizens.

## **Career Strategy and Services**

Berklee recognizes the importance of offering career education services for students and is developing a unified career strategy that will support students from throughout the institution with advising, programming, networking and employer development.

Using feedback from alumni, current students, and faculty, Berklee has recently combined what had been separate offices—the Office of Experiential Learning and the Career Development Center—into one unified entity, the Berklee Career Center, and moved its reporting from Academic Affairs to Student Enrollment and Engagement. A new associate dean for career services has been hired to oversee the Berklee Career Center and will start in early March. This center works in alignment with the International Career Center on the campus in Valencia, Spain. The new career strategy focuses on a revamped organization plan, programming alignment, employer engagement, and new career advising approaches and protocols. There has also been special focus on increasing one-on-one career consultation sessions. The Conservatory had recently created a student entrepreneurial grant program, an alumni entrepreneurial grant program, and an alumni mentoring pilot program. The merger provides opportunities to enhance and connect these services as the career strategy is further developed.

### **Orientation and Communication with Students**

All Berklee students, at the undergraduate and graduate levels, participate in a required orientation where they receive a comprehensive introduction to the institution. This includes an overview of a variety of academic and support services. Students learn about the institution's structure and departments as well as opportunities for advising and other support services. In addition to placement exams and auditions, the orientation is filled with opportunities to interact with faculty, learn about programs and services, and connect with fellow entering students. Some elements of orientation are unified for all students, and some are unique for students depending on their program—Conservatory or college, graduate or undergraduate. Integration of orientation will evolve as the merger progresses. The fall 2016 undergraduate orientation program highlighted significant additional programs for international students at both the college and the Conservatory. Intentional preorientation programs were designed to support more fully the successful on-boarding of this student group.

### **Student Grievances and Title IX Compliance**

Berklee endeavors to provide a living and learning environment in which students are able to meet their creative, artistic, and personal goals. By enrolling in the institution, students accept the responsibilities to become fully acquainted with regulations, comply with policies and authority, respect the rights and property of others, and recognize that individual actions also reflect upon the entire community. It is expected that students will read and follow the policies in the student handbook. Berklee has clear procedures for students who have a grievance in which they believe they have been dealt with unfairly, should be given special consideration in regards to a policy, or have a complaint about the behavior of an individual.

There are also detailed policies and procedures for students who believe they have experienced harassment. Berklee is committed to maintaining a working and learning environment that is safe, respectful, productive, and free from sexual harassment and any other unlawful discrimination. Any form of unlawful discrimination or harassment based on race, color, religion, gender, gender identity, national origin, age, disability, military or veteran status, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by applicable law, is strictly prohibited. Berklee, as well as state and federal laws, prohibit retaliation against any person who, in good faith, reports, assists in reporting, or participates in an investigation of possible discrimination or harassment. Any person who retaliates against such an individual will be subject to the disciplinary procedures up to and including expulsion or termination of employment.

### **Recreational and Athletic Programs**

Berklee has been steadily increasing the organized activities and clubs supported administratively and financially by the institution. There are currently more than 80 student clubs that nurture students' specific interest areas such as hobbies, community service, performance, academic affiliation, and affinity groups, among others. A few clubs are sports focused, including the Berklee Football League, Berklee Tennis Club, Berklee Ultimate Frisbee, Pinnacle Martial Arts at Berklee, and Snow Sports Club. The activity of these groups is fluid, driven by student interest and demands.

The Student Government Associations' at the college and the Conservatory, while still separate bodies, have begun strategic plans to merge into one organization for all students, effective for the 2016–2017 academic year.

Berklee has formed a partnership with Emerson College to allow qualified students to compete in NCAA Division III Athletics. Berklee also sponsors a variety of intramural and club sports, and sponsors Sunday Sports at Simmons College, an informal set of basketball and volleyball games that promote responsibility, good sportsmanship, and community building. Many Berklee students also participate in the marching band at Boston College.

### **Institutional Effectiveness**

All students are provided comprehensive services that include advising, counseling, disability services, health and wellness options, student clubs, activities, and recreational offerings. Students learn about these opportunities starting



during their orientation, and information is readily available on Berklee's website. Student academic support services are readily available, and the recent reorganization and restructuring of that area will lead to increased capacity and responsiveness to students. Admissions processes and financial aid opportunities are led with integrity and clearly explained to current and potential students. The merged institution is committed to recruiting, enrolling, and supporting all of its students and to creating synergies, collaboration, and parity, always with a goal of enhancing the student experience and improving student learning.

#### **Standard 5 Appendix**

- 5.1 Link for Student Conduct Policies
- 5.2 Factbook for Berklee
- 5.3 Factbook for The Boston Conservatory

## Standard 6: Teaching, Learning, and Scholarship

Berklee has a distinguished faculty dedicated to the education of students. Faculty are more than teachers. They serve as students' mentors and collaborators. They focus on helping students learn and on facilitating students' growth as they work to realize their potential. Faculty not only excel as educators and leaders in their disciplines, but they are also highly connected to areas in and outside of the music, theater, and dance industry as performers, composers, sound designers, music engineers and producers, choreographers, music therapists, musical theater directors and technical consultants, authors, business leaders, and more.

All faculty are experienced and talented professionals in their fields and bring this expertise to the classroom. They inspire students to push their talents and think beyond their limits. Faculty qualifications, numbers, and performance are sufficient to accomplish the mission and purposes of both legacy institutions. Together, the faculty are even more accomplished and powerful.

The student-to-faculty class ratio at the college is 11 to one. The Conservatory has a student-to-faculty class ratio of 6.25 to one. These ratios ensure that students at the college and the Conservatory receive a great deal of individual attention.

The college's faculty comprises 692 members, 277 (or 40 percent) of whom are full time and 415 of whom are part time. Boston Conservatory at Berklee's faculty comprises 204 members, 102 (or 50 percent) of whom are full time and 102 of whom are part time.

Legacy Berklee's Boston-based on-campus faculty in the graduate and undergraduate programs are members of the American Federation of Teachers, Local 4412, AFT-MA, AFL-CIO. The contract agreement delineates faculty compensation, working conditions, teaching load, and reappointment and promotion processes. Additionally, the contract specifies requirements for rank (instructor to full professor), sabbatical, and other benefits. The next collective bargaining process is scheduled to occur in summer 2017.

Full-time faculty at Boston Conservatory at Berklee are defined as having 16 or more load hours per semester. Part-time faculty are defined as those who teach fewer than 16 load hours per semester. All faculty at the Conservatory are compensated based on an hourly rate. The Conservatory does not presently offer multiyear contracts, nor are faculty distinguished by rank. However, the process for transitioning Conservatory faculty is underway and expected to be complete by September 2017.

As a first step in the integration process, in fall 2016, a Boston Conservatory faculty ranking committee was created for the purpose of assigning an entering rank to all Conservatory faculty. This committee is cochaired by the senior vice president for academic affairs/provost and the vice president for academic affairs at Boston Conservatory at Berklee. Members include the division deans at the college and the Conservatory as well as the vice president for academic affairs/vice provost. Conservatory faculty had the opportunity to prepare portfolios and self-evaluations to request a rank from instructor, assistant professor, associate professor, or professor. Faculty were able to upload documents to support their requests. The documents were responsive to the qualitative and quantitative criteria used to establish rank for college faculty. These criteria, presented to Conservatory faculty in a series of town hall meetings throughout the fall, are:

- education, degrees, and professional training;
- years of service at Boston Conservatory at Berklee and other institutions;
- teaching/advising at Boston Conservatory at Berklee;
- professional experience;
- service to the institution; and
- service to the profession.

The committee is reviewing all requests, and all faculty will be assigned initial rank in late January 2017. There will be an appeals process to run through March 2017. (Note: Some Conservatory faculty who had dual appointments with Berklee may have already had rank. These faculty were able to keep their existing rank.)

### **Faculty Development and Support**

Berklee supports the continuing development of all faculty, including those in the Conservatory. All of the faculty development programs and opportunities available to college faculty are now available to Conservatory faculty as well. The Conservatory was also included in the selection of the 2017 Distinguished Faculty Awards.

Historical data show that an extraordinary 93 percent of college faculty members participate in at least one professional development program a year, and 53 percent participate in two or more. These numbers demonstrate the institutional and faculty commitment to lifelong learning and development. Conservatory faculty have already demonstrated considerable interest in the faculty development programs available to them and have solicited feedback from the Office of Faculty Development on a number of grant proposals.

In fall 2016, the Office of Faculty Development offered a new opportunity, the Collaboration Grant, which aimed to foster curricular and cocurricular collaboration between faculty at the college and the Conservatory by soliciting projects (with up to \$10,000 in funding) that led to a new student experience at the end of the spring 2017 semester.

Berklee's Office of Faculty Development offers a rich array of programming to help faculty improve as educators, artists, performers, and scholars. Almost \$220,000 in support is offered annually.

Existing faculty development programs that enhance pedagogy and instruction include the following:

- New faculty orientation
- Faculty education on new curriculum, technology, and classroom developments through general workshops on specific topics as well as ongoing programs such as the following:
  - The Faculty-Led Innovations in Education Grant, which provides space and support for faculty members to engage in creative and academic work that advances the college's strategic plan, improves the student experience in innovative ways, and enriches the development of themselves and their peers. The recipient receives \$10,000 in support of their proposed project, administrative support through the Office of Faculty Development, and a stipend of \$6,000 for their time on the project.
  - Faculty learning communities (FLC), which provide faculty from all disciplines and departments an ongoing opportunity to reflect on their practice. Each FLC is organized around a specific topic, meets biweekly through the semester, and is facilitated by one or a pair of faculty members.
  - Reboot, a series of intensive summer workshops on teaching with technology, organized and facilitated in collaboration with the college's Center for Technology in Music Instruction.
  - Berklee Teachers on Teaching (BTOT), an annual two-day conference each January, at which faculty share best practices. Faculty from the Conservatory were invited to participate in the January 2016 conference; 42 did, including four who presented in sessions. Eleven Conservatory faculty are scheduled to present sessions at the January 2017 conference, and Conservatory faculty were also included on the BTOT planning committee, which has oversight of the design and content of the conference.

The Office of Faculty Development also offers a variety of competitive grant opportunities to support faculty's creative and scholarly work. Programs include:

- Guilford Sound, Hearstudios, and Chalk Hill residencies, each of which supports a week's worth of focused, dedicated time for faculty to be immersed in their craft in an inspiring environment (Guilford, Vermont; Camden, Maine; and Sonoma, California, respectively). The residencies support composition, creative writing,

research, rehearsal, recording, and mixing. Faculty recipients of the residencies receive room, travel, per diem, and, in the case of Guilford Sound and Hearstudios, the exclusive use of a recording studio for one week. The residencies are made possible through the vision and generosity of Dave Snyder and Sara Coffey of Guilford Sound; Berklee alumnus Jason Hearst '13 of Hearstudios; and the Warnecke family of Chalk Hill.

- Newbury Comics Faculty Fellowship, a fellowship in support of Berklee's vision created by Mike and Laura Dreese. Open to all disciplines of study and genres of music, this fellowship focuses on the creative and innovative approaches of faculty to engage students and teach courses that prepare students for careers. Projects that seek to transcend traditional boundaries, take risks, and/or explore ideas in new ways are encouraged.
- The Berklee Faculty Development Grant, which provides funding of up to \$2,000 to Berklee faculty members engaged in projects of professional development including but not limited to scholarly research, private instrumental lessons, performances, and collaborations among faculty members.
- The Berklee Faculty Fellowship, which provides awards of up to \$7,500 to Berklee faculty members to engage in specific creative endeavors that develop the academic and artistic career of the involved faculty member and that enhance Berklee's participation in the world of education and/or the music and performing arts industry. Projects may include but are not limited to research, performance, study, or composition.
- The Berklee Faculty Recording Grant, which provides studio access, college-designated engineers, and assistant engineers to support faculty recording initiatives.
- The Faculty Development Travel Grant, which offers up to \$500 to support professional travel, administered through a monthly application cycle.
- The Faculty/Chair Private Lessons Program, which provides up to 10 hours of private instrumental or voice instruction from faculty and chairs to their faculty and chair colleagues.

Berklee's Office of Institutional Research and Assessment/Graduate Studies and the Office of Faculty Development have worked together to create new programming for faculty involved in graduate teaching. Programming includes an orientation for all faculty teaching in the graduate program and special sessions for faculty teaching in the low-residency program.

Development for graduate faculty also includes a faculty exchange between Berklee's campuses in Boston and Valencia. Faculty, as appropriate, have the opportunity to work with students on both campuses, share best practices, and learn from each other.

### **Instructional Technology**

Instructional technology and delivery systems serve to further the mission and vision of both Berklee College of Music and the Boston Conservatory as well as the new merged institution.

At the college, all full-time faculty and most part-time faculty are assigned a MacBook Pro for their instructional use. Students are equipped with a similar computer. A goal of the merger will involve exploring the extension of this program to the Conservatory faculty.

Berklee provides continued professional training for faculty in the area of technology. The Center for Technology in Music Instruction (CTMI) is a faculty resource center dedicated to helping faculty integrate technology into their teaching and classroom curriculum. This training has been extended to include Conservatory faculty.

### **Faculty Evaluation**

Berklee has broad-based procedures in place to evaluate both full- and part-time faculty for retention and promotion. Historically, the Boston Conservatory has lacked a data-driven metric for faculty evaluation and for student evaluation of courses. As of September 2017, it is expected that all faculty at the merged institution will participate in the same evaluation process.

In accordance with the Berklee faculty contract agreement, the criteria for promotion and reappointment include evaluation of faculty's professional education, teaching, and advising, other required duties (such as holding office hours), service to the college (if appropriate), service to the profession (if appropriate), and professional development.

At Berklee, there are three methods of evaluation for faculty: self-evaluation, the faculty performance review, and student evaluations. Through self-evaluation, faculty examine their work as teachers, scholars, and creative artists as well as examine how they meet the responsibilities delineated in the faculty contract agreement. When applicable, they also examine their service to the college and to the profession. The faculty performance review, conducted by the faculty member's immediate supervisor—a department chair or program director—evaluates faculty according to these same criteria. As mentioned in Standard 4, all students evaluate their courses each semester, and these evaluations contribute to both curriculum and faculty evaluation. It is also expected that, over time, there will be more fluidity among faculty to teach the programs, courses, and students that they are most appropriate for, regardless of the legacy institution where those faculty originated. This will result in more sharing of faculty among departments and divisions, and will benefit the students, the institution, and the faculty themselves.

### **Institutional Effectiveness**

Berklee features an excellent faculty, committed to the institutional mission and to student learning. Essential to reaching the potential of the merged institution is continuing the recognition of the faculty as one of our true strengths. The integration of the faculty is a key goal of the merger and it is expected to be complete by fall 2017.

### **Standard 6 Appendix**

- 6.1 Berklee Faculty Contract Agreement Link

## **Standard 7: Institutional Resources**

Berklee College of Music has sufficient human, financial, information, physical, and technology resources and capacity to support its mission. Both institutions—the Boston Conservatory and Berklee College of Music—were in solid financial shape prior to the merger. While it is expected that merger and integration activities and costs will pressure financial results in the near term, it is anticipated that the strategic opportunities associated with the merger will support revenue growth opportunities that will support the institution's overall financial health over the long term.

### **Human Resources**

The Office of Human Resources at Berklee has been fully integrated, now representing all employees of the institution. The office, led by a vice president of human resources, is responsible for human resource planning, effectiveness, and leadership, including organizational design and development, talent management, and employee relations; employment law compliance; benefits and compensation analysis; rewards and recognition; and human resource information systems. The office is responsible for all locations of Berklee, including the college's campus in Boston, the Conservatory, Berklee Online, and the Valencia campus.

Reporting to the chief financial officer/senior vice president for administration and finance, the vice president of human resources oversees a diverse team of human resource leaders who partner with various areas of the institution, including the Conservatory, to ensure the delivery and implementation of human resource programs and services.

The merger provided an opportunity for organizational review throughout many areas of the institution. Prior to the merger's closing on June 1, 2016, all Conservatory staff and their supervisors met with Berklee human resources personnel and were given revised job descriptions, detailing ways that their responsibilities would be impacted by the merger.

Ensuring a seamless transition for payroll was an important goal of the merger. Beginning in January 2017, all U.S. Berklee personnel are on the same payroll delivery system. Likewise, beginning in January 2017, all U.S. Berklee personnel, whether from the legacy Conservatory or college, have the same benefit package options. (Personnel on the Valencia, Spain, campus have different benefit options and payroll processes.) This alignment of human resources throughout the merged institution provides clarity and consistency.

### **Financial Resources**

Overall responsibility for the effective administration of the financial resources of the institution rests with the Board of Trustees. Following the merger, on June 1, 2016, the assets, liabilities and operations of the Conservatory were transferred to Berklee College of Music, as the surviving institution. This includes the Conservatory's legacy endowment, which was merged into the college's endowment on the same date.

The newly created board committee, the Boston Conservatory committee, as described in Standard 3, is charged with first review and approval of the Conservatory's budget before submission to the board's finance and budget committee, which reviews the budget for the entire institution prior to consideration by the full board. The finance and budget committee, the audit and risk committee, the investment committee, and the campus planning committee are responsible for the oversight of all institutional resources, and are supported through Berklee's chief financial officer/senior vice president for administration and finance.

The board's finance and budget committee continues to have responsibility for reviewing the operating and capital budgets, and recommending their adoption by the board and its executive committee. The committee is also responsible for reviewing longer term, multiyear financial forecasts and associated upside and downside scenarios. The most recent comprehensive multiyear financial forecast was reviewed at a joint meeting of the finance and budget committee and the investment committee on November 16, 2016.

The audit and risk committee oversees the accounting, tax, and risk management practices of the college and has direct responsibility for the engagement of the college's external auditor, KPMG. It is charged with reviewing and receiving reports on risk, financial and otherwise, and the procedures that appropriately mitigate these risks. The committee reviewed and accepted the audited financial statements of Berklee College of Music as of May 31, 2016, which were subsequently approved by the full board. This same committee also reviewed the audited financial statements of the Boston Conservatory as of May 31, 2016. The Berklee College of Music endowment, which now includes the Conservatory's legacy endowment, was valued at \$322 million as of September 1, 2016. Endowment investment management falls under the oversight of the investment committee of the board.

Post-merger, the administration and finance offices are moving forward with the task of becoming one unified team under the leadership of the chief financial officer/senior vice president for administration and finance. The voluntary departures of the Conservatory's vice president of finance and director of finance have resulted in an acceleration of the integration of back office functions, including human resources, facilities, accounting, finance, and bursar operations. In addition, two senior-level (CPA), permanent accounting positions have been hired to support the finance function of the Conservatory.

The annual operating and capital budget process for fiscal year 2018 for the combined institution is well underway and is currently on schedule for board review and approval in spring 2017.

Fiscal year 2016's financial results were favorable for both Berklee College of Music and the Boston Conservatory, as indicated in the attached audit reports (see **Appendix 7.1** and **7.2**). Berklee's standalone fiscal 2016 financial results were solid, led by favorable enrollment but also the benefit of cost controls and management. Berklee College of Music delivered a 3.5 percent operating margin for fiscal year 2016, consistent with its target range of 2 to 4 percent, but expects that margins will be lower in fiscal year 2017 as investments are made in support of merged operations. The Conservatory's operating results were just above breakeven, as expected, but total financial results included an exceptional one-time gain of \$6 million related to the successful unwinding of a New Market Tax Credit transaction. Merger expenses for the combined institution, while significant, were below budget.

Berklee's historical and recent financial performance is viewed favorably by rating agents and the market. This was helpful as Berklee successfully completed a refinancing of most of the combined institution's long-term debt immediately after the merger. In August 2016, Berklee completed the refinancing, issuing tax-exempt bonds with a par amount of \$149,505,000 through the Massachusetts Development and Finance Agency. The bonds have fixed rates ranging from 4 to 5 percent and have principal payments beginning October 1, 2016, and terminating October 1, 2046. The bonds were sold at a premium of \$33,433,090, resulting in effective yields to maturity of between 0.58 percent and 2.59 percent. The bonds were used to annul and/or refund all or portions of the previously issued Series 2007A bonds, Series 2013 bonds, the debt acquired as a result of the merger, as well as to finance the cost of issuance. As a result of the favorable borrowing rates, this transaction has resulted in a reduction in Berklee's debt service costs.

Fiscal year 2017 is the first year that the college's financial results will include both the college and the Conservatory. It is expected, based on year-to-date results, that Berklee (excluding Boston Conservatory at Berklee) will produce total revenues and expenses within 1 percent of 2017's original budget, yielding an operating surplus of \$5.4 million versus the \$5 million budget. Although we expect the Conservatory to generate surpluses in the 2 to 4 percent range over time, transition and other costs and investments will produce expected operating losses in the \$1 to \$3 million range in the near term, as contemplated in our merger discussions. We therefore expect the combined institution to generate an operating surplus of between \$2 to \$4 million in 2017.

### **Information Resources/Library**

The Stan Getz Library of Berklee College of Music (located at 150 Massachusetts Avenue) and the Albert Alphin Library at the Boston Conservatory (located at 8 the Fenway) were organizationally merged as of June 1, 2016. As a result, the library director for the Alphin Library reports to Berklee's dean of library and learning resources, and



significant efforts have been launched to integrate the two libraries fully. In addition to the Stan Getz and Albert Alphin library facilities, Berklee supports a library on Berklee's campus in Valencia, located in the Palau de les Arts. These three library facilities and the professional staff supporting them express the institution's commitment "to collecting and providing guaranteed access to electronic, print, audio, and video resources, and providing bibliographic, reference, and instructional support to the Berklee community of students, faculty, staff, and alumni for their research and scholarly and creative pursuits." In addition to the physical resources and services that the library provides, a robust web presence is also supported. The starting point for these combined web services is [library.berklee.edu](http://library.berklee.edu).

The Berklee libraries provide a variety of services to students, faculty, administrators, staff, alumni, and guests, whether online or in person. These include the following:

- Online access to and circulation of materials, including borrowing, renewing, and placing holds; in-house use for research and reference collections; and maintenance of confidentiality of library records
- Interlibrary loan and document delivery, including requesting and borrowing from other institutions and borrowing reciprocity through the institutions of the ProArts Consortium, of which Berklee College of Music, including the Boston Conservatory at Berklee, are members, as are Emerson College, Massachusetts College of Art and Design, and the Boston Architectural College
- Bibliographic instruction classes and workshops
- Ask-a-Librarian reference interviews via email, chat, phone, and in person

At both the college and the Conservatory, library and information literacy instruction has historically been well integrated into the curriculum at the undergraduate and graduate levels. This instruction ensures that students use information resources and technology as an integral part of their education and that they attain levels of proficiency appropriate to their degree and field of study. It also ensures that students acquire increasingly sophisticated skills in evaluating the quality of information sources appropriate to their field of study and degree program. Over the course of summer 2016, the dean of library and learning resources participated in a series of planning sessions undertaken by the Liberal Arts Department to consolidate and synchronize literature and other liberal arts courses within the new combined department. As a result of these discussions, new opportunities for the integration of information literacy into the liberal arts curriculum have been identified, and new approaches will be implemented.

The collection at the Stan Getz Library is stored in more than 3,250 linear feet of shelf space. The collection in Valencia occupies 60 linear meters of shelf space. At the Albert Alphin Library, the collection is stored in more than 1,914 linear feet of shelving for print resources and 476 linear feet of media storage. Through the library websites, access is provided to all holdings, in hard or electronic copies; more than 80 subscription databases; college archives materials; research guides in a variety of areas including instruments, undergraduate majors, master's degree programs, and courses. All three Berklee libraries also supply extensive course reserve materials and work with faculty to create for each course, as requested, hard copy and electronic reserves that include streamed audio and video.

Berklee uses the Evergreen Integrated Library System to catalog and maintain circulation records for all Stan Getz, satellite, and Valencia library holdings, including MARC (machine-readable cataloging) records for scores and recordings available via online subscription services. The Evergreen catalog is searchable through the library's website at [library.berklee.edu](http://library.berklee.edu). Also available at this site are more than 120 electronic databases that include encyclopedias, such as Britannica and Grove's Dictionary of Music; an index of more than 70 music fake books; magazine indexes, two of which are exclusive to music; a collection of printable classical music; and a shared collection of electronic books.

The Albert Alphin Library uses the LIBLIME KOHA integrated library system and has its own suite of licensed electronic resources for which it uses the library consortium WALDO (the Westchester Academic Library Directors Organization) to secure advantageous pricing and terms. The Alphin Library also has contracted for its integrated library management system through WALDO.

Since the completion of the merger, several projects have been launched that focus on advancing the integration of library processes, systems, and collections:

- Work was undertaken in summer 2016 to ensure that, even though the Stan Getz and Albert Alphin libraries are utilizing two different management systems, students from across the combined institution would be able to access and circulate the physical collections of both libraries.
- In February 2016, a project was launched to determine the level of overlap between the holdings at the Stan Getz and Albert Alphin libraries. This project will likely continue at least through summer 2017.
- Even before the merger was formally completed, a project was launched to examine the two integrated library systems in place in the Stan Getz Library (Evergreen) and Albert Alphin Library (KOHA). These discussions are ongoing, but our goal is to make a final decision on a single library management platform in spring 2017.
- As part of the merger, the need to examine the online database subscriptions of the college and Conservatory libraries was identified. The final subscription consolidations will occur in spring 2017 as additional subscriptions come up for renewal. A project has also been launched to consolidate the systems infrastructure utilized to provide off-campus access to these databases.
- The presence of two physical libraries and collection consolidation on the Boston campus provides Berklee with the potential to repurpose some current library spaces for new and innovative functions. Efforts in this area will increase over the course of 2017. In addition to the provision of new study spaces, other goals for space repurposing include innovative collaborative spaces; new audio-visual lab spaces; makerspaces; and additional advising spaces.
- In September 2016, the library discovery system EBSCO's EDS was selected. This will be fully implemented for the spring 2017 semester. The primary function of these discovery systems is to provide a unified entry point for all library resources, both online and physical, from all of our libraries. This will both increase the visibility and accessibility of these resources and will also greatly simplify access for our patrons.
- The library is in the initial stages of exploring opportunities to leverage the archival infrastructure and staffing to integrate the college and Conservatory archives. Substantive work in this area will happen after the Conservatory's 150th anniversary activities, preparations for which are currently consuming the bulk of the archives staff at the Conservatory.

Both the college and the Conservatory have historically provided professionally qualified and adequate staff to administer each institution's library, support the provision of information resources and services, and provide instructional and information technology support functions. To support further the integration of the Stan Getz and Albert Alphin libraries, and also in recognition of the changing nature of the academic library landscape, a major reorganization of the library staff was implemented in May 2016. Berklee's Stan Getz Library remains under the leadership of the dean of the library and learning resources, who reports to the vice president for academic affairs/vice provost. Reporting to the dean are the director of library services, director of learning support services, director of content and metadata services, assistant director for assessment programs and planning, and the associate director for the college archives. A major goal of the reorganization was to integrate the services provided by the professional library staff and those provided by the technology training and tutoring staff in the learning center. Bringing these services together under one director aligns the Berklee library more closely with the learning commons model that many libraries have embraced. This alignment also positions Berklee well to provide combined information and digital literacy, a strategic direction that is increasingly recognized as critical for the development of lifelong learners.

A newly defined digital learning librarian position was filled in August 2016. This position was created to provide a specific focus on the utilization of online library resources within Berklee's learning management platform. Although the incumbent has been on campus only for a few months, the positive impact of this new position is already being strongly felt. In addition to providing support to Berklee brick-and-mortar courses, the position also supports Berklee Online.

In recognition of the growing importance of the archival and special collections, an additional professional position, processing archivist, was added to the archives department. This position was filled in April 2016, and this has already led to increased availability of archival and special collections.

The reference librarian in Valencia continues to report directly to the academic dean of the Valencia campus and functionally to the dean of library and learning resources in Boston. Coordination between the Boston and Valencia libraries remains strong, with Boston providing much support to the Valencia library to ensure its integration into the Berklee system.

At both the Conservatory and the college, resource planning and allocation support the development of the library and information resources.

### **Physical and Technological Resources**

Consistent with their missions, strategic plans, and overall expansion initiatives, both Berklee College of Music and the Boston Conservatory have, in recent years, made significant investments in the development of their physical resources. The college's physical assets include 1 million square feet located in the Back Bay area of Boston and, more recently, 30,000 square feet in leased premises in Valencia, Spain. The Conservatory, located immediately adjacent to Berklee, owns facilities totaling 155,000 square feet.

Reflecting the priorities of Berklee's master plan, construction and renovations at the college over the past 10 years have centered on a number of academic, student, and administrative needs, including classrooms, dining, student life facilities, and residence halls. During that period, the college has invested approximately \$234 million in the acquisition, renovation, or construction of new academic, residential, or administrative facilities. According to a recent report from Sightlines, a consultant Berklee hired to analyze facilities, nearly 29 percent of the college's square footage is now considered under 25 years old, with more than 28 percent under 10 years old. This reflects the strong investment of the past decade.

Similarly, the Boston Conservatory has invested over \$31 million in the renovation of its primary performance center and \$15 million in the construction of a new rehearsal center. With the conclusion of the merger agreement, a space utilization study using the same team that reviewed the legacy college facilities is underway for the legacy Conservatory facilities. A consolidated analysis of space utilization of the combined campus is expected to reveal opportunities for the merged institution to use its space more efficiently and to inform the development of a combined master plan.

Predating the merger discussion, the physical adjacency of the college and the Conservatory (see the map of owned and leased properties for both institutions in **Appendix 7.3**) enabled the two schools to enter into agreements to share facilities and services. For example, students from both the college and the Conservatory purchased meal plans through Berklee's dining program. College and Conservatory students may be served at any of the three dining facilities, two of which are on the legacy college campus and one of which is on the legacy Conservatory campus. Also, Berklee's public safety control center serves as a central monitoring and dispatch point for the merged institution.

Generally speaking, the teaching spaces of the two legacy institutions are complementary. With the merger, students and faculty from each now have access to more and varied facilities.

Integrating technology resources, while not as straightforward as the integration of facilities, will also benefit and strengthen each institution. Recent upgrades to the Conservatory's technology infrastructure were made to align with college technology. Generally, college technology resources are more robust than those of the Conservatory, though both institutions have invested heavily in improvements. Determining the best way to integrate resources and services to enhance the learning experience will be an ongoing project.

### ***Merger Planning, Facilities, and Technology Resources Investment***

Several issues related to physical and technological resources have risen to prominence at both institutions. Foremost are increasing teaching spaces of various types (classrooms, dance labs, ensemble rooms, etc.) in response to enrollment growth and increasing the capacity to house more students. Others include staying current with music technology and providing access for all students to state-of-the-art recording studios. Likewise, improving methodologies to access data from enterprise systems to support decision making, and delivering stable and effective administrative systems are important priorities. The merger between Berklee College of Music and the Boston Conservatory provides an opportunity to extend this work throughout the new institution and to improve services to all. Determinations will be made regarding the best ways to bring different data systems together, as well as ways to expand the college's learning management system, laptop program, and web services to the Conservatory.

The merger of the college and the Conservatory has been fairly straightforward from a facilities perspective. The physical proximity of the two existing collections of buildings is such that students, faculty, and staff of the merged institution find all of the facilities within convenient walking distance.

Consolidation of facility planning, operations, and maintenance activities is anticipated to result in improved cost and operating efficiency. The combined entity is now able to spread fixed costs associated with plant maintenance and operations over a larger base, yet it remains sufficiently nimble to respond to situations as they arise. Purchasing of supplies, utility services, and maintenance contracts (e.g., elevator, HVAC, landscaping) likewise is being consolidated, and the work order system at the college has been expanded to provide timely responses to requests for repairs and ongoing maintenance to all of the buildings of the merged institution. A comprehensive capital needs assessment for all buildings of Berklee has been completed. It is an important tool that has informed the development of a comprehensive, multiyear repair and replacement plan for the combined entity. As noted above, a space utilization study is ongoing, the results of which will quantify present facility utilization for the merged campus, identify opportunities to use select spaces more efficiently, and highlight the specific need for future facilities.

Each legacy institution had its own approved institutional master plan (IMP; see **Appendixes 7.4 and 7.5**), a prerequisite for any institution in the City of Boston to obtain needed zoning relief to accomplish any new construction or substantial rehabilitation activity. It is anticipated that a new or amended IMP for the merged entity will be required by the Boston Redevelopment Authority. To that end, Berklee trustees and staff have begun a new campus master planning exercise. This effort is informed in part by the combined space utilization study now ongoing, and it will identify opportunities to utilize facilities effectively and productively at both campuses for the collective benefit of all.

### ***Maintenance and Security***

Berklee maintains facilities with internal physical plant personnel. As well, the institution utilizes the contracted services of a professional custodial firm, a small team of contracted maintenance professionals, and a variety of independent contractors. Building and custodial maintenance expenditures are recorded by trade for each building in the accounting system.

Berklee maintains an in-house Office of Public Safety and also contracts with an outside firm for supportive security service. The Office of Public Safety also works with other neighborhood groups as well as with the Boston Police Department in training and information sharing. Berklee is equipped with an interconnected alarm system for both fire and access control, which is linked to a control room in the Office of Public Safety. This in-house system, as well as the Office of Public Safety itself, has been expanded since the merger to enhance security at the Conservatory.

### ***Technology Resources and Data***

As the merger evolved, the technology teams of both legacy institutions have been working together to align policies, roles, and responsibilities. In fall 2015, with the appointment of a new vice president for technology resources, Berklee renewed its focus on data as a strategic priority. The merger, and the integration of data and data systems at the

college and the Conservatory, increases this need. A new IT staff position has been dedicated to improving and managing data integrity. Leveraging these efforts as the merger matures will yield even greater opportunities for strengthening data integrity.

In order to meet its needs going forward and improve operational efficiency, Berklee is committed to updating business processes and systems. Such improvement is considered essential to support an institution that is growing and increasingly complex. As part of this improvement, Berklee is currently in the final portion of the assessment phase regarding implementing a new enterprise resource planning (ERP) system, which would cover the combined institution.

In 2003, Berklee College of Music established a one-to-one Apple laptop requirement for entering students. As of 2015, approximately 60 percent of students in the entering class purchase a laptop through the college while the remaining 40 percent bring a laptop they already own that meets certain technical requirements. All entering students purchase a package of special software designed to support their course work and career preparation. Graduate students, like undergraduate students, are required to have a laptop and specified software to support their curriculum. The merger provides an opportunity to investigate the best ways to expand this program to students at the Conservatory and to leverage the arrangements that Berklee maintains with Apple and music hardware and software manufacturers. These companies provide students with the items, including software upgrades, that support the curriculum at exclusive discount prices.

### **Institutional Effectiveness**

Berklee has sufficient and appropriate human, financial, information, physical, and technological resources necessary for the achievement of its purposes, and it manages and maintains those resources in an appropriate manner. The merger has afforded opportunities to improve the support of institutional purposes through the ongoing evaluation and integration of resources in a way that will benefit all.

### **Standard 7 Appendix**

- 7.1 Berklee College of Music Audited Financial Statements, May 2016
- 7.2 The Boston Conservatory Audited Financial Statements, May 2016
- 7.3 Map of College and Conservatory Buildings
- 7.4 Link to the Berklee College of Music Master Plan
- 7.5 Boston Conservatory at Berklee Master Plan

## Standard 8: Educational Effectiveness

Berklee supports a comprehensive planning and evaluation process to ensure educational effectiveness. The focus of the institution is on the student experience with special emphasis on student achievement. The institution uses evidence about student learning for planning and improvement.

The Office of Institutional Research and Assessment provides guidance and support for every area of Berklee to engage in continuous, comprehensive research and self-evaluation, gathering the information required for data-driven decision making, policy development, and strategic planning to improve student learning and success. The office supports location of data for analysis, research on institutional issues, design and execution of surveys and focus groups, advanced analysis and interpretation of data, benchmarking of Berklee with peer institutions, and other support of institutional and departmental research and assessment needs. Additionally, the office focuses on making data accessible and usable for all institutional stakeholders.

Berklee's comprehensive system of assessment and evaluation follows students from admissions to matriculation to graduation and beyond. The Office of Institutional Research and Assessment website, [berklee.edu/institutional-research-assessment](http://berklee.edu/institutional-research-assessment), highlights assessment information and makes it easily accessible to the Berklee community. The annual factbook summarizes key institutional data; reports on the Common Data Set and the Integrated Postsecondary Education Data System (IPEDS) provide more detailed factual information. Admissions, enrollment, entering student placement, peer comparison, and program review reports, among many others, are also compiled and made available. Key surveys include alumni and exit surveys, course evaluations, department assessments, faculty and staff surveys, and student engagement surveys, such as the National Survey of Student Engagement and Noel Levitz Student Satisfaction Inventory. Information from the institution's assessment committee, a pan-institution group of staff and faculty engaged in departmental and institutional assessment, can also be found on this site.

As mentioned in **Standard 2**, Berklee College of Music has a strategic approach to planning and evaluation, and the college has been working throughout the merger on integrating Boston Conservatory at Berklee into this process. It is expected that a three-year strategic plan, growing from the Merger Strategy and Direction document (see **Appendix 2.1**) and from the work that culminated in the Vision for 2025, will be complete by May 2017. Key elements of the strategic plan will likely be merger related, focusing on the overarching themes of:

- integration of the two institutions;
- investment, especially in terms of human and other resources;
- growth from new programs that build on existing strengths; and
- sustainability, that is, building an infrastructure that creates a new, fully unified institution.

A short summary of merger strategies includes the following:

- Recruit on a global scale, and build on the reputation of Boston Conservatory programs and the brand value of the new Berklee.
- Expand and enhance marketing and social media activity to support efforts both to build the brand and attract students internationally.
- Expand Conservatory enrollment through new program development that builds on shared strengths of the Conservatory and the college.
- Expand residence hall capacity to reflect an increase in Conservatory enrollment and as part of an overall new institutional strategy to improve student life on campus.

- Address affordability challenges by temporarily limiting Conservatory tuition increases and by finding ways to increase operational efficiency.
- Invest in new online offerings, both MOOCs and paid online courses, built around Conservatory strengths.
- Enrich the offerings for both current Conservatory and college students by creating flexibility and additional educational opportunity within existing programs.
- Develop new programs that make best use of the Valencia campus.
- Harness efficiencies of scale from a larger operation and create 21st-century technology and business practices to streamline back-office operations and support, and provide better customer experiences.
- Increase fundraising capacity, and inspire donors with a transformational and comprehensive model of the 21st-century Conservatory.
- Expand existing and create new revenue-generating summer, international, and intersession programs that utilize the facilities and leverage our reputation while cultivating future enrollment.
- Develop a career development strategy to ensure student success in their chosen fields.

Many of these strategies are already being realized and are showing results. Joint recruitment has increased applications to the Conservatory for fall 2017 by almost 20 percent, for instance. As mentioned in **Standard 4** and **Standard 5**, students already have expanded study opportunities that provide access to Conservatory and college courses through cross-registration. Technology and business processes are also being integrated (see **Appendix 4.2**).

The Berklee Career Center has been completely revamped to support all students at all levels at all points in their career planning. The new Career Center has integrated functions of two offices: Student Career Services and the Office of Experiential Learning, which manages student internships. Having these functions together under one umbrella ensures a seamless experience as students explore their options both during and after their education. Students are able to access the Berklee Career Center through an easily found website ([berklee.edu/career-center](http://berklee.edu/career-center)) and locate job postings, internships, and schedule in-person consultations with Career Center staff.

Strategies and plans related to the merger, just like all Berklee plans, are, as mentioned in **Standard 2**, developed through a process that allows for broad institutional input from a wide range of stakeholders. President's cabinet leaders then establish operational plans for their respective units linked to and in support of the institution's strategic plan. With support from the Office of Institutional Research and Assessment, these leaders work with their respective teams to evaluate progress toward achievement of the area's goals, including the need to adjust timelines and resources. This system of evaluation is designed to provide relevant and reliable information to support institutional improvement.

### **Student Enrollment and Engagement**

As mentioned in **Standard 5**, in April 2016, in anticipation of the merger as well as to streamline and strengthen student success services, the institution created a new integrated division of student enrollment and engagement. This division has responsibility for four divisions:

- enrollment management;
- student affairs, diversity, and inclusion;
- student advising and success; and
- career strategy and services.

Since April, significant time has been spent designing a leadership and organizational structure that better aligns and advances services, programs, and supports for the entire student lifecycle. This work involved a process of internal and external review. Program reviews were completed in the following areas: residence life, student activities, health



and wellness, career services, and student advising and success. The results of these reviews inform the integration planning for the new merged Berklee and will continue to be realized over the next 12–24 months.

Taking the time to build the four core areas of student enrollment and engagement is critical to facilitating increased strategic, coordinated, and collaborative work across the institution. Some early improvements include the following:

- New leaders in all four areas, some of whom are new to the institution and some of whom were in previous institutional positions
- Integration of all staff in these four areas from both the college and the Conservatory
- New leadership structure in the student enrollment and engagement area, similar to the structure that exists in Academic Affairs
  - Student enrollment and engagement leadership team, comprising the leaders of the four divisions (parallel to the academic leadership team, comprising academic deans and vice presidents)
  - Student enrollment and engagement leadership council, comprising first- and second-level leaders in all four areas (parallel to the academic leadership council, comprising academic deans, vice presidents, and department chairs)
  - Student enrollment and engagement managers group, comprising managers in the different areas responsible for operationalizing leadership plans

The student enrollment and engagement area also put a strong emphasis on operational excellence, creating a new position for an assistant dean of student affairs administration and assessment. The assistant dean is charged with leading a continuous improvement process in the student enrollment and engagement area that focuses on operational excellence, with a goal of improving the capabilities of the people responsible for business processes and student support. The goals involve lowering costs, improving efficiencies, and improving student satisfaction. This work is in its early stage, especially in light of the merger integration efforts, and is expected to be refined over time, as the merger matures.

### **Admissions and Student Placement, and Student Support**

Fundamental to all that is done in the above described student enrollment and engagement area and in the institution as a whole is the implementation of an effective student admission, placement, and support process. To ensure that the institution is admitting the strongest possible candidates, the admissions program—at both the undergraduate and graduate level, for both the college and the Conservatory—relies on a strength-based assessment guided by two key questions:

- Is the applicant ready for the challenges of the program to which he/she is applying?
- If so, what will this applicant bring to the institution that will enhance it?

Three primary areas comprise the assessment for undergraduate students:

- Academic review of transcripts
- Audition and assessment of musical, theatrical, or dance potential
- Interview and assessment of readiness and fit for the program

For graduate students, the primary areas of assessment include:

- academic review of transcripts;
- evaluation of the statement of purpose and other written documents;
- assessment of student recommendations;
- audition and/or portfolio assessment of artistic potential, as appropriate for specific programs; and

- interview and assessment of readiness and fit for the program.

This comprehensive approach to admission reflects the institution's commitment to enroll the students who are most likely to succeed. The admissions protocol identifies students with a diverse range of talents and aptitudes. Because Berklee admits students holistically based on aptitudes and potentials, it is not uncommon, especially at the undergraduate level, for highly talented applicants to enter Berklee with identified academic needs. Berklee uses admissions metrics, as well as a series of placement scores, for two purposes: (1) to analyze trends among incoming students that assist with admissions planning, and (2) to identify students with specific needs in order to develop plans and processes that meet those needs. (See **Appendix 8.1**, Fall 2016 Entering Student Ensemble and Placement Report.)

Berklee's foundational belief is that all admitted students are fully capable of realizing their artistic, academic, and professional goals. To that end, Berklee uses a multilayered academic advising system to help students achieve. The Office of Success and Retention works closely with academic chairs, faculty, and other key personnel to identify students with academic and other needs, and to connect students with appropriate campus resources. Berklee provides services for students with learning and other disabilities, which is about 5.5 percent of the student body. The institution also provides English as a second language instruction and English tutors for students whose English language skills need development. All students also have access to free tutoring in liberal arts subjects as well as in music theory.

A pilot program was implemented beginning in fall 2015 for a select group of students who enter the institution with low placement levels in music theory. This pilot program, called SmartStart, provides mandatory weekly one-on-one tutoring. Initial results from this program show a positive impact, especially for students who are most at-risk academically. Entering students at Berklee are given an academic rating of 0 to 5, with 0 being the students most at-risk and 5 being those at the highest academic levels. Those students who participated in the SmartStart program who received an entering academic rating of 0 were retained after the first semester at a rate of 89 percent, as compared to 70 percent for students with a similar profile who were not in the program. As well, the students who participated in SmartStart with the entering academic rating of 0 earned, in the entering music theory course of PW-111: Music Application and Theory, a grade of an A or B at a rate of 88 percent and received a grade of D, F, or W (withdraw) at a rate of 13 percent. Those students with a similar profile who did not participate in the program earned a grade of A or B at a rate of 51 percent, and 50 percent of these students earned a grade of D, F, or W.

The SmartStart program is part of Berklee's focus on improving one-year retention and graduation rates; the institution is aware that there is much work to be done in these areas and is working to determine which interventions have the most impact. The one-year retention rate for the fall 2015 admission cohort at the college is 82 percent, down from 85 percent for the fall 2014 cohort. For the Conservatory, the one-year retention rate for the fall 2015 cohort is 98 percent, up from 91 percent for the fall 2014 cohort. The six-year bachelor's degree graduation rate at the college is 56 percent for the 2009 cohort, up from 51 percent and 50 percent for the 2008 and 2007 cohorts, respectively. The six-year bachelor's degree graduation rate at the Conservatory for the 2009 cohort is 59 percent, down from 66 percent and 67 percent for the 2008 and 2007 cohorts, respectively. More assessments are being done to understand the decline at the Conservatory and to yield greater success at Berklee overall. As well, the processes used to determine retention and graduation rates at the college and Conservatory are being reviewed to ensure consistency in reporting. For the college's graduate programs, begun in 2012, the graduation rate is 98 percent. At this time, there are not clear numbers for the master's degree graduation rate at the Conservatory, but these will be tracked more closely beginning with the class graduating in spring 2017.

## Student Learning and Student Experience

Common to all Berklee programs is a strong emphasis on student learning and the student experience. All programs, by design, answer these two key questions:

- What should every Berklee student know and be able to do?
- What experiences should students have as part of their Berklee education?

In 2010, Berklee College of Music clarified its goals for student learning and success by implementing a comprehensive and ongoing process for curriculum and program review. The program review process recognizes that the curriculum is a living entity that maintains relevance and currency through regular assessment and improvement. It ensures that curriculum review and revision is ongoing. Every program of learning at the college—whether an undergraduate major or minor, a master’s degree program, a liberal arts program, or another academic program of important learning—is evaluated at the institutional, program, and course level every three years. It is expected that, beginning in academic year 2017–2018 or soon thereafter, the academic programs of Boston Conservatory at Berklee will, like all academic programs of the institution, undertake a similar review. The program review process evaluates each program of learning based on the outcomes that students are expected to master and a comprehensive analysis of student achievement of those outcomes. Students’ achievement is based on measurable formative and summative assessments. The programs are also evaluated based on internal and external perspectives and how well the program of learning supports the mission; aligns with Berklee’s diversity goals; aligns with institutional competencies; and aligns with external, industry, professional, and/or artistic goals.

Also in 2010, the college developed a list of 17 institutional competencies that should be attained by all students graduating from the Bachelor of Music program. (See **Appendix 8.2**, Institutional Competencies.) In light of the merger, it is to be determined whether these competencies should be revised to apply to all undergraduate students. Along with institutional competencies, all programs also articulate a unique set of learning outcomes. These are clearly presented to students and the public on the institutional website. Each program lists a description; additional entrance requirements, if any; learning outcomes; and program courses and requirements, departmental policies, course syllabi, faculty information, and more. See the Bachelor of Music with a major in composition as an example: [berklee.edu/composition/major](http://berklee.edu/composition/major).

Students’ learning is evaluated in terms of their ability to achieve their program’s learning outcomes. These assessments are multilayered, primarily course specific, and both formative and summative. Students also complete instrumental proficiencies and senior portfolio or master’s degree culminating experience projects. The results of these assessments inform the program review process and are used to make revisions to programs to improve student learning. As well, historical data for each course, such as course population and student grades—with special focus on the grades of D, F, and W—are analyzed. These data enable the institution to make decisions about course and program revision, as mentioned above, and to identify potential curricular issues.

The program review process is reflective, iterative, and led by academic chairs and faculty. The process is completed by using a web-based tool that links directly to tools used to make curriculum revision. The review emphasizes student learning and is directly tied to curriculum (course and program) revision. It is designed to bring the assessment loop full circle: programs are reviewed based on student learning; data regarding the assessment of student learning is analyzed; and courses and programs are revised, deleted, or added to foster improvements to student learning and success. (See **Appendix 8.3** for the 2015–2016 program review report.)

## Indirect and Other Assessment

Berklee has a comprehensive program of educational effectiveness that looks to the direct assessment of student learning described above, as well as a variety of indirect and other assessments.

### *Student course evaluations*

Students evaluate their courses each semester, indicating their satisfaction with the course, the professor, and their own class performance. These evaluations are analyzed for trends and outliers. Results are distributed to chairs and deans, faculty, and, at a very high level, to students. Results inform course revisions and impact faculty practice. Evaluations are completed online, and there is generally about a 50 percent response rate. The institution has done much to encourage student participation in the process, including publicizing the results, sending frequent reminders, and offering prizes. The institution is considering making course evaluations mandatory for students. Students are very satisfied with their professors, agreeing at a rate of 90 percent or more that faculty are knowledgeable about their subject matter; more than 85 percent of students agree that class discussions, demonstrations, and performances advance their understanding; and that same percentage of students find the courses to be challenging.

Since spring 2016, Conservatory courses have been integrated into the Berklee course evaluation process with great success. In spring 2016, 72 percent of Conservatory students participated in the course evaluation process. See **Appendix 4.4** for an infographic and summary of the spring 2016 course evaluations.

### *Satisfaction and alumni survey*

Along with course evaluations, the institution also administers regular satisfaction surveys for students who participate in study abroad and/or in the graduate program at the Berklee campus in Valencia, Spain. These surveys indicate extremely high levels of satisfaction with the Valencia experience. Since 2014, Berklee also began administering an alumni survey, to be repeated every two years. The 2014 alumni survey revealed that 83 percent of alumni remain engaged in music after graduation; 20 percent earned advanced degrees after Berklee; and 51 percent are self-employed as performers, composers, engineers, and more. The fall 2016 alumni survey, released in November and open until February 1, 2017, included two companion surveys—one for Berklee alumni and one for Conservatory alumni. Beginning in fall 2018, an integrated alumni survey will be administered.

In spring 2016, the institution began administering an exit survey to graduates of the undergraduate and graduate programs at the college. The spring 2016 exit survey, completed by 86 percent of all graduating students, showed, among other things, that 90 percent of graduates would recommend Berklee College of Music to others and that 86 percent of graduates are satisfied with their overall Berklee experience. Beginning in spring 2017, Conservatory graduates will complete a similar survey. (See **Appendix 8.4** for infographics exit and satisfaction surveys.)

Berklee also participates in national surveys, such as the National Survey of Student Engagement and Noel Levitz Student Satisfaction Inventory. These help the institution evaluate students' satisfaction with the institution and especially their perceptions of cocurricular programs and services. Berklee participates in these surveys on a rotation, one every two years. In spring 2017, Berklee will again participate in Noel Levitz and will include all students of the institution—those in college and those in Conservatory programs. These reports present Berklee's strengths and challenges and help the institution identify areas for further investigation and evaluation. Many of the areas identified in the most recent Noel Levitz survey revealed a need for streamlining and strengthening advising, financial and registration services, work that is, as mentioned above, taking place right now.

Along with national surveys, Berklee completes an annual peer comparison report, in which the institution benchmarks itself against peers on key metrics regarding admissions, enrollment, retention, graduation, faculty, endowment, tuition, and financial aid. In the 2015–2016 report, the Boston Conservatory is identified as a peer of Berklee College of Music. This is because the report uses published IPEDS data, which is usually one–two years old. Berklee is now reporting integrated IPEDS data so the next peer comparison report will present Berklee as one integrated institution. (See **Appendix 8.5**, 2015–2016 Peer Comparison Report.)

### **Institutional Effectiveness**

Berklee demonstrates its educational effectiveness by ensuring student achievement. The institution works to determine barriers to student success and to overcome those barriers. By assessing student learning and administering a comprehensive program of institutional evaluation, Berklee strives to understand what students have gained as a result of their education. The results of these assessments and evaluations are used for planning and improvement, especially for revising academic and cocurricular programs, and for developing future initiatives. Results of institutional evaluations are used to revise and develop strategic and operational plans, and to increase student success.

### **Standard 8 Appendix**

- 8.1 Fall 2016 Entering Student Ensemble and Placement Report
- 8.2 Institutional Competencies
- 8.3 2015–2016 Program Review Report
- 8.4 Infographics of Exit and Satisfaction Surveys
- 8.5 2015–2016 Peer Comparison Report

## **Standard 9: Integrity, Transparency, and Public Disclosure**

Berklee subscribes to high ethical standards in all of its work with students, prospective students, faculty, staff, the Board of Trustees, other stakeholders, and the general public. It is understood across the institution that integrity and ethics must permeate everything we do.

### **Accreditation**

Berklee is accredited by the New England Association of Schools and Colleges and authorized under federal law to enroll nonimmigrant students and to train veterans under the G.I. Bill of Rights.

### **Diversity and Nondiscrimination**

Berklee has adopted a diversity values statement that has been incorporated into student leadership trainings as well as the employee orientation program and that characterizes the merged institution.

### **Diversity Values Statement**

*Cultural diversity is integral to the mission of Berklee simply because cultural diversity is integral to music itself. Innovators from diverse backgrounds and cultures have created the music studied here. An essential part of a Berklee education is gaining an appreciation of the rich variety and interdependence of the cultural traditions from which the music they [students] study originates.*

All of the institution's work, before and following the merger, is informed by Berklee's ethics guidelines, defined below. Work is underway to further edit the diversity values statement to be more inclusive of the Conservatory. This work should be complete by spring 2017.

### **Ethics Guidelines**

The faculty and staff of Berklee recognize that the privileges afforded members of the community are accompanied by certain responsibilities. In accordance with these principles, faculty and staff:

- encourage, support, and protect the free pursuit of knowledge with intellectual integrity;
- respect the rights and opinions of students and colleagues, and make every effort to provide objective and educational evaluations;
- acknowledge their role as intellectual guides and counselors, and observe policies prohibiting harassment and discrimination; avoid personal gain that is incompatible with benefits to students and colleagues;
- adhere to established policies regarding the use of college services, facilities, and equipment, avoiding conflicts of interest between external activities and institutional responsibilities;
- as members of the community at large, enjoy the rights and obligations of any citizen, measured in light of responsibilities to students, the institution, and the profession; when speaking as private citizens, avoid giving the impression of representing the college; and
- respect the right to privacy of students and colleagues, and share confidential information only in accordance with institutional policies.

### **Equity and Title IX**

Berklee is committed to the highest standards of equity and Title IX compliance. Prior to and following the merger, the institution has been working on equity issues, completing a top-to-bottom review of equity processes and creating a much stronger and more comprehensive Equity Policy and Process, available publicly on the web at [berklee.edu/equity](http://berklee.edu/equity), which states, in part:

*This policy prohibits acts of discrimination, harassment, and sexual misconduct including but not limited to sexual assault or harassment, domestic violence, dating violence, and stalking. Such acts are serious violations of Berklee community values and are strictly prohibited by the college. This policy and the college's commitment to fostering a safe, supportive, and diverse climate is a fundamental part of a Berklee community where all can study, live, and work together in an environment of equal opportunity, inclusiveness, and mutual respect.*

*Berklee adheres to all federal and state civil rights laws barring discrimination including but not limited to Title IX and Title VI of the Education Amendments of 1972, Title VII of the Civil Rights Act of 1964, the Americans with Disabilities Act, the Rehabilitation Act, and the Massachusetts Equal Rights Law. Berklee is committed not only to compliance with these mandates but also to promoting a culture that is in line with the values these civil rights laws envision. To that end, the Equity Policy and Process is intended to address and resolve complaints involving any legally protected characteristic with a unified policy and centrally administered processes that are equally applicable to all members of the Berklee community.*

*Specifically, this policy and process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). (See **Appendix 9.1** for more Title IX and Equity resources.)*

In spring 2017, Berklee will be working to strengthen its commitment to fairness by administering a campus climate survey to examine both the amount of Title IX/equity-related incidents occurring and the perceptions of the campus environment. This survey will provide data regarding attitudes among all students of the merged institution, which will be used for continual improvement of this critically important area.

### **Academic Integrity**

Berklee is committed to the free pursuit and dissemination of knowledge. This commitment assures faculty and students the freedom to teach and study, to question assumptions, to be guided by evidence, and to be creative and innovative.

To further ethical practices in scholarship and research, Berklee established in 2012 an institutional review board (IRB) whose mission is to ensure that the college enforces federal research standards. The IRB provides a central body to review and oversee college-affiliated research involving human participants. The board ensures that such research meets appropriate standards of ethical treatment. The board also assists in developing research-based education for the college community. Following the merger, the Conservatory added a faculty representative to this board.

The IRB undertakes the following responsibilities:

- To define ethical guidelines for subject-focused research
- To set terms and monitor submissions of final papers and theses for graduate programs
- To promote research and scholarship
- To provide workshops and development for students and faculty on research techniques, processes, and more
- To develop, review, and revise IRB practices and processes
- To ensure compliance of research with standards of ethics and standards of excellence
- To make recommendations for improvements in research to the appropriate academic department or division
- To serve as a resource for the presentation of research information in the bulletin and registration manual
- To serve as a resource regarding research for the college
- To serve as a resource for faculty development and other institutional grants
- To develop research policies as needed

Membership includes academic deans, chairs, and faculty, including representative faculty from the sciences and the humanities as well as a librarian representative and an external member. The IRB reports to the provost and ensures that college research with human subjects is aligned with the highest ethical standards.

### **Transparency and Public Disclosure**

Both the Boston Conservatory and Berklee College of Music have always presented themselves to current students, prospective students, and other members of the interested public with complete, accurate, timely, accessible, and clear

information. This continues with the merger. The merged institution delivers information to specific audiences (prospective students, current students, alumni, parents, donors, faculty, and staff) as well as to the general public in an intentional and deliberate manner. The institution relies primarily on the web and social media to communicate information, but it also publishes numerous print materials to present broad program information and to address targeted audiences. The alumni magazine, *Berklee Today*, for instance, is published three times a year and is sent to more than 60,000 alumni and others. The Conservatory publishes its biannual newsletter, *Stages*, which reaches a readership of approximately 22,000 alumni, parents, donors, and other institutional partners. The Conservatory's *The Giving Report* is distributed to around 7,000 readers.

Berklee has two on-ground locations as well as an online campus. Locations include the main campus in Boston, inclusive of the Conservatory; an international campus in Valencia, Spain; and Berklee Online, the online school. Each of these locations has its own distinct website: [berklee.edu](http://berklee.edu), the main Berklee site; [valencia.berklee.edu](http://valencia.berklee.edu) for the campus in Valencia; and [online.berklee.edu](http://online.berklee.edu) for the online school. [bostonconservatory.berklee.edu](http://bostonconservatory.berklee.edu) was launched in summer 2016. While each of the sites has a distinct URL, they are designed for a seamless experience for the user, and all contain detailed degree, program, and course information. Because of careful attention to search engine optimization, Google searches for "Berklee international campus," "Berklee online," and "Berklee degrees" easily guide visitors to their desired information.

At Berklee, information for current undergraduate and graduate students is also available via login at [berklee.edu](http://berklee.edu). Here students from the college, and soon students from the Conservatory as well, may view their course schedule, grades, current bill, and more. Students use this site to register for courses and share information with their instructors and fellow students. Integration of the Conservatory internal portal with the college portal is being studied, and recommendations are forthcoming with a goal of getting all students into the portal as quickly as possible.

The communications teams at the college and the Conservatory were combined in June 2016. The teams developed a comprehensive plan to:

- build a new Conservatory website at [bostonconservatory.berklee.edu](http://bostonconservatory.berklee.edu) that is integrated and aligned with other college websites;
- update [berklee.edu](http://berklee.edu) with clear and easy-to-access information about the Conservatory;
- construct the site to be accessible, responsive, and employ effective search engine optimization;
- audit the site for adherence to NEASC standards;
- rebrand and manage social media channels; and
- adopt a shared brand, style, content management system, and editorial guidelines.

These communications programs are designed to meet a goal set forth for the integration: conduct a broad publicity and marketing campaign to announce the values of the merger between the Boston Conservatory and Berklee College of Music, and raise awareness for the combined institution among prospective students and their parents; the education, performing arts, and philanthropic communities; alumni; and the general public.

## **Social Media**

Berklee uses various social media outlets to share and receive information, and as an important source for reaching prospective and enrolled students. Berklee has a dedicated staff member, the associate director of online marketing and social media, who leads the social media committee, which brings together representatives from around the institution to discuss social media use and standards, and share best practices. This committee now includes representatives from the Conservatory. The merged institution maintains a prominent presence on Facebook, Twitter, YouTube, Instagram, and others. Berklee YouTube videos are among the top performing college videos nationwide. Over the last several years, Berklee College of Music has built its YouTube channel into a resource for prospective students to gain an understanding of life at the college. Berklee videos are viewed more than 60,000 times per day. Likewise, Facebook reaches tens of thousands a day, and Instagram is a growing channel. Multiple departments at the college maintain separate accounts for specific communication purposes. All institutional social media account



managers follow procedures and guidelines set forth by the external affairs staff so that the posting timetable and messages are coordinated. The directory of accounts is available at [berklee.edu/social-media/berklee-social-media-network](http://berklee.edu/social-media/berklee-social-media-network). The merged institution will continue to expand and enhance its social media programs to reach prospective students and their families.

### **Requests for Audited Financial Statements**

Berklee provides access to the most recent audited financial statements. This information is not posted publicly, but it is provided to relevant interested parties upon request.

### **Bulletins, Registration Manuals, and Viewbooks**

The Conservatory publishes a comprehensive catalog. Berklee publishes an annual student policy handbook that includes student life and academic policies for both undergraduate and graduate students, as well as a graduate bulletin that includes comprehensive information about graduate curriculum. Each is consistent with the mission statement and sets forth the obligations and responsibilities of both students and the institution. Discussions are underway about potential integration of these documents. The graduate bulletin will be integrated for the 2017–2018 academic year. The undergraduate materials may take longer to integrate. All college courses can be found at [berklee.edu/courses](http://berklee.edu/courses) and are updated twice a year. Conservatory courses will be added as systems are integrated more fully.

Berklee's viewbook is often the first major Berklee print publication that prospective students see. It is meant to give them an accurate picture of programs and opportunities. It includes information on the Boston and Valencia campuses, online programs, summer programs, student life, academics, alumni, visiting artists, and life after Berklee. The 2016–2017 version of the book also includes information on the Conservatory.

### **Institutional Effectiveness**

Berklee subscribes to and advocates high ethical standards. There are strong policies regarding integrity as it applies to the practices of students, faculty, staff, and board members. The institution is committed to academic integrity and academic freedom. Likewise, student learning and ensuring the value of the student experience is at the forefront of all Berklee does. The merger provides an opportunity to strengthen and support the institution's commitment to these high ethical standards.

As well, Berklee reviews its print and online publications regularly and applies changes to relevant sites across the spectrum of venues where that information exists. Results of this system of review are consistently used for improvement. These improvements are particularly pronounced as the institution transitions more towards dynamic online content and away from print publications that quickly become dated. Furthermore, Berklee has adopted a content management system that enables departments and offices to update their own pages without having to go through a process of determining how to request changes to existing content. Public pages are edited by an in-house editing team prior to publication, and internal pages can easily and quickly be updated by department staff. This means that the professional writing and editing team from the Office of Communications maintains editorial oversight of important parts of the site while fostering a greater sense of ownership among the various stakeholders across the institution.

### **Standard 9 Appendix**

- 9.1 Links to Title IX/Equity Resources

## **Conclusion**

As this report makes clear, Berklee College of Music and the Boston Conservatory—close neighbors for all of the college’s existence, and institutions with similar missions, philosophies, and leanings—are excited to have made our partnership official and to have merged. Doing so has, we believe, created a unified institution stronger than either institution separately.

As stated earlier in the Vision for Berklee in 2025, “Berklee will transform arts education and enhance the power of the arts to better our world.” We truly believe this.

With aligned goals, we believe that the new merged institution will serve as a lever to raise the bar and focus attention on the rich, lasting values of arts education not as an extra but as a core element in society. Combining the individual strengths in the academic programs, personnel, and operations of Berklee College of Music with the Boston Conservatory, we are able to provide a richer and more distinctive 21st-century education in the performing arts.

Through merging the incomparable energy, talent, and diversity of its multicultural students, faculty, and staff and the unparalleled depth and breadth of the curricula and programs of both institutions, we believe the new Berklee will be an incubator for creativity and innovation, musical and artistic discovery, and entrepreneurial spirit. The institution offers students unique opportunities to experience and realize their passion for music, dance, and musical theater, and nurtures their abilities to excel in successful careers in the performing arts.

## **Appendices**

### **Cover Page Appendix**

- 0.1 Approval from the Massachusetts Commission of Higher Education

### **Standard 1 Appendix**

- 1.1 Links to Additional Online Resources for Berklee College of Music and Boston Conservatory at Berklee Mission Statements
- 1.2 Link to Berklee's New Vision for 2025 Video

### **Standard 2 Appendix**

- 2.1 Merger Strategy and Direction Document (updated)
- 2.2 Data Governance Council Constitution
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### **Standard 3 Appendix**

- 3.1 Board Bylaws
- 3.2 Updated Organizational Charts for Senior Leadership and the College

### **Standard 4 Appendix**

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- 7.2 The Boston Conservatory Audited Financial Statements, May 2016
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### **Standard 8 Appendix**

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- 8.2 Institutional Competencies
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- 8.5 2015-16 Peer Comparison Report

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- 9.1 Links to Title IX/Equity Resources



## Massachusetts Department of Higher Education

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Carlos E. Santiago, *Commissioner*  
Chris Gabrieli, *Chairman*  
*Massachusetts Board of Higher Education*

April 8, 2016

Mr. Roger Brown  
President  
Berklee College of Music, Inc.  
1140 Boylston Street  
Boston, MA 02215

Dear President Brown:

The Department of Higher Education has received Berklee College's request to offer the following degrees:

**Bachelor of Fine Arts in Theater and/or Dance**  
**Master of Fine Arts in Dance**  
**Master of Fine Arts in Musical Theater**  
**Master of Arts in Multidisciplinary Studies**  
**Doctor of Arts, Honoris Causa**

After review of the materials submitted, I am pleased to inform you that these programs have been approved and you may now begin advertising and enrolling students. A confirmation of the Department of Higher Education's approval of the Articles of Amendment will be sent to the Office of the Secretary of State.

I wish you much success with these new programs.

Sincerely,

A handwritten signature in black ink, appearing to read "Winifred M. Hagan", with a large, stylized flourish at the end.

Winifred M. Hagan, Ed.D.  
Associate Commissioner for Academic Affairs and Student Success

# Standard 1 Appendix



## **Appendix 1.1 Links to Additional Online Resources for Berklee College of Music and Boston Conservatory at Berklee Mission Statements**

Berklee College of Music Mission Statement:

<https://www.berklee.edu/about/mission-and-philosophy>

Boston Conservatory at Berklee Mission Statement:

<https://bostonconservatory.berklee.edu/about/mission-and-vision-0>

## **Appendix 1.2 Link to Berklee's New Vision for 2025 Video**

<https://www.berklee.edu/planning/vision-2025>

## Standard 2 Appendix



**Merger Strategy and Direction**  
Berklee College of Music and The Boston Conservatory  
May 12, 2016

**The Merger Executive Steering Committee**

**Berklee**

Roger Brown, President

\*Mark Campbell, VP for Enrollment

Mac Hisey, SVP for Finance &  
Administration/CFO

Melissa Howe, Chief of Staff

Cindy Albert Link, SVP for Institutional  
Advancement

David Mash, SVP for Innovation,  
Strategy, and Technology

Betsy Newman, SVP for Student  
Enrollment and Engagement

Tom Riley, VP for External  
Affairs & Communications

Larry Simpson, SVP for Academic  
Affairs/Provost

**The Boston Conservatory**

Richard Ortner, President

Joe Bennett, VP for Academic  
Affairs/Dean of the Conservatory

Leslie Jacobson Kaye, VP for Institutional  
Advancement

\*Eric Norman, VP for Finance and  
Planning

Terry Whittum, VP for Enrollment  
Management and Student Affairs

*This document is highly confidential and contains sensitive information. It was produced for review by the Boards of Trustees of the Boston Conservatory and Berklee College of Music in their consideration of a merger decision. Please do not distribute for any other purpose.*

*\* Mark Campbell and Eric Norman contributed to the original document, but both left the institution in Spring 2016.*



## Introduction

This updated strategic planning document reflects new activity, learning, and thinking based on integration planning and work done since the public signing of the definitive merger agreement on January 20, 2016 by Berklee and The Boston Conservatory. However it does not introduce any substantive change to our overall strategy or direction, and as such it is most useful as a documentation of continued work in progress and overall positive progress on integration.

We have included the original text and inserted updates as appropriate to indicate actions we have taken, further discussions and research about our key premises and assumptions, and thoughts and support for our strategy for the merger and integration. Updates are indicated through the use of *italics*.

To oversee the integration process, we have established an executive integration steering committee, co-chaired by Richard Ortner and David Mash. There are four primary committees, which in turn have constituted a number of ad-hoc task forces. These committees focus on academics, administration/operations, cultural integration, and volunteer leadership. Membership and committee charges are listed in the attachments.

Also included as attachments are a few examples of work documents that we have created as part of our integration work since January 2016, much of this work being done in cooperation with Deloitte Consulting, who have been engaged to help us with the integration planning and implementation. The Deloitte consultants include Scott Friedman, Jennifer Ivey, along with John Jibilian and Matt Ng.

Response to the merger from our community, the profession, and the public has been extremely positive. To date, the Berklee website has received around 250 comments, all but a small handful are very supportive and note the many new opportunities for students. Local and national media have reported on the merger, and feature articles have appeared in the Boston Globe, Billboard Magazine, and the New York Times. Peer institutions have indicated great interest, and we expect increased competition for our core programs as other colleges, universities, and conservatories watch our progress.

As expected, students and faculty on both campuses are already leading the way toward future collaborations. Our student government associations have been meeting and have created the 'Bridge the Gap' initiative; Conservatory dancers performed with the Berklee Indian Fusion Ensemble; a Conservatory student is hosting a program on the Berklee Internet Radio Network; the Equinox Festival on March 21 featured faculty performers and panelists from both institutions; a number of Conservatory faculty participated in Berklee's 'Teachers on Teaching' seminars; faculty and students from both schools formed the Jubilee Celebration

Orchestra for the Fisk Jubilee Singers concert on February 21 at Symphony Hall; and much, much more.

The updates that follow detail both decisions to date and a roadmap for further planning. The revised financial pro forma takes as its starting point both institutions' current projections of FY 16 results and proposed budgets for FY17. A form for reporting on financial commitments is also proposed for committee review and approval under separate cover.

Those tasked with realizing the strategic benefits of this merger have put tremendous time and effort into the project. In addition, significant senior staff changes have occurred at both institutions since December, with the result that several departments are now in transition, and many assumptions about 'straight-line integration' of functions are being revisited. Each proposal for workforce transition or new program development surfaces questions about systems and staffing that have not been fully explored or vetted, but that is indeed the work of the coming year. Effective working relationships are being forged, effective communication is being crafted and managed, and we remain positive and energized about the creation of extraordinary new opportunities for students, faculty, and our global family.

## Executive Summary

Traditional institutions of higher education, especially those training students for professional careers in the arts face significant challenges in the 21<sup>st</sup> century. Advances in technology have impacted every sector of society, none more so than the ways in which we create, manage, distribute and consume visual and performing arts content; simply put, careers are made and sustained differently. Consequently, young people now have high expectations that their professional education will incorporate technology and media in ways that better reflect their everyday experiences. We must respond by using contemporary tools and modalities to deliver the most effective education possible.

Another consequence of the global digital revolution may be seen in the proliferation of small, nimble ensemble music-making and the hybridization of artistic content itself: borderless stylistic awareness and practice (such as Yo Yo Ma's Silk Road Project, or Nusrat Fatah Ali Kahn's incorporation of western pop in ecstatic Sufi religious chant, or numerous examples from the 'downtown/Poisson Rouge' musical scene) are increasingly the norm. The accustomed boundaries between 'art' music and popular music are less rigid than at any time in the recent past; students today engage fusion of diverse musical styles and traditions as the future of their practice. Similar transformations are taking place in musical theater and dance.

The proposed merger creates the most fertile ground imaginable for exploration of those multiple currents and influences. It also enables Berklee and The Boston Conservatory to pioneer and pilot changes to the current educational model, discovering and creating together an unequalled constellation of opportunities for tomorrow's students. Berklee's decade of rich experience with online education combined with the Conservatory's best-practice grounding in studio teaching enables the new institution to take the lead in creating the most flexible and rigorous educational programs in the field; and enables our students to elect the programs of study most relevant to their personal career aspirations.

Vigorous exploration of these new possibilities also holds the promise of addressing the key issue of affordability. With the cost of higher education now out of reach for many US families, and with the current student debt bubble reaching crisis proportions, institutions that fail to respond will surely suffer precipitate decreases in enrollment in the coming decade. Rising fixed costs and downward pressure on tuition increases limit the ability of small schools to invest in innovative strategies; the synergies made possible by joining these institutions offer an extraordinary opportunity to create unique brand strength in the international market, and succeeding where others may not.

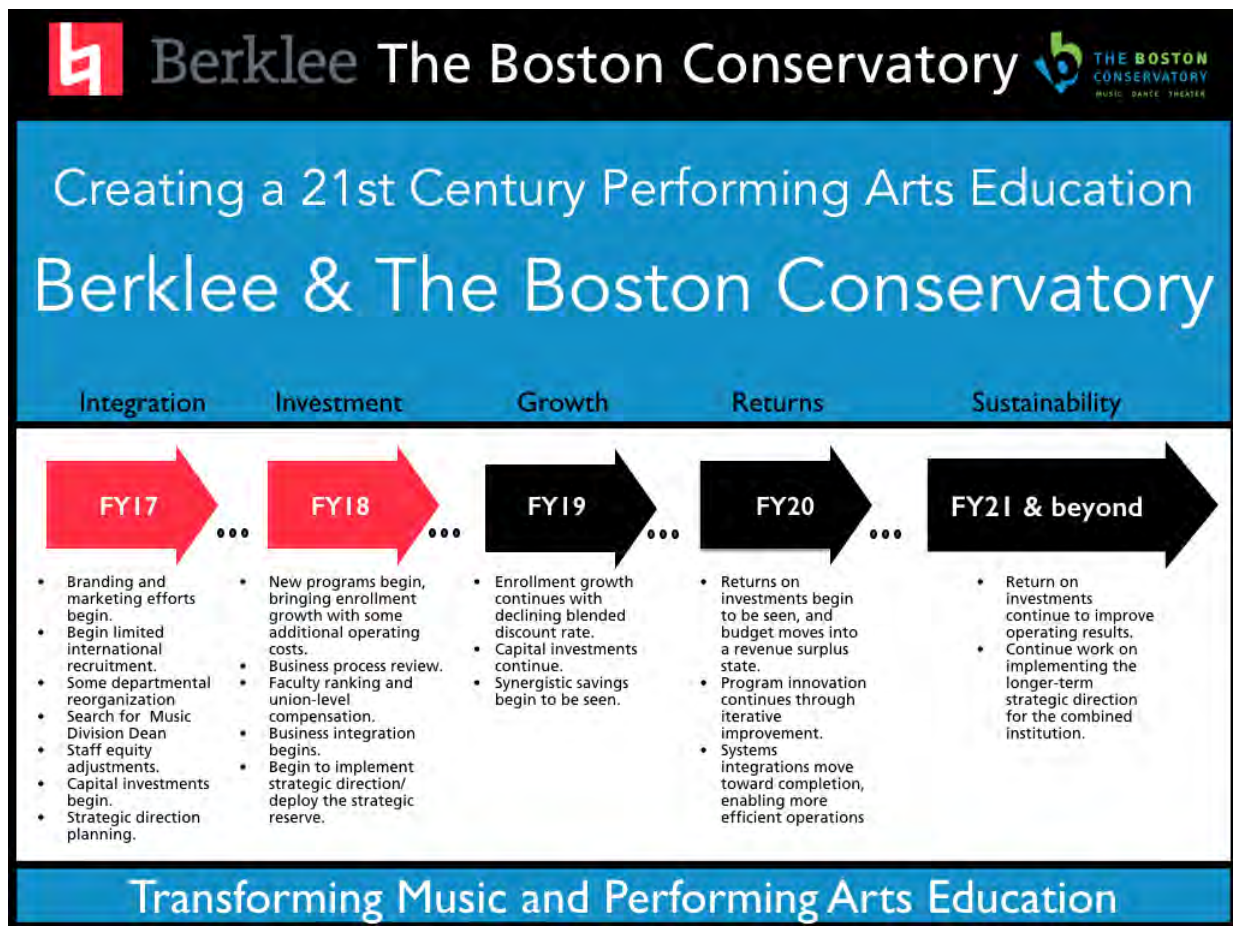
In the "Vision for Berklee in 2025," we stated "Berklee will transform music education and enhance the power of music to better our world." In its "Strategic Agenda," The Boston Conservatory aspires to "be a birthplace of the future of performing arts and performing arts education." The two institutions are aligned in their quest to be transformative in both arts education and the evolution of music

production and the performing arts. We believe that in alliance, Berklee and The Boston Conservatory will have the combined resources and programs to further drive innovation and change, improve our offerings and ensure student success, compete more effectively for the most talented students in the world, and address the affordability challenge more effectively than either institution can on its own.

Recognizing that exploring larger strategies for adapting the educational and business models of performing arts training in higher education (and other long term strategies) necessarily requires more time than was available in the context of merger discussions, and in order to retain flexibility that allows us to adapt to our rapidly changing landscape, we will craft an iterative review process with institutional leadership and trustees to assess our progress and suggest any necessary course corrections. In addition to the specific initiatives listed, the financial pro forma includes a Strategic Reserve to be invested upon the recommendation of the Presidents of Berklee and The Boston Conservatory at Berklee, hereinafter referred to as TBCB, and with the counsel concurrence, and discretion of the Boston Conservatory Committee. This reserve is intended to fund the results of strategy work engaging senior administration and Committee members beginning as soon as the Committee is named.

Throughout this merger process we expect to learn, grow, and revise our plans and develop a strategic direction. The following plan for merger integration and strategy reflect current thinking on how best to begin the process of innovation and change this merger promises. The chart below shows a summary of activities over the five-year integration period, and notes overall financial operating results for the TBCB unit graphically in the color of the year arrows (red or black).

## Overview Timeline Of The Merger Strategy



While the targeted goals listed above have not changed, the timeline for starting activity in the first two years has changed in some cases.

A short summary list of merger strategies include:

- Recruit on a global scale and build on the reputation of The Boston Conservatory programs and the brand value of the *New Berklee*.
- Expand and enhance marketing and social media activity to support efforts to both build brand and attract students internationally.
- Expand Conservatory enrollment by 20%, largely through three new programs under study that build on shared strengths of the Conservatory (dance, theater, music) and Berklee (jazz, technology, guitar).
- Expand residence hall capacity to reflect an increase in Conservatory enrollment, and as part of an overall new institutional strategy to improve student life on campus.
- Address affordability challenges by temporarily freezing TBCB tuition, and by finding ways to increase operational efficiency.
- Invest in new online offerings, both MOOC's and paid online courses, built around Conservatory strengths.

- Enrich the offerings for both current Conservatory and Berklee students by creating flexibility and additional educational opportunity within existing programs.
- Develop new programs that make best use of the Valencia campus.
- Harness efficiencies of scale from a larger operation and create 21st century technology and business practices to streamline back office operations and support, and provide better customer experiences.
- Increase fundraising capacity; inspire donors with a transformational and comprehensive model of the 21st century conservatory.
- Expand existing and create new revenue-generating summer, international and inter-session programs that utilize the facilities and leverage our reputation while cultivating future enrollment.
- Develop a career development strategy to ensure student success in their chosen fields.

### **The proposed new Vision for Berklee in 2025**

*Together, Berklee and Boston Conservatory will transform arts education and enhance the power of creative artists to better our world. Building an inclusive culture that promotes diversity in all its forms, we will nurture the growth of the world's most inspired artists and entrepreneurs in music, theater, and dance, so they may realize their full creative and career potential. We will forge new connections among art forms, cultures, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration, and community.*

### **Vision for the Merger**

Berklee and the Boston Conservatory will create a unique 21st century educational experience, one that provides students a complete array of skills upon which to build the foundation of their life's work and discover their authentic artistic voices. Together, the two institutions provide the creative opportunities that characterize the 21st century's new artists and hybrid art forms. By creating the world's most comprehensive and forward-leaning institution of its kind, two historically powerful brands secure an important new position in the field.

Both institutions are committed to fostering contemporary work. By joining forces, the combined institution provides all students access to both the Conservatory's rich tradition in musical theater, dance, and concert music; and Berklee's leading edge studies in contemporary popular music, technology, and entrepreneurship. Graduates will be prepared to succeed in careers ranging from performance to production, from composition for contemporary media to music education, music therapy, music technology, and the business of music.

The goal is simple: to attract the most talented, creative and motivated students in the world; offer them a challenging, leading-edge experience while they are students; and give them the best possible platform for success as the next generation of leaders in every aspect of performing arts endeavor.

## Merger and Strategic Direction

In order to achieve the vision for this merger, the *Vision for Berklee in 2025*, and ultimately our institutional mission, we have created a merger integration plan for the first five years of the merger and now agreed, we will continue work to craft the strategic direction for the combined institution. The following narrative is organized into two parts—a plan for merger integration, which includes the financial pro forma, and the process to further develop strategic direction, which will be emergent as the integration begins.

### Background; Existing Plans and Goals

The current strategic plan for The Boston Conservatory states:

Over the last decade The Boston Conservatory has made remarkable advances - it is a stronger and increasingly influential presence in the world of performing arts training and on the Boston cultural scene, a place where the future of the performing arts is being created. The Conservatory's mission, educating extraordinary young artists by providing a range of tools and experiences that equip them to create and deliver artistic content, has been enhanced by stronger leadership, a growing contributor base, the implementation of a complete academic program review, productive financial strategies, and targeted investments in key services and facilities.

To thrive in the next decade, the Conservatory must evolve in ways that reflect current and emerging realities; and must increase its capacity to adapt in response to changing careers in the arts, a dynamic higher education marketplace, and new economic realities.

The “Vision for Berklee in 2025” was created over a two-year process led by the Berklee Board of Trustees, and engaged the campus and extended communities in a discussion of the future. This process also yielded material to develop a strategic plan for the institution. That planning yielded twenty initiatives designed to help Berklee reach its newly stated vision.

The proposed merger addresses key elements of both institutions’ strategic goals:

For the Conservatory, those goals included:

- Changing the business model to deliver high quality performance education in new and more cost effective ways;
- Optimizing revenue generation; and
- Accelerating change in internal and external perception, to be increasingly recognized and supported as a national/international leader in the future of performing arts training.

For Berklee, those goals included:

- Making affordability and access a key focus in all planning and operational decisions;
- Creating a music theater program;
- Incorporating movement and/or dance into the curriculum;
- Creating more flexible programs of study; and
- Strengthening our programs in classical and traditional music.

## Merger Integration

The merger integration plan is constructed on several fundamental premises and a few key assumptions:

Fundamental premises include:

- Students in existing programs at both institutions will find interest in rounding their educational experiences through electives in each other's programs, enhancing their professional futures.
  - *We still believe this premise to be true, and the amount of collaboration already happening between students further indicates the interest exists. Full exploration of the potential here will require substantial change in both academic infrastructure (student information systems) and curriculum in all programs –both to be addressed in the resumed Berklee 2025 strategic planning process. (See "Strategic Direction").*
- A multidisciplinary education better prepares students for the world and will make them more employable/enhance their careers; and the liberal arts are central to educated artists and of high importance to many parents.
- Creation of new programs and overall enrollment growth is central to both the integration and future strategic direction.
  - *While we believe there is great potential market for some of the new programs under consideration, we are also giving careful consideration to overall institutional enrollment as the context in which to explore decisions about the strategic value of growing some programs, shrinking others.*
- Enhancing student affordability and access is essential.
  - *We believe this is of increasing importance to the overall combined institution.*
- Holding TBC's tuition flat for two years in order to equalize tuition across the institution has considerable strategic importance and tangibly demonstrates our commitment to affordability.
  - *The Conservatory Board voted to hold tuition flat between FY 16 and FY 17, and the community was informed of the decision on March 23. To date, the only messaging to occur has been on the Conservatory website, thus there's no broad-based reaction to report.*

Key assumptions:

- The New Berklee will create a stronger market-magnet and brand position than either institution can individually achieve.
  - *Anecdotal public reaction to date supports this assumption, but we will need to continue to identify and bring to market major strategic initiatives/programs that demonstrate the promise of the merger – at least two a year for the next few years, and carefully execute our marketing strategy, and measure its effect regularly in order to test this assumption.*



- The *New Berklee's* global marketing and recruiting platform will increase the pool of highly qualified applicants for TBCB and improve the mix of those who can pay all or a substantial part of the cost; in order to achieve enrollment and tuition revenue targets, TBCB admissions staff will have the appropriate autonomy and authority to determine admissions standards and financial aid; and key Conservatory enrollment and admissions staff will be retained.
  - *For Fall 2016, the music division, applications were up only negligibly over last year, whereas in dance they were up 17% and theater up 9%, suggesting that the merger did not hurt interest in TBCB overall, and inspired interest in dance and theater. Fall yield rates and, more importantly, applications for Fall 2017 will begin to provide better data on this assumption.*
- Integrating administrative functions and some integration of academic functions will create savings to help absorb transition costs.
  - *As we create the combined organization chart, we are beginning to see some evidence that this assumption may be true, but it will take several years to assess the actual value of these savings in the context of transition costs, many of which are still not yet quantified.*
- Creating pathways for educational alternatives and options for transfer within the new institution will improve overall institutional retention and graduation rates.
  - *Pathways for alternative degree or certificate studies, and for internal transfer, have not yet been created, thus we can neither support nor challenge this assumption yet. Full integration of student information systems and real flexibility in navigating program choice will need to be in place before assumptions about student retention and graduation rates can be tested. Creating these pathways for real flexibility in navigating program choice will need strong academic support, services, and advising.*

- Fundraising will be enhanced by inspiring donors with a transformational and comprehensive model of the 21st century conservatory; in order to achieve current annual and endowment fund goals, including the 150<sup>th</sup> Anniversary Campaign, key Conservatory fund-raising and stewardship staff will be dedicated to this effort.
  - *It is still too early in the merger process to assess the veracity of this assumption. Several foundations that have historically supported both institution, have told us that, moving forward, they will accept applications from only one of us. Several individuals have said that they would delay consideration of any additional giving until they “see how the merger progresses.” (A small number of smaller donors said specifically that they would no longer be giving to the Conservatory as a result of the merger.) And the Conservatory was counseled by Berklee staff to delay approaches to certain individuals and foundations who are also Berklee donors or prospects. .*
  - *Roger Brown and Richard Ortner have expressed interest in visiting major foundations in the coming year, to seek support specifically around the promise of the merger.*

## Divisional Strategies

The following proposed strategies for each division, as well as the institutional strategies presented herein are in response to both institutions' initial assessment of the strengths and challenges for The Boston Conservatory as well as the opportunities the merger creates for a re-envisioned joined institution, and are based on the key premises and assumptions.

### A. Musical Theater

To remain competitive, the Theater Division must ensure that its students have sufficient access to theater stage time, a key element in career preparation. For that reason, we will maintain limitations on theater enrollment. We will also, however, create opportunity for Berklee students who, after their first year decide that Musical Theater is their desired major, to audition into the second (or later) year of studies in the Musical Theater Division at TBCB. The Musical Theater department will also develop Music Theater electives and possibly a minor for Berklee students in other majors.

We will also create new programs that build on the synergies between the Theater Division at TBCB and various majors at Berklee, and which provide the opportunity for growth in enrollment at relatively low tuition discount rates, and without negative impact on access to limited facilities. These include programs such as Technical Theater, Scoring & Musical Director for the Theater, building on core strengths of the newly combined institution. Students in these new majors would provide the technical and other support for the institutions' theater and performance productions, creating both synergy between students learning and operational cost reduction. We will explore the possibility of engaging other ProArts schools in these efforts.

*UPDATE: We have had discussions with successful Theater alumni and faculty who are functioning as musical directors, conductors, and technology producers for both theater and musical performance, with very positive support for the idea of these new programs. Several have agreed to participate in advisory capacity on program design should market research also support the creation of these majors.*

We will also capitalize on the opportunity to create or expand upon summer programs in Musical Theater for high school-age youth, as a recruitment tool and an additional revenue source.

*UPDATE: Discussions are already underway between Conservatory Theater Division leadership and Berklee's Special Programs department for new programs to be offered in Summer 2017. Academic leadership as well as the President's Cabinet will review any new programs proposed.*

### B. Dance

Enrollment in the Dance Division has room to grow, and it is assumed that with an expanded global marketing and audition platform, we can attract an increasingly diverse talent pool. We will support growth in enrollment,

focused on new program offerings made possible by the merger, and will commit to creating new dance facilities as needed. These new programs include a Conservatory major in Jazz Dance, general education courses in dance and movement, and exploration of additional programs for students in both institutions.

*UPDATE: Creation of the new Conservatory Jazz Dance major is in progress, hopefully to be offered for the first time in fall 2017, five new elective classes in Dance will be offered to Berklee students beginning in fall of 2016. In support of these classes, the Conservatory and Berklee together hired Hip Hop master and scholar Duane Lee Holland, and have identified both the space and time in which to offer these classes. Mr. Holland will be paid as part of the Conservatory faculty.*

- *Beginning Hip Hop Dance*
- *Intermediate Hip Hop Dance*
- *Beginning Jazzdance*
- *Intermediate Jazzdance*
- *Introduction to African Dance*

There are also opportunities for including dance as part of the Berklee City Music Network, to help develop young dancers from under-served communities; and for greatly expanded summer programs in dance for high school-age youth, including City Music-type scholarship programs. As in Theater, such programs would function as part of our commitment to the public and to enhance recruitment and create new revenue and philanthropic opportunities.

*UPDATE: Dance Division Dean Cathy Young has visited NYC with VP for Education Outreach and Social Entrepreneurship Lee Whitmore, to look at integrating dance instruction with the music instruction Berklee is supporting in NYC through our AMP UP program. Plans are also under discussion for her to visit our City Music Network site East Bay Center for the Performing Arts this summer to discuss how we might support their dance program and how they might feed students to the Conservatory program.*

### C. Music

Music Division enrollment will benefit from an increase in the number of high quality applications from around the world, enabling better long term control of tuition discounting. Much of the projected enrollment growth would be in new programs designed to take advantage of synergies between the two institutions, such as a Classical Guitar major. The assumption is that with new global marketing investment, coupled with Berklee's strong brand awareness and international audition platform, and along with access to Berklee's programs in entrepreneurship and technology, TBCB may be able to attract students it currently loses to other institutions. Added investment in "name" faculty members may provide additional recruitment support as

well as strengthening existing programs. As with theater and dance, there will be opportunity to create summer programs for high school students that can help build reputation, serve as a recruitment tool, and generate revenue surpluses.

*Certainly the strategy for the future of the Conservatory Music Division presents the most interesting challenge, as it relates to the current music program offerings at Berklee. Within days of the December 2015, signing of the merger agreement, Music Division Director Abra Bush accepted a new position at the Peabody Institute of Johns Hopkins University, opening the position of Dean of the Conservatory's Music Division for an international search, which has begun. The Search Committee includes senior administration and faculty from Berklee and the Conservatory; Skype interviews with eight candidates are under way, and finalists are expected to visit the campus before June 1.*

*The search creates an unusual opportunity to renew the leadership of the music division at the very moment when broad discussion about the vision, role, curriculum, and the future of Conservatory training, is occurring at every traditional conservatory across the country. For example, the College Music Society, the most important organization representing the music faculties of all American conservatories and universities, is hosting a summit in June called "21<sup>st</sup> Century Music School Design." The opportunity to identify new leadership capable of leading the conversation in our own environment, and then managing that change, makes this an especially important hire.*

*Along with this hire, in the coming year we will*

*Charge a Task Force co-chaired by President Ortner and TBCB Trustee Fred Miller to guide an expansive and inclusive process of strategic thinking about the future of the Music Division, engaging the new Dean of the Music Division, TBCB's academic dean, and BCM's provost and others as key leaders of the task force. The Task Force will present its findings and recommendations not later than Q1, 2017.*

*Create a national 'think-tank,' to help inform and advance thinking, drawing exceptional thinkers from the worlds of performance, composition, orchestra and opera management, and music entrepreneurship, to advise on crafting a program that is unique and uniquely responsive to the needs of the music professions as they are evolving.*

In all three divisions, we will work toward creating curricular flexibility such that TBCB students could elect courses from the Berklee catalog to expand their career options and preparedness in areas such as entrepreneurship, music business and music technology and production.

*UPDATE: As we have been looking for ways that students will recognize changes as a result of the merger as early as Fall 2016, we are creating some limited opportunities for cross-registration for the Fall semester. We will track how many students take advantage of these opportunities, and what obstacles they encounter in actually making this work in the context of their current programs. Broader, larger-scale curricular flexibility will take time to achieve; identifying clear paths to achieving this will be a major focus during the 2016 academic year with preliminary expectations and adaptations identified by September 2018.*

All three divisions will create new programs that leverage the unique opportunity of the Valencia campus, such as study abroad programs, intersessions, and summer programs. These programs will generate new revenues and expanded enrollment capacity without negatively impacting facilities.

*UPDATE: Conversation between Berklee and Conservatory leaders and the Valencia campus leadership has begun, with program design and development to occur beginning in the fall of 2016.*

Development of online courses in TBCB programs also hold the promise of providing new revenues, potential new online degrees at lower cost to students, and a higher online profile for the Conservatory, generating more interest and awareness of its campus-based offerings. We will explore the potential to create the Boston Conservatory Online, which would be the first highly structured online program in classical music. We will also leverage technology to positively impact campus teaching and learning, using Learning Management Systems, online resources, and hybrid delivery modalities. All of the above initiatives will also be viewed through the lens of enhancing affordability to students on campus, abroad, and online.

*UPDATE: A New MOOC on auditioning for Musical Theater is already under development by Berklee Online staff and Neil Donohoe, Dean of the Theater Division at TBCB. We expect this MOOC to go live in September 2016. We are also exploring possible online courses developed and taught by TBCB faculty, as well as books that might be published through Berklee Press.*

#### D. General Institutional Merger Strategy

In addition to the specific strategies for the three divisions of TBCB, there are more generalized institutional strategies that allow us to gain efficiency and added effectiveness in program support as a result of the merger. These include academic integration outside of the major program divisions, and administrative service integration, resulting in financial savings due to scale, and improved student services.

## 1. Academic Integration

Music Education and the Liberal Arts area will benefit from full integration as a result of the merger. The Music Education program at TBCB is at the graduate level, while the Berklee program is an undergraduate program. Combining the programs accords with Berklee's stated goal of developing graduate studies in this area and building on the individual strengths each institution brings to the merger.

*UPDATE: Discussions are ongoing, and it is anticipated that the graduate program from the Conservatory will be united with the undergraduate Berklee program within the Professional Education Division under the leadership of Dean Darla Hanley.*

Liberal Arts courses are core to all students of the *New Berklee*, and central to developing artists for the 21<sup>st</sup> century. By combining the best of these programs from both institutions we will strengthen these offerings and gain operational efficiencies.

We assume there will be some reductions in costs due to eliminating redundancies, and management efficiencies to be gained from these departmental integrations. We also believe some facility use efficiencies will arise from this integration.

*UPDATE: The decision to integrate our two Liberal Arts programs as of June 1 was made approved by the Executive Integration Steering Committee on March 21, 2016. Berklee Liberal Arts Chair Simone Pilon will chair the combined department, with Conservatory chair Judson Evans becoming a faculty member. A list of courses from both the Conservatory and Berklee catalogs that will be offered to both student bodies in Fall 2016 follows.*

New courses for 2016	Existing TBCB courses	Existing Berklee courses
Hip Hop Dance (x2)	Italian 1	Critical Listening Lab for Musicians
African Dance (x2)	Arts Criticism	Production Analysis Lab
Jazz Dance (x2)	Shadowlands: Literary Representations of Death	Recording and Mix Tech. for Musicians
	The Cave Traditional Music of Europe	Critical Listening Lab for Musicians
	Symphony in the Romantic Era	Accelerated Pro Tools
	Spectralism and After	Essentials of Songwriting
	Music of Dutilleux	Survey of Jazz Composition and Arranging / Arranging 1
	Mozart	Introduction to Music Technology
	Takemitsu	Introduction to Film Scoring
	Tuning & Western Temperament Before 1900	Intro. to Music Business
		Intro. to International Music Therapy

*We have also decided to integrate Library service as of June 1, with the Director of the TBC Libraries reporting to the Dean of Learning Resources at Berklee. We are also examining overlap between our collections, technology systems, and other staffing matters as we begin the integration processes. In fall, 2016, both Libraries will be open to all faculty, staff, and students, providing 'full access' to all collections, but without yet enabling 'check out' privileges, which relies student information systems integration.*

## 2. Administrative Integration

Both institutions have 20th century business processes, policies, technologies, and practices that would benefit from 21st century approaches and solutions. While both institutions operate effectively, neither is currently doing so at peak efficiencies or with modern customer service responsiveness.

In the early days of merger implementation, a complete business process review with external expertise would be undertaken. We expect that a merged institution will not need two separate enterprise business systems, two phone systems, or two Internet connections. By integrating business offices (streamlining staff and administration) and modernizing



systems (focusing on mobile-enabled self service and customer satisfaction), we will achieve more effective, more efficient, and less costly delivery of services. We note, however, that significant investments in both financial and human capital could be required to see these benefits in Administrative and Systems Integration.

*UPDATE: This has proved among the more complex challenges of the merger planning to date. Titles, benefits, and salary bands differ greatly at our two institutions, as do systems and policies around virtually every aspect of staff and HR management. Sharp differences around the appropriate pace and degree of integration surfaced early in our conversations, Early missteps and inadequate communication heightened staff anxiety and left lingering ill feeling on both sides, but in the last two weeks some good progress has been made, including adjustments in process and timing.*

*At the same time, Berklee leadership has been making strategic changes and improvements to better prepare the institution for a combined future just as the merger is unfolding, which has created both opportunity and challenges.*

*Berklee engaged Deloitte Consulting Services to assist with project management. Together we have developed guiding principles for Workforce Transition, and have drafted a transition timeline, departmental integration or coordination plans, and draft organization charts. Examples of these are included in the attachments.*

*We continue work on individual staff migration planning, and appropriate communications. Most major decisions and communication will be complete by June 1, with implementation extending through FY18 and beyond.*

### 3. Facilities Integration

Both campuses have BRA-approved Institutional Master Plans (IMPs) on file describing the improvement of existing facilities and construction of new facilities. We will undertake a space utilization survey to identify potential facility use improvements, and a new campus planning process will be launched to create a new IMP that best meets current and anticipated needs of the newly joined institution. Increased demand for student housing will be a key focus, with a firm commitment to increase housing for TBCB students. A new IMP will reflect decisions about the best ways to address currently identified needs in the areas of student housing, student services, and academic program needs, with exploration of the potential for development of the Ipswich Street parcel to meet some of those needs.

*UPDATE: One very preliminary conversation was held with the BRA, at which the decision was made to wait until our two institutions are*

*more fully integrated and to file a new IMP rather than filing two 'amended' IMPs at this time.*

*We expect the plan for Conservatory facilities maintenance and capital project management to be presented and approved by May 1. The space utilization study will be undertaken during the coming summer.*

#### 4. Improved Student Services.

The goals of our two Student Affairs / Student Services departments are well aligned. Integrating the two departments will allow us to:

- Merge high-risk student affairs areas to ensure higher effectiveness, compliance, parity of services, and consistent practices for all students in the combined organization;
- Design an innovative, data-driven, student-centric approach to integration that will improve the student experience in the combined organization;
- Develop a comprehensive and integrated student advising and success model/system;
- Develop a career strategy that enables the 21st century musician and performing artists to achieve their full potential; and
- Enhance the co-curricular and residential experience.

*UPDATE: A new leadership structure for enrollment and student affairs will support strategic integration plans for the combined Berklee and TBCB organization over the next 12-24 months. Dr. Betsy Newman has been appointed Senior Vice President for Student Enrollment and Engagement with responsibility for: (1) enrollment management; (2) student affairs, diversity, and inclusion; (3) student advising and success; and, (4) career strategy and services. Consistent with the Merger Agreement, the organizational integration plan for student enrollment and engagement has been designed to align and advance services, programs, supports, and experiences across the entire student life cycle.*

*Integration planning is well underway by several subcommittees co-led by TBC and Berklee leadership. Objectives are focused on highest priority tasks. For enrollment, the two sub-committees are: (1) financial aid integration and payment and (2) recruitment and admissions operations. For student affairs, the five sub-committees are: (1) health and wellness; (2) equity and title IX system; (3) campus life; (4) student policies, procedures, and conduct; (5) international student services; and, (6) student culture. Key areas of focus include: ensuring regulatory compliance for financial aid administration; coordinating admissions communications, marketing, and publications; and planning for integrated counseling, health, and wellness services and a unified equity/Title IX system.*

## 5. Marketing and Branding

Significant investment is projected to create a broad marketing and public relations campaign, announcing the values of the merger and raising positive awareness of the merged institution among prospective students and their parents; the education, performing arts and philanthropic communities; alumni and the general public. Measureable goals include:

- Increasing the pool of quality applicants to Conservatory music, dance, and theater programs, including masters programs;
- Meeting enrollment targets for new summer programs.
- Meeting enrollment targets for new programs, such as classical guitar, technical direction, jazz dance, and others.

*UPDATE: As a preface to the marketing effort, we have engaged marketing and branding specialists Protobrand to help us create positioning and branding for the Conservatory, in advance of executing the marketing plan. A detailed Marketing Strategy Plan has been developed by the combined Communications team with input and direction from both Enrollment areas, and review by both presidents.*

## 6. Fundraising and support groups

We anticipate that the *New Berklee* will have broadened appeal, offering an unparalleled strategic opportunity both to solidify and energize our current base of support and to reach beyond our current group of patrons to identify and engage new potential prospective donors and volunteer leaders.

To strengthen and build community, the combined Offices of Institutional Advancement will:

- Engage current leaders, volunteers and prospective donors to ensure that individuals and organizations that currently are involved with either or both institutions remain engaged and positive about the combined entity.
  - *UPDATE: Several events have been held to introduce volunteer leaders to one another, held either in conjunction with performances at each institution or at house parties and dinners to encourage trustee interaction.*
- Create strong groups of supporters such as Overseers and Leadership Councils with appropriate staffing, to sustain engagement and achieve annual and endowment goals. [
  - *UPDATE: Volunteers leadership activity is moving forward at three levels:*
    - *The new Leadership Council is taking shape, and prospective members now include two Berklee*

*nominees. The Council's first meeting is scheduled for June 8, 2016.*

- *The eight legacy Conservatory Trustees being appointed to the Berklee Board are scheduled for a Berklee Board orientation session on June 2, 2016;*
  - *The TBCB Committee has had an initial luncheon to discuss the portfolio of the new committee, and have scheduled a full day Retreat for June 30, 2016, to begin their work.*
- Create key events to strengthen community and engagement
  - Collaborate with External Affairs to build a communication strategy and plan.
    - *UPDATE: The current Conservatory Advancement team is moving in different directions at different paces: Marketing will report to Berklee starting June 1 (team remains intact, focused on TBC communication, but utilizing Berklee video and other resources to enhance output); External Affairs moves to Berklee External Affairs starting June 1; Conservatory fund-raising team remains intact, reporting to Cindy Albert Link, up to the May, 2017, celebration of the Conservatory's 150<sup>th</sup> Anniversary, after which an appropriate level of integration of fund-raising departments is envisioned, including personnel sufficient to promote dedicated fundraising for TBCB.*

## Strategic Direction

The merger integration plan is designed to begin the foundational work of combining our two institutions, but the principal reason for the proposed alliance is the exciting opportunities that are made possible by this merger. The merger integration is an essential first step in planning, and an important second step is to build on the integration and identify strategic direction that goes beyond to seize the opportunities of what we are describing as *The Boston Conservatory at Berklee* and the *New Berklee*.

Without commitment to significant strategic thinking and work, the most important “why’s” envisioned in the merger might be at risk, as might be some of the anticipated support aligned with creating 21st century programs for professional arts education.

Berklee was in the midst of a strategic planning process for achieving its Vision for Berklee in 2025 when the discussions about the possibility for a merger emerged. That process was paused to focus on the need to create the integration plan, with the understanding that it would be resumed for the newly combined institution as soon as the merger agreement occurred.

*UPDATE: We have restarted the strategic planning process for the combined institution. The expanded President’s Cabinet, including leadership from The Boston Conservatory (Richard Ortner, Eric Norman, Terry Whittum, Joe Bennett, and Leslie Jacobson Kaye) took an all-day retreat to discuss merger integration and the institutional strategic plan.*

*The institutional strategic plan will be a superset of the TBCB merger strategy, and focus on integration, innovation, infrastructure, and inclusion, and ways to seize the big opportunities and promise of the merger. From the retreat, we constituted a strategic planning task force consisting of Joe Bennett, Terry Whittum, Betsy Newman, Chris Kandus-Fischer, Tom Riley, Cindy Albert Link, Leslie Jacobson Kaye, Melissa Howe, Jay Kennedy, and chaired by David Mash. This group is reviewing the materials presented at the retreat, which had been collected from community input over the last two years, and preparing a set of priorities for review by the cabinet; and the TBCB Committee will be engaged for both input and review as it affects TBCB. Our hope is to have a plan prepared and ready to launch by September 2016.*

The plan we develop will provide for creativity, testing and assessment of prototype ideas, capturing opportunities, and other dynamics that underpin effective strategic enterprises and their leaders.

The processes of integration and true strategic work ahead provide the necessary grease and friction to catalyze transformative change and opportunity for the *New Berklee*.

- Natural synergies that emerge such as leveraging composition and film scoring, opportunities for students whose foci shifts from performance to arts business, and a new campus master plan taking advantage of all of

the available real estate of the *New Berklee* illustrate the grease that energizes integration and opportunity.

- Productively addressing concepts new to both institutions, proposing game-changing ideas, and resolving deeply held differences in convictions and approach create valuable friction to shift into new paradigms.

The strategic direction will be based on a clear sense of underlying purpose, values, and direction; learning from the merger integration and innovations and adjusting accordingly, and flexibly pursuing anticipated and unanticipated opportunities in a dynamic environment inevitably lead to adaptations in strategy. Thus, the plan:

- Assumes there will be emergent opportunities we cannot today envision and would not have been possible before the merger.
  - *UPDATE: As of May 12, 2016, the only funds committed from the \$3M strategic reserve are for the salary and benefits allocated for the hire of the Hip Hop dance instructor. Approximately \$2.9M of the Strategic Reserve remains to be allocated upon the recommendation of Presidents Brown and Ortner and with the concurrence of the TBCB Committee.*
- Builds on key premises and assumptions, identifies direction including new initiatives that will be tested, validated, amended, affirmed, or supplanted or discarded accordingly.
- Charges professional leadership to create and pursue strategy, with a specified process of consultative input and review by the TBCB Committee, with annual TBCB Committee endorsement of the TBCB budgets, and at least semi-annual concurrence with significant adjustments to the strategy.
  - *UPDATE: The TBCB Board Committee has been formed, and an initial gathering has occurred; and a first meeting, which will be a day-long retreat, has been scheduled for June 30, 2016.*

The Boston Conservatory Committee of the *New Berklee* Board will:

- Review progress twice a year for the first two years and at least annually in years three through five. In addition to the obvious value of this process for plan success, it will keep trustees appropriately aware and strengthen their capacity to sustain supportive involvement (time, commitment, advocacy, financial) of former TBC Trustees and Overseers through the completion of the capital campaign.
- Convene early in and during the strategic direction planning process to begin to build cohesion among the TBC and BCM trustees serving on the Committee, engaging them in the creative phase to build strong commitment, and to benefit from their input. It also will help to advance the integration of the TBCB trustees into the Berklee Board of Trustees.

With the time available and the importance of achieving concurrence on the merger agreement the focus has had to be on merger integration. But once agreed, we will resume planning this strategic direction, using an inclusive process that involves faculty, staff, and student input, along with leadership review to set a positive course for achieving the Vision for Berklee in 2025. The process will begin by the first of calendar 2016 producing clear indicators of strategic direction, aligned with investment funds in the financial pro forma, prior to the anticipated closing date of June 1, 2016.

*UPDATE: Changes on the ground, including departures by two key leaders, the search for a new music dean, and the appointment of new senior VPs at Berklee have contributed to an intensely dynamic environment; enormous time demands on all staff, but we still have continued optimism for the longer-term benefit of this merger for our students, staff, and faculty.*

## Five-Year Merger Integration Plan and Pro Forma

The attached pro forma financial projections, as of May 12, 2016 provide a scenario-based look at how the strategy might be realized. These projections provide a quantitative picture of The Boston Conservatory at Berklee (TBCB) operations, developed by the Merger Administrative Committee, comprised of relevant departmental representatives from both institutions (Academic Affairs, Enrollment, Student Affairs, Institutional Advancement, Information Technology, Human Resources, etc.). It is important to note that these are directional financial projections only and will most certainly change each year with the more precise budgeting process and, of course, with any modifications to the Strategic Plan or to the underlying assumptions, which are provided with brief explanations of the rationale for each.

Given the high tuition dependency of both institutions, the enrollment, tuition, and discount assumptions have the greatest influence on the revenue projections. Key assumptions include total enrollment in the TBCB core programs (music, theater, and dance) growing by approximately 220 students to reach nearly 1,000 by fiscal 2021. Strategies to achieve this goal include investments in new programs, use of a global recruiting platform, aligning tuition costs within the five-year integration period, strategic use of scholarships, and investing in expanded institutional support (facilities, faculty, and staff). The costs of these investments are included in the projections and are described in the assumptions. Excluded from this pro forma are any incremental costs, savings or revenues that may be realized by Berklee outside of the TBCB unit.

The ultimate financial result of this strategic transition and expansion of TBCB is an operation that produces operating losses for two years before breaking even and beginning to generate a positive net margin. These losses and overall net negative cash flows reflect the support the new combined institution will need to fund in the early years in anticipation of building a financially sustainable entity later in the forecast period. There remains potential for significant alterations of projections based on emergent ideas that may transform The Boston Conservatory and Berklee as we know them today.

The last attachment, the Financial Commitments Schedule, provides a cross-reference between the pro forma financial projections and the Financial Commitments section of the Memorandum of Understanding (MOU) between The Boston Conservatory and the Berklee College of Music.

*UPDATE: While there are no substantive changes to Strategic Plan initiatives per se, FY16 projections and the proposed FY17 Conservatory budget provide new starting points for the updated five year pro forma attached here. Changes in enrollment projections (based on new assumptions for attrition), and other shifts in the timing of certain synergistic savings and transition costs (such as salaries) also affect the bottom lines. Core assumptions about early operating losses resulting from the freezing of Conservatory tuition and increased operating costs are unchanged, as are the projections of positive cash flow three years out.*



# Data Governance Council Constitution



## Purpose

The Data Governance Council (DGC) is the primary oversight body for protecting and promoting consistent data policies across the institution. The DGC makes high level decisions and has governance authority regarding the integrity, availability, security, and accessibility of the institution's data. The DGC promotes data as an institutional asset and will continually reinforce improving the quality and integration of data and information for supporting the mission and goals of Berklee. The scope of the council extends to all of the institution's data. This constitution will serve as the foundation document for the Data Governance Council.

## Membership

The **Data Governance Council Executive Sponsor** is the advocate for the Data Governance Council framework to the institution's executive leadership. This person has passion for the program and the willingness and ability to champion data governance.

### Responsibilities include:

- Working with the institution's executive leadership and accepting responsibility for the program and ongoing data governance processes.
- Partnering with the Data Governance Council Chair to remain informed on issues raised and resolved by the Council and to receive notice on issues that must be shared with executive leadership.
- Securing funding, resources, support and political backing for decisions made by the Data Governance Council or its constituents.
- Providing visibility of data governance progress to the executive leadership.
- Helping to determine and report out measurable success indicators.
- Escalating issues to executive leadership when a consensus cannot be reached by the Data Governance Council.

The **Data Governance Council Chair** organizes the issues to be considered by the Data Governance Council.

### Responsibilities include:

- Coaching business and IT Stewards to articulate their issues.
- Establishing meeting agendas.

# Data Governance Council Constitution



- Escalating issues to the Executive Sponsor when consensus within the Council cannot be reached.
- Informing the Executive Sponsor on issues raised and resolved by the Council and communicating notice on issues that must be shared with executive leadership.

The **Data Governance Council Members** are business and technical stakeholders across the institution. Members are typically one or two levels removed from the VP and Cabinet level.

## Responsibilities include:

- Making high level decisions.
- Prioritizing issues.
- Enforcing agreed upon data standards.
- Articulating reasonable opinions on resource allocation and funding.
- Providing updates and feedback to the executive leadership in their individual business areas.
- Escalating decisions that cannot be agreed on by consensus to the Executive Sponsor.

The **Data Governance Framework Coordinator** collects and evaluates issues to determine which data governance body is appropriate to address the topic.

## Responsibilities include:

- Communicating issues to the appropriate data governance body.
- Processing, facilitating and publishing the CORE and Student subcommittees' change proposals/notifications.
- Working with the Subcommittee Chairs to gather meeting agendas.
- Facilitating team interactions.
- Monitoring participation and progress of issues brought to governing bodies.
- Providing updates to Council and Council Chair on a regular basis.
- Maintaining and publishing minutes of data governance committee meetings.

## Meetings

The DGC meets once per semester for 60 minutes or more frequently as needed. The meetings calendar will be published on the Data Governance Council website and placed into individual member calendars.

**Attendance rules:**

- Members must confirm their attendance status at least two weeks before the meeting in the calendar.
- Members must attend all meetings. Members have been chosen for the DGC because of their ability to represent their colleagues and constituents. While sending a delegate is better than not attending, this should be a rare occurrence and the Chair should be notified in advance.

**Agenda:**

- The agenda will be prepared by the Data Governance Council Chair.
- Members should submit agenda items to the Chair or Data Governance Framework Coordinator at least two days prior to the meeting.
- Once confirmed, the Chair will publish the agenda in the calendar invite.

**Minutes:**

- Minutes will be recorded by the Data Governance Framework Coordinator and published on the Data Governance website.

## Responsibilities

The primary responsibility of the Data Governance Council is to govern, establish, and protect policies and standards regarding institutional data, and to provide strategic direction to the institution where the use of and management of institutional data is concerned. The DGC is accountable to the President and Cabinet through its Executive Sponsor, the Vice President for Technology Resources.

**Specific Responsibilities:**

- Make high-level business decisions on data issues or changes that have come up from subcommittees or the Data Governance Framework Coordinator.
- Champion the definitions established in the Institutional Data Glossary.
- Establish additional working groups or subcommittees for data management practices. Working groups that have a specific goal and timeline for completion will be considered projects and managed as such.
- Establish standards for definitions and quality measures.
- Establish additional projects to correct or address data issues.

**Decisions and Recommendations:**

- 75% of DGC council members must be in attendance to represent a meeting quorum to render a decision on a course of action.
- Agreeing on and making decisions on action or policy should be achieved by consensus. If this cannot be achieved, matters can be brought to a vote.
- Issues that cannot be agreed upon by the DGC are escalated to the Executive Sponsor. The Executive Sponsor is authorized to break any deadlocks.

## Amendments

The Data Governance Council was created in December 2015 and this constitution will be ratified in [TBD].

As the group matures and resolves issues, the focus of the DGC may change. Amendments to the constitution should be submitted to the Chair. Amendments will be voted on and ratified by the DGC in accordance with the Decisions and Recommendations guidelines.

## CORE Data Governance Committee Constitution



### Purpose

The CORE Data Governance Committee (CORE Committee) is the body for protecting and promoting consistent CORE data policies across the institution. CORE data extends to demographic person and institution data, CORE related parameters, objects, tables and files that the institution shares in and between systems of record. The CORE Committee makes decisions regarding the data integrity, availability, security, and accessibility of the institution's CORE data. It is a subcommittee of the Data Governance Council (DGC). The CORE Committee promotes CORE data as an institutional asset and will continually reinforce improving the quality and integration of data and information for supporting the mission and goals of the DGC and Berklee. This constitution will serve as the foundation document for the CORE Data Governance Committee.

### Membership

The **CORE Committee Chair** opens and facilitates discussions at the subcommittee meetings.

#### Responsibilities include:

- Working with the Data Governance Framework Coordinator to gather meeting agendas.
- Running effective meetings.
- Escalating issues to the DGC Chair when consensus within the group cannot be reached.
- Cancelling subcommittee meetings when no meeting is warranted.

The **CORE Committee Members** make decisions on the data governance issues brought to them. Members have broad-based knowledge of the data for which they are a steward. This knowledge should encompass all uses of the data as viewed from the institution's perspective. Members have the ability to understand and identify data issues at an operational level and have experience or extensive understanding of operational management. Members understand how the institution's business processes relate to their data.

## Responsibilities include:

- Representing the interests of their individual areas while having an enterprise view of the data assets for the institution.
- Leading projects to correct or address data issues.
- Being accountable to the DGC.
- Implementing policies decided on by the DGC.
- Escalating decisions that cannot be agreed on by consensus to the DGC.
- Ensuring validity and consistency of data by helping manage metadata.
- Assist with data quality and enrichment efforts.

The **Data Governance Framework Coordinator** collects and evaluates issues to determine which data governance body is appropriate to address the topic.

## Responsibilities include:

- Communicating issues to the appropriate data governance body.
- Processing, facilitating and publishing the CORE change proposals/notifications.
- Working with the Subcommittee Chairs to gather meeting agendas.
- Facilitating team interactions.
- Monitoring participation and progress of issues brought to governing bodies.
- Providing updates to Council and Council Chair on a regular basis.
- Maintaining and publishing minutes of data governance committee meetings.

## Meetings

The CORE Committee meets twice per semester for 60 minutes or more frequently as needed. The meetings calendar will be published on the CORE Committee website and placed into individual member calendars.

## **Attendance rules:**

- Members must confirm their attendance status at least one week before the meeting in the calendar.
- Members must attend all meetings. If a member cannot attend, they must send a suitable delegate in their place.

## **Agenda:**

- The agenda will be prepared by the Data Governance Framework Coordinator.
- Members should submit agenda items to the Chair or Coordinator at least a week prior to the meeting.

- Once confirmed by the Chair, the Coordinator will publish the agenda in the calendar invite.

### Minutes:

- Minutes will be recorded by the Data Governance Framework Coordinator and published on the CORE Committee website.
- Minutes will also be sent to the Data Governance Chair for distribution to the Data Governance Council.

### Responsibilities

The primary responsibility of the CORE Committee is to support the DGC's mission and objectives at the CORE level. The CORE committee is accountable to the Data Governance Council.

### Specific Responsibilities:

- Make business decisions on CORE data issues or changes.
- Champion the CORE change proposal and CORE change notification processes.
- Identify CORE related changes and issues and communicate them to the Data Governance Framework Coordinator.
- Implement policies decided on by the DGC.
- Provide support at the CORE level for the data/report/field definitions.
- Review software updates and identify CORE related changes that impact the community and submit these changes through the CORE Change Proposal process.
- Lead projects to correct or address CORE data issues.
- Support the institutional data glossary and library of key reporting deliverables.
- Provide subject matter expertise on small projects handed to the committee by the DGC.

### Decisions and Recommendations:

- 50% of CORE committee members must be in attendance to represent a meeting quorum to render a decision on a course of action.
- Agreeing on and making decisions on action or policy should be achieved by consensus. If this cannot be achieved, matters can be brought to a vote.
- Issues that cannot be agreed upon by the CORE committee are escalated to the DGC.

## Amendments

The CORE Data Governance Committee was officially created within IT in March 2010. The CORE committee was originally established in the late 90's and met off and on in various forms up until 2010.

This constitution will be ratified on February 3rd, 2017.

As the group matures and resolves issues, the focus of the CORE Committee may change. Amendments to the constitution should be submitted to the Chair. Amendments will be voted on and ratified by the CORE Committee in accordance with the Decisions and Recommendations guidelines.



## Student Data Governance Committee Constitution



### Purpose

The Student Data Governance Committee (Student Committee) is the body for protecting and promoting consistent student data policies across the institution. Student data extends to student related parameters, objects, tables and files that the institution shares in and between systems of record. The Student Committee makes decisions regarding the data integrity, availability, security, and accessibility of the institution's student data. It is a subcommittee of the Data Governance Council (DGC). The Student Committee promotes student data as an institutional asset and will continually reinforce improving the quality and integration of data and information for supporting the mission and goals of the DGC and Berklee. This constitution will serve as the foundation document for the Student Data Governance Committee.

### Membership

The **Student Committee Chair** opens and facilitates discussions at the subcommittee meetings.

#### Responsibilities include:

- Working with the Data Governance Framework Coordinator to gather meeting agendas.
- Running effective meetings.
- Escalating issues to the DGC Chair when consensus within the group cannot be reached.
- Cancelling subcommittee meetings when no meeting is warranted.

The **Student Committee Members** make decisions on the data governance issues brought to them. Members have broad-based knowledge of the data for which they are a steward. This knowledge should encompass all uses of the data as viewed from the institution's perspective. Members have the ability to understand and identify data issues at an operational level and have experience or extensive understanding of operational management. Members understand how the institution's business processes relate to their data.

#### Responsibilities include:

- Representing the interests of their individual areas while having an enterprise view of the data assets for the institution.

- Leading projects to correct or address data issues.
- Being accountable to the DGC.
- Implementing policies decided on by the DGC.
- Escalating decisions that cannot be agreed on by consensus to the DGC.
- Ensuring validity and consistency of data by helping manage metadata.
- Assist with data quality and enrichment efforts.

The **Data Governance Framework Coordinator** collects and evaluates issues to determine which data governance body is appropriate to address the topic.

## Responsibilities include:

- Communicating issues to the appropriate data governance body.
- Processing, facilitating and publishing the student change proposals/notifications.
- Working with the Subcommittee Chairs to gather meeting agendas.
- Facilitating team interactions.
- Monitoring participation and progress of issues brought to governing bodies.
- Providing updates to Council and Council Chair on a regular basis.
- Maintaining and publishing minutes of data governance committee meetings.

## Meetings

The Student Committee meets twice per semester for 60 minutes or more frequently as needed. The meetings calendar will be published on the Student Committee website and placed into individual member calendars.

## **Attendance rules:**

- Members must confirm their attendance status at least one week before the meeting in the calendar.
- Members must attend all meetings. If a member cannot attend, they must send a suitable delegate in their place.

## **Agenda:**

- The agenda will be prepared by the Data Governance Framework Coordinator.
- Members should submit agenda items to the Chair or Coordinator at least one week prior to the meeting.
- Once confirmed by the Chair, the Coordinator will publish the agenda in the calendar invite.

## Minutes:

- Minutes will be recorded by the Data Governance Framework Coordinator and published on the Student Committee website.
- Minutes will also be sent to the Data Governance Chair for distribution to the Data Governance Council.

## Responsibilities

The primary responsibility of the Student Committee is to support the DGC's mission and objectives at the student level. The Student Committee is accountable to the Data Governance Council.

## Specific Responsibilities:

- Make business decisions on student data issues or changes.
- Champion the student change proposal and student change notification processes.
- Identify student related changes and issues and communicate them to the Data Governance Framework Coordinator.
- Implement policies decided on by the DGC.
- Provide support at the student level for the data/report/field definitions.
- Review software updates and identify student related changes that impact the community and submit these changes through the student Change Proposal process.
- Lead projects to correct or address student data issues.
- Support the institutional data glossary and library of key reporting deliverables.
- Provide subject matter expertise on small projects handed to the committee by the DGC.

## Decisions and Recommendations:

- 50% of student committee members must be in attendance to represent a meeting quorum to render a decision on a course of action.
- Agreeing on and making decisions on action or policy should be achieved by consensus. If this cannot be achieved, matters can be brought to a vote.
- Issues that cannot be agreed upon by the student committee are escalated to the DGC.

## Amendments

The Student Data Governance Committee was created in November 2016 and this constitution will be ratified on February 14th, 2017.

As the group matures and resolves issues, the focus of the Student Committee may change. Amendments to the constitution should be submitted to the Chair. Amendments will be voted on and ratified by the Student Committee in accordance with the Decisions and Recommendations guidelines.

## Standard 3 Appendix



Bylaws  
**Berklee College of Music**

As revised and adopted by a vote of the  
Board of Trustees  
effective as of [June 1, 2016]

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**Article I - The Corporation****Section 1.1 Name, Location, and Seal**

The corporation shall be known as Berklee College of Music, Inc. (the “Corporation” or the “College”). Its principal office shall be in Boston, Massachusetts. It shall have a corporate seal bearing the name of the Corporation, and such other device or inscription as a two-thirds majority of the Board of Trustees may determine. Reference in these Bylaws to “TBCB” shall mean the unincorporated division of the Corporation known as The Boston Conservatory at Berklee (“TBCB”), which resulted from the merger of The Boston Conservatory (the “Conservatory”) with and into the Corporation (the “Merger”).

**Section 1.2 Purposes**

The purposes of this corporation are as stated in the Articles of Organization.

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**Article II - The Board of Trustees****Section 2.1 Number and Eligibility**

The College shall have a Board of Trustees consisting of not less than twelve (12) nor more than forty-five (45) persons, of whom one shall be the President of Berklee College of Music then serving. No person shall be eligible to serve as a Trustee prior to attaining the age of twenty-one (21) years, nor may any student or employee of the College (other than the President) be elected to Board membership.

**Section 2.2 Election**

Except for the TBCB Trustees (described below), all members of the Board of Trustees shall be elected by a majority of the Trustees and, as nearly as possible, shall be elected in three classes so that an equal number of terms shall begin and end at each Annual Meeting.

In connection with the Merger, eight individuals shall initially be elected to the Board of Trustees by a majority of the Trustees for an initial three-year term. Thereafter, until such individuals and/or their successors (the “TBCB Trustees”) have served up to three, full three-year terms, the TBCB Trustees shall be elected by a majority of the Trustees from among the candidates nominated by the remaining TBCB Trustees and approved by the Committee on Membership (as described in Article VII, Section 7.7). The TBCB Trustees shall be elected in three classes—two classes of three members each, and one class of two members.

**Section 2.3 Term**

Except as otherwise provided in this Article II for the TBCB Trustees, Trustees shall serve for terms of up to three years. For the purpose of calculating the length of a Trustee’s term, it will be deemed to begin at the first Annual meeting after the Trustee was elected to the Board. Except for the TBCB Trustees (who may serve up to three, full three-year terms), Trustees who have served for three consecutive terms shall not be eligible for reelection until one year has elapsed after the end of their third term; provided further that any term during which a Trustee serves as Chair or Vice Chair of the Board of Trustees shall be excluded for purposes of measuring the length of service, but shall not be deemed to be a break in the consecutive nature of such service. In special circumstances, such as a Board member with unique skills, a Board member who has made extraordinary contributions to the College, or to insure continuity of Board leadership, the Board may elect a Trustee to serve additional terms.

TBCB Trustees shall serve: (i) for an initial three-year term; (ii) thereafter, the first class of TBCB Trustees shall serve a one year term, the second class a two-year term, and the third class a three-year term, so that the terms of the TBCB Trustees are staggered; and (iii) thereafter, TBCB Trustees shall serve for terms of up to three years. For the avoidance of doubt, the TBCB Trustees who serve one-year or two-year terms pursuant to clause (ii) of the preceding sentence shall be eligible to serve their initial three-year term and two, additional three-year terms, such that each class of the TBCB Trustees shall have served for at least nine years, after which period all board elections shall be made without regard to prior status of any candidate as a TBCB Trustee.

## **Section 2.4 Powers**

The Board of Trustees shall have all necessary and convenient powers to direct and manage the business and affairs of the College. The primary functions of the Board of Trustees shall be the establishment of policy and the sound management of the resources of the College. The Board of Trustees shall have the powers to carry out any other functions that are permitted by these By-laws or by the Articles of Organization, except as limited by law. The powers of the Board of Trustees shall include, but shall not be limited to, the following:

- i.** To understand and periodically review and approve the distinctive mission and purposes of the College;
- ii.** To review and approve major changes in the educational programs of the College, consistent with its mission;
- iii.** To review and approve major College policies and long-range plans;
- iv.** To elect the President of Berklee College of Music, who shall be the chief executive officer of the College, by a majority vote of the Trustees of the entire Board; and to remove him or her from office by a majority vote of the entire Board;
- v.** To elect the Trustees and Officers of the Board of Trustees, by a majority vote of the Board of Trustees; and to remove a Trustee or Officer of the Board of Trustees, with or without cause, by a majority vote of the Board of Trustees;
- vi.** To establish criteria and periodically assess the role and effectiveness of the Board and its members in executing its powers and fulfilling its responsibilities;
- vii.** To approve the granting of all degrees in courses and of all honorary degrees;
- viii.** To review and approve the annual budgets of the College;
- ix.** To review and approve the investment and spending policies of the College;
- x.** To approve all major fund raising efforts of the College;
- xi.** To approve any changes in tuition, room, or board;
- xii.** To approve the construction of new buildings and major renovations of existing buildings of the College;
- xiii.** To approve the major sale, purchase, or lease of real estate;
- xiv.** To authorize the President and the Treasurer of the College to accept gifts to the College;
- xv.** To approve the incurring of major debt obligations by the College
- xvi.** To constitute within the membership of the Board such standing or ad hoc committees concerning academic affairs, audit and risk, budget and financial matters, student welfare, public relations, planning and development, buildings and grounds, or other subjects, as the Board from time to time may deem necessary or productive to the efficient exercise of its powers and functions;

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## **Article III - Meetings of the Board of Trustees**

### **Section 3.1 Regular Meetings**

The annual meeting of the Board of Trustees shall be held in March in each year, or at such earlier or later date as may be determined from time to time by the Chair at such place, time, and hour as the



Chair shall designate. Other regular meetings of the Trustees may be held at such places and at such times as the Trustees may determine.

### **Section 3.2 Special Meetings**

Special meetings of the Board of Trustees may be held at any time and at any place when called by: the Chair, the President of Berklee College of Music; or by five or more Trustees.

### **Section 3.3 Notices of Meetings**

Notice of the time and place of each meeting of the Trustees shall be given to each Trustee by mail or email at least ten days before the meeting addressed to him or her at his or her usual or last known business or residence address or to his or her email address on record at the College. In the event of an emergency, as determined by at least five Trustees, notice of an emergency meeting may be given in person, by telephone, email or facsimile at least forty-eight hours before the meeting. Whenever notice of a meeting is required, such notice need not be given to any Trustee if: a) a written waiver of notice, executed by him or her (or his or her attorney thereunto authorized) before or after the meeting, is filed with the records of the meeting; or b) any Trustee attends the meeting without protesting prior to or at the commencement of the meeting, the lack of notice to him or her.

### **Section 3.4 Quorum**

At any meeting of the Trustees, the presence of a majority of the Trustees then in office shall constitute a quorum. Any meeting may be adjourned by a majority of the votes cast upon the question, whether or not a quorum is present, and the meeting may be held as adjourned, without further notice.

### **Section 3.5 Actions by Vote**

When a quorum is present at any meeting of the Board of Trustees, a majority of the Trustees present and voting shall decide any question, subject to Article III, Section 3.8 (Special Majority Vote) and unless otherwise provided by law, the Articles of Organization, or these Bylaws.

### **Section 3.6 Actions by Writing**

Any action required or permitted to be taken at any meeting of the Trustees may be taken, without a meeting, if all the Trustees consent to the action in writing and the written consents are filed with the records of the meetings of the Trustees. Such consents shall be treated for all purposes as a vote at a meeting.

### **Section 3.7 Presence through Communications Equipment**

Unless otherwise provided by law or the Articles of Organization, Trustees may participate in a meeting of the Board by means of a conference telephone or other communications equipment by means of which all persons participating in the meeting can hear each other at the same time, and participation by such means shall constitute presence in person at a meeting.

### **Section 3.8 Special Majority Vote**

A vote of a majority of the Trustees present at a meeting of the Board at which there is a quorum as well as a vote of at least fifty percent (50%) of the TBCB Trustees present at such meeting is required to approve the following matters:

From the date of adoption of these Bylaws to and including May 31, 2025:

- i.** material diminution, transfer (in a single transaction or a series of related transactions), or closure of any of TBCB music, dance, or theater programs;
- ii.** material changes to the real estate, facilities, or other material capital assets held by the Conservatory immediately prior to the Merger (the "Conservatory Facilities"), including, without limitation, a redeployment or repurposing of the Conservatory Facilities, a further hypothecation of the Conservatory Facilities, or a decision to default on existing mortgages on the Conservatory Facilities or to grant a deed in lieu of foreclosure on such mortgages; provided, however, that the TBCB Trustees shall not unreasonably withhold any approval under this paragraph in connection with a refinancing of Conservatory debt existing immediately prior to the Merger and shall use their best efforts to help the combined entity optimize the cross-utilization of both campuses to achieve maximum efficiencies and utility;

**iii.** substantial changes to the position or reporting relationships of the President/Executive Director of TBCB (as defined in Article VI, Section 6.5), including, but not limited to, any diminution of his or her duties; and

**iv.** any amendments to the Articles of Organization of the Corporation or these Bylaws that would conflict with this Article III, Section 3.8 including, without limitation, amendments that would reduce the TBCB Trustee representation on the Board, reduce or otherwise diminish the matters subject to a Special Majority Vote or eliminate or substantially restructure the Boston Conservatory Committee (as described in Article VII, Section 7.11) or the appointment of its members.

From the date of adoption of these Bylaws to and including May 31, 2021:

**i.** formation of a search committee for the President of the College or the Executive Director of TBCB (as defined in Article VI, Section 6.5), unless TBCB Trustees constitute at least twenty percent (20%) (rounded up to the nearest percent) of the voting members of such committee;

**ii.** appointment, termination, replacement, or elimination of the position of Vice President for Conservatory Affairs or any academic dean positions of TBCB, including the TBCB academic deans for TBCB's music, dance and theater programs, except as may be mutually agreed by the President of the College and the President/Executive Director of TBCB;

**iii.** adoption of annual operating and capital budgets of TBCB (including enrollment goals and discount rate);

**iv.** material amendments to the strategic plan developed by and between the College and The Boston Conservatory in connection with the Merger (the "Strategic Plan");

**v.** the (A) dissolution of the College, (B) the merger or consolidation of the College with an entity offering educational programs similar to those of TBCB, including music, dance and theater programs (a "Competitor Entity"), or (C) the sale, lease, transfer, exclusive license or other disposition, in a single transaction or series of related transactions, by the College of all or substantially all the assets of the College to a Competitor Entity; and

**vi.** matters that would constitute a "Substantive Change" under the New England Association of Schools and Colleges Policy on Substantive Change solely with respect to the operations of TBCB.

### **Section 3.9 Sunset of Special Majority Vote**

For the avoidance of doubt, the Special Majority Vote provision outlined in Article III, Section 3.8 will automatically terminate and cease to be of any further effect as of the dates specified therein.

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## **Article IV - Trustees Emeriti**

### **Section 4.1 Eligibility and Election**

Upon nomination by the Committee on Membership, the Board of Trustees may elect a Trustee who has served the College with distinction, a Trustee Emeritus. Candidates for serving as Trustees Emeriti may be required to sign a confidentiality/non disclosure agreement in a form acceptable to the Chair of the Board of Trustees in order to qualify for election.

### **Section 4.2 Term**

Trustees Emeriti shall be elected for three-year terms and may be re-elected, by the Board of Trustees, without limitation.

### **Section 4.3 Privileges**

Trustees Emeriti shall not be entitled to attend or vote at meetings of the Board of Trustees, but may be invited to serve on Board committees, except the Executive Committee. Trustees Emeriti may also serve on any non-Board committee.

### **Section 4.4 Removal and Resignation**

Any Trustee Emeritus may be removed from office with or without cause at any meeting of the Board by a majority vote of the Trustees; provided that notice of the proposed removal shall have been given to all Trustees in accordance with Article III, Section 3.3. Any Trustee Emeritus may resign at any time by delivering his or her resignation in writing to the Chair, the President or the Secretary/Clerk, or the College at its principal office.

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## **Article V - Officers of the Board of Trustees**

### **Section 5.1 Number and Eligibility**

The Officers of the Board of Trustees shall be a Chair and a Vice Chair or Vice-Chairs, and such other officers, as the Board deems necessary. The Officers of the Board shall be chosen from the members of the Board of Trustees.

### **Section 5.2 Election**

The Officers of the Board shall be elected by vote of the Trustees attending a meeting of the Board. Unless a vacancy occurs at another time, elections of the Officers of the Board shall be held at the Annual Meeting.

### **Section 5.3 Term**

The officers of the Board shall serve for terms of three years and until their successors take office.

### **Section 5.4 Chair**

The Chair shall preside at meetings of the Board of Trustees, shall have a right to vote on all questions, shall appoint the members of all committees, and shall have such other powers and duties as the Board from time to time may prescribe. The Chair shall be an ex-officio member of all committees of the Board of Trustees.

### **Section 5.5 Vice Chair**

A Vice Chair shall preside at meetings of the Board of Trustees when the Chair is unable to do so, shall have a right to vote on all questions at any such meeting, and shall have such other powers and duties as the Board may from time to time prescribe. The Vice Chair(s) shall be an ex-officio member(s) of all committees of the Board of Trustees.

### **Section 5.7 Removal and Resignation**

Any Officer of the Board of Trustees may be removed from office with or without cause by a majority vote of all the Trustees; provided that notice of the proposed removal shall have been given to all Trustees in accordance with Article III, Section 3.3. Any Officer of the Board of Trustees may resign at any time by delivering his or her resignation in writing to the Chair, the President or the Secretary/Clerk, or to the College at its principal office.

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## **Article VI – The Officers of the College**

### **Section 6.1 Number and Eligibility**

The Officers of the College shall consist of the President, the Chief Financial Officer/Treasurer, the Secretary/Clerk, the President/Executive Director of TBCB, and such other Officers, as the Board deems necessary. The Secretary/Clerk shall be a resident of The Commonwealth of Massachusetts unless the College has a resident agent duly appointed for the purpose of service of process.

### **Section 6.2 President**

The President of the College shall be the chief executive officer of the College and as such shall have charge of the day-to-day affairs of the College, subject to the authority of the Board of Trustees. The President shall be responsible to the Board of Trustees for the supervision, management, and governance of the College, and for interpreting and carrying out the policies of the Board of Trustees. Unless otherwise prescribed by law, the Articles of Organization, these Bylaws, or the Board of Trustees, the President shall have the authority, on behalf of the Trustees to perform all acts and execute all documents to make effective the actions of the Board or its Executive Committee. In particular, as the educational and administrative leader of the College, the President's duties shall include:

- i. Exercising general oversight, care, and management of the affairs and business of the College;
- ii. Presiding at academic functions and representing the College before the public;
- iii. Conferring all properly authorized degrees;
- iv. Advising the Board of Trustees concerning all matters relevant to successful accomplishment of the College's goals and objectives, as they may have been set by the Board;
- v. Bringing such matters to the attention of the Board as are appropriate to keep the Board fully informed in meeting its responsibilities;
- vi. Submitting to the Board of Trustees reports on the condition, operation, and needs of the College;
- vii. Together with the Chief Financial Officer/Treasurer, preparing annual budgets to be presented to the Board of Trustees for its approval and executing contracts, agreements, and commitments on behalf of the College;
- viii. Nominating candidates to serve as Chief Financial Officer/Treasurer and Secretary/Clerk and evaluating the performance of the Chief Financial Officer/Treasurer, Secretary/Clerk and President/Executive Director of TBCB, at least annually;
- ix. Hiring and firing of employees of the College;
- x. Serving as a member of the Board of Trustees and, ex-officio, of each of its committees.

### **Section 6.3 Chief Financial Officer/Treasurer**

Reporting to the President, the Chief Financial Officer/Treasurer shall serve as the chief business and financial officer of the college and shall be responsible for the implementation of policies adopted by the Board of Trustees for the financial management of the College. The duties of the Chief Financial Officer/Treasurer shall include:

- i. Supervision of all business and financial affairs of the college, including short and long-term financial planning and management, real estate and facilities, human resources, and administration;
- ii. Directing the design and implementation of financial, administrative, and operational controls appropriate to the affairs of the College, including the operation of an internal audit process;

- iii. Manage all securities, properties, and funds belonging to the college;
- iv. Working with the Investment Committee of the Board and the College's outside investment consultant to ensure responsible and effective investment of the college's endowment and pension plan;
- v. Maintain custody of all funds, securities, documents of title, and other business and financial records of the College;
- vi. Together with the President, preparation of annual budgets to be presented to the Board of Trustees for its approval, including a spending policy for the endowment of the College; and,
- vii. Together with the President, execute contracts, agreements, commitments and other documents on behalf of the College.

#### **Section 6.4 Secretary/Clerk**

Reporting to the President, the Secretary/Clerk shall be responsible for maintaining the records of the Board of Trustees, its Committees, and the historical records of the College. The duties of the Secretary/Clerk shall include:

- i. Giving written notice of all meetings to all Trustees, as provided in Section 3.3;
- ii. Keeping minutes of all business transacted at each meeting of the Board of Trustees, which minutes, after approval by the Trustees, shall be made into a permanent record of the College; and
- iii. Collecting and maintaining the minutes of meetings of Committees of the Board of Trustees.

#### **Section 6.5 President/Executive Director of TBCB**

Until June 30, 2017, the individual serving as the senior executive of TBCB will hold the position of "President of The Boston Conservatory at Berklee," and thereafter the position will be known as "Executive Director of The Boston Conservatory at Berklee" (such position is referred to in these Bylaws as, the "President/Executive Director of TBCB").

The President/Executive Director of TBCB shall report directly to the President of the College, shall have direct access to the President in regular meetings, shall participate in all meetings of TBCB and shall meet with the Board as requested. The President/Executive Director of TBCB's duties shall include:

- i. Serving as the executive head of TBCB;
- ii. Leading the development and implementation of the Strategic Plan and reporting on its progress to the Boston Conservatory Committee (defined in Article VII, Section 7.11);
- iii. Executing of all directives of the President and Board of Trustees;
- iv. Making, at least annually, a formal report to the Boston Conservatory Committee related to the progress of TBCB;
- v. Preparing, proposing, and administering operating budgets of TBCB; and
- vi. Providing leadership to advance opportunities for cross enrollment of TBCB's students in the curriculum of the College and the College's students in the curriculum of TBCB.

#### **Section 6.6 Other Officers of the College**

Any additional Officers of the College shall have such other powers and duties as the Board may from time to time prescribe.

### **Section 6.7 Removal and Resignation**

Any Officer of the College may be removed from office with or without cause by majority vote of the Trustees at any meeting of the Board; provided that notice of the proposed removal shall have been given to all Trustees in accordance with Article III, Section 3.3. Any Officer of the College may resign at any time by delivering his or her resignation in writing to the Chair, the President or the Secretary/Clerk, or to the College at its principal office.

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## **Article VII - Committees of the Board of Trustees**

### **Section 7.1 Committees**

The standing committees of the Board shall be:

1. The Executive Committee
2. The Academic Affairs Committee
3. The Audit and Risk Committee
4. The Finance and Budget Committee
5. The Investment Committee
6. The Committee on Membership
7. The Institutional Advancement Committee
8. The Campus Planning Committee
9. The Student Affairs Committee
10. The Boston Conservatory Committee

The Board may authorize and establish other committees from time to time.

The Chair of the Board of Trustees shall annually appoint the chairs and members of the standing and other committees of the Board, except with regard to the Boston Conservatory Committee, which will follow the appointment process set out in Section 7.11. No person may serve on a committee who has been found to have a conflict of interest under the college's conflict-of-interest policy and which has not been waived by the Chair of the Board and the Chair of the Audit and Risk Committee. The Chair of the Board of Trustees may appoint persons who are not members of the Board of Trustees to serve as members of the committees, other than the Executive Committee; such members will be required to sign a confidentiality/nondisclosure agreement in a form acceptable to the Chair of the Board of Trustees.

For as long as any TBCB Trustee is serving on the Board of Trustees, at least one TBCB Trustee will serve on each of the Executive Committee, the Finance and Budget Committee, the Academic Affairs Committee, the Institutional Advancement Committee, and the Campus Planning Committee.

Each committee shall be chaired by a Trustee, shall include at least one other Trustee member, and shall have a charter describing in detail its purpose, authority, responsibilities, membership, and operating procedures. Except as otherwise provided in this Article VII, all standing committees shall meet at least two times annually.

### **Section 7.2 The Executive Committee**

- i. The Officers of the Board of Trustees, the Chairs of the Standing committees of the Board, the Chair of the Boston Conservatory Committee, and the President of the College shall be members of the Executive Committee. The Chair of the Board may appoint Chairs of other committees to the Executive Committee.
- ii. Between meetings of the Board of Trustees, the Executive Committee shall exercise the powers of the Board of Trustees, except that, unless specifically so empowered by the Board of Trustees, the Executive Committee may not award degrees, alter Bylaws, remove or appoint the Trustees or Officers of the Board or of the College, or take any action which has otherwise been reserved for the Board by law, the Articles of Organization, or these Bylaws.
- iii. A majority of the members of the Executive Committee shall constitute a quorum for the transaction of business.

iv. Minutes of the meetings of the Executive Committee shall be taken and shall be distributed promptly to each member of the Board of Trustees following each Executive Committee meeting.

v. The Executive Committee serves as the Compensation Committee, and has the authority to establish fair and appropriate compensation packages to be awarded to the President and to review the compensation of other highly compensated administrators of the College. At least annually, the Executive Committee shall report to the Board of Trustees on the process it has used in determining the President's compensation package. When the Executive Committee, or a delegated subset of the Executive Committee, is sitting as the Compensation Committee, the President shall not participate.

vi. The Executive Committee conducts regular reviews of the College's bylaws and recommends changes as appropriate to the full board.

vii. The Executive Committee shall, on a regular basis, facilitate the evaluation the effectiveness of the Board and the individual Trustees and identify ways to enhance that effectiveness.

### **Section 7.3 The Academic Affairs Committee**

The Academic Affairs Committee oversees all activities that support the academic mission of the College, including the articulation of the academic mission of the College, enhancing the quality of the academic programs, considering new academic programs and significant modifications in existing academic programs, and fostering faculty development.

### **Section 7.4 The Audit and Risk Committee**

The Audit and Risk Committee is charged with receiving and reviewing reports on: the financial condition of the college; the risks, financial and otherwise, faced by the College in achieving its objectives; and, the procedures that appropriately mitigate the risks to the College, its financial health or reputation. In carrying out its mandate, the Audit and Risk Committee is responsible for the engagement of a firm of certified public accountants to carry out an annual audit of the College and its financial control systems. The committee shall review with management and the external and internal auditors the financial statements, the financial reporting process, the system of internal controls, the audit process, and the college's monitoring of compliance with laws and regulations. The audited financial statements of the College shall be presented to the Board of Trustees annually.

The Chair of the Board of Trustees shall annually appoint members of the Audit and Risk Committee based on their experience and knowledge of financial matters and other risk factors.

### **Section 7.5 The Finance and Budget Committee**

The Finance and Budget Committee is responsible for safeguarding and monitoring the College's financial stability and long-term economic health. The Committee serves as the Board's principal forum for the consideration of matters relating to the University's business operations, administration, budgeting, financing, financial reporting, and financial reserves. The Committee shall review the annual operating and capital budgets prepared by the President and the Chief Financial Officer/Treasurer and shall recommend such budgets to the Board of Trustees for adoption.

The Chair of the Board of Trustees shall annually appoint members of the Finance and Budget Committee based on their experience and knowledge of financial matters.

### **Section 7.6 The Investment Committee**

Subject to the scope of investment and spending policy guidelines approved by the Board of Trustees, the Investment Committee shall supervise and have management of all investments of the College, including those of the Retirement Plan (at the request of the Plan Trustee). The Investment Committee may employ investment counsel and investment managers, and, where appropriate, may authorize such investment counsel and/or investment managers to purchase or sell securities for the account of the College subject to the investment and spending policies established by the Board of Trustees. The Investment Committee shall regularly report on the status of the College's investments to the Board of Trustees and shall, at least annually, prepare and submit to the Board a report on investment performance results.

The Chair of the Board of Trustees shall annually appoint members of the Investment Committee based on their experience and knowledge of investment matters.

#### **Section 7.7 The Committee on Membership**

The Committee on Membership provides for the board's effectiveness and continuing development. The Committee shall develop and regularly update a list of potential board members and shall recommend nominees for election and reelection to the Board. The Committee shall recommend nominees for board officer positions and shall develop succession plans for the board leadership. The Committee shall review and approve a program of orientation for newly elected Trustees. The Committee shall also nominate persons to serve as Trustees Emeriti, President Advisory Council members and Overseers.

#### **Section 7.8 The Institutional Advancement Committee**

The Institutional Advancement Committee reviews, discusses, and, when appropriate and necessary, recommends action on important and substantive issues and proposals involving development, community affairs, and alumni affairs. The Committee reviews and recommends University-wide policies and practices concerning alumni programming, philanthropic giving, and fundraising initiatives that are consistent with the long-range financial needs of the College. The Institutional Advancement Committee shall report to the Board of Trustees regularly.

#### **Section 7.9 Campus Planning Committee**

The Campus Planning Committee is responsible for all major planning, construction, maintenance, expansion, and renovation projects that impact the College's consolidated infrastructure, physical facilities, and natural environment. Within parameters established by the Committee and approved by the Board, the Committee oversees major capital projects; designs for projects; the selection and appointment of architects, construction managers, and contractors for such projects; and acquisition or disposition of property. The Committee makes appropriate recommendations to the Board concerning the College's Master Plan, buildings, grounds, and environmental sustainability and policies relating thereto.

#### **Section 7.10 Student Affairs Committee**

The Student Affairs Committee shall review matters affecting student life, including residential policies, counseling, and career advising, but excluding those relating to curriculum. It shall recommend to the Board desirable short and long range goals and policies with respect to enrollment, admissions, retention, residential life, student activities, student counseling, and career advising.

#### **Section 7.11 The Boston Conservatory Committee**

The Boston Conservatory Committee shall be an advisory committee of the Board, advising the Board on the development of TBCB programs in accordance with the Strategic Plan. It shall initially consist of the President of the College, the President/Executive Director of TBCB, three TBCB Trustees (for so long as any TBCB Trustees are serving on the Board), and three other Trustees. At all times, The Boston Conservatory Committee shall consist of the President, President/Executive Director of TBCB, and an equal number of TBCB Trustees (for so long as any TBCB Trustees are serving on the Board) and other non-TBCB Trustee Board members. A TBCB Trustee shall serve as chair of the Boston Conservatory Committee and shall serve on the Board's Executive Committee.

#### **Section 7.12 College Retirement Committee**

The College Retirement Committee is appointed by resolution of the Board and is responsible for prescribing Plan procedures, maintaining accurate documentation, and performing duties assigned by the Plan. Subject to Board approval, the Committee is normally comprised of the President and/or his designee or designees, the Chief Financial Officer/Senior Vice President for Finance and Administration and other senior administration members, as appropriate

#### **Section 7.13 Other Committees**

In addition to the Standing Committees, the Chair may establish Special or Ad Hoc Committees to meet specific needs. The President and the Chair and Vice Chair(s) shall be ex officio members of each Special and/or Ad Hoc Committee.

#### **Section 7.14 Removal and Resignation**

The Chair, subject to ratification and approval by the Board, may remove any member of a Standing, Special or Ad Hoc Committee from office with or without cause. Any committee member may resign at any time by delivering his or her resignation in writing to the Chair, the President or the Secretary/Clerk.



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**Article VIII Board of Overseers and Presidential Advisory Council****Section 8.1 Purpose and Duties**

The role and purpose of the Board of Overseers and the Presidential Advisory Council is to support and advance the mission of the College. The Overseers and Presidential Advisory Council shall provide advice and assistance to the College, as requested by the Board of Trustees and President. Overseers and Presidential Advisory Council members shall serve solely in an advisory capacity, without responsibility for the governance of the College. Overseers and Presidential Advisory Council members may be asked to serve on committees of the Board of Trustees or in such other capacities as assigned by the Board of Trustees, the Chair or President.

**Section 8.2 Eligibility, Election, and Term**

With input from the Institutional Advancement Committee, the Committee on Membership will nominate as Overseers those individuals who have made distinctive contributions to the College. Overseers shall be elected by vote of the Trustees present at a meeting and shall serve for three-year terms. Overseers may be re-elected without limitation. The President of the College shall approve members of the Presidential Advisory Council. Such members shall serve for up to three, three-year terms; members who have served for three consecutive terms shall not be eligible for reelection until one year has elapsed after the end of their third term. Candidates for Overseers or the Presidential Advisory Council may be required to sign a confidentiality/non-disclosure agreement in a form acceptable to the Chair of the Board of Trustees in order to qualify for election.

**Section 8.3 Removal and Resignation**

Any Overseer or Presidential Advisory Council member may be removed with or without cause at any meeting of the Board by vote of the Trustees at any meeting of the Board; provided that notice of the proposed removal shall have been given to all Trustees in accordance with Article III, Section 3.3. Any Overseer or Presidential Advisory Council member may resign at any time by delivering his or her resignation in writing to the Chair, the President or the Secretary/Clerk, or to the College at its principal office.

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**Article IX Indemnification**

The College shall, to the greatest extent legally permissible, and subject to the requirements and limitations provided in the remainder of this Article, indemnify any person who was or is a party or is threatened to be made a party to any threatened, pending, or completed action, suit or proceeding, whether civil, criminal, administrative, or investigative (other than an action by or in the right of the College) by reason of the fact that the person is or was a Trustee, Trustee Emeritus, Overseer, Member of the President's Advisory Council, Officer, employee or agent of the College or is or was serving at the request of the College as a director, trustee, officer, employee or agent of another organization, corporation, partnership, joint venture, employee benefit plan or trust (and the heirs, executors, and administrators of the foregoing) (the "Agent") against all expenses and liabilities which the Agent has reasonably incurred in connection with or arising out of any actual or threatened action, suit or proceeding in which he or she may be involved by reason of his or her being or having been an Agent, such expenses and liabilities to include, but not be limited to, judgments, court costs, attorney's fees, the cost of reasonable settlements, and penalties imposed under Section 4958 of the Internal Revenue Code of 1986, as amended from time to time (the "Code").

No indemnification shall be provided with respect to any action, suit or proceeding in relation to matters as to which such Agent shall be finally adjudged in any such action, suit or proceeding not to have acted in good faith in the reasonable belief that his or her action was in the best interests of the College, or in the case of a person who serves or has served in a capacity with respect to an employee benefit plan, in the best interests of the participants or beneficiaries of such plan. No indemnification shall be provided with respect to any settlement or compromise unless a majority of the disinterested Trustees determines that such settlement or compromise is in the best interest of the College and that the Agent involved appears to have acted in good faith in the reasonable belief that his or her action was in the best interests of the College or an employee benefit plan, as the case may be. No person seeking indemnification under this Article VIII shall participate in the voting with respect to approval of such indemnification. If there are no disinterested Trustees, authority to provide indemnification pursuant to a settlement or compromise

shall rest with the President of the College, who shall not approve any such indemnification unless a written opinion by independent counsel confirms that the conditions for indemnification listed above have been met.

The College may reimburse or advance funds to an Agent for expenses incurred or to be incurred in defending a civil or criminal action or proceeding, upon receipt of an undertaking by the Agent to repay such reimbursement if it shall be adjudicated that the Agent is not entitled to indemnification hereunder, which undertaking may be accepted regardless of the financial ability of the Agent to make repayment. The foregoing rights of indemnification shall not be exclusive of other rights to which any Agent may be entitled as a matter of law.

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#### **Article X - Prohibition of Discrimination**

In administering its affairs, the College shall not discriminate against any person on the basis of race, creed, color, national or ethnic origin, sex, sexual preference, age, handicap, or status as a veteran.

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#### **Article XI**

##### **Review and Amendment of Bylaws**

Subject to Article III, Section 3.8 (Special Majority Vote), these Bylaws may be altered, amended, or repealed by a two-thirds vote of those Trustees present at any meeting; provided that notice of the substance of the proposed amendment was sent to all the Trustees at least ten days before the meeting. No such alteration, amendment or repeal, or adoption of new by-laws, shall in any way authorize or permit the College to be operated other than exclusively for charitable purposes or for any purpose or in any manner that would deprive it of its status as an organization described in Section 501(c)(3) of the Internal Revenue Code.

## Appendix 3.2 Updated Organizational Charts for Senior Leadership and the College

Public link for updated organization charts:

<https://goo.gl/q2gVVU>

# Standard 4 Appendix



## **Appendix 4.1 List of Links for Online Academic Resources**

### **Berklee**

Policy Handbook for Students: <https://www.berklee.edu/policy-handbook-students>

Course Catalog: <https://www.berklee.edu/courses>

Graduate Bulletin: <https://www.berklee.edu/graduate-studies/graduate-bulletin>

### **The Boston Conservatory**

Course Catalog: <https://bostonconservatory.berklee.edu/academics/course-catalog>

Student Handbook: <https://bostonconservatory.berklee.edu/offices-and-services/student-handbook>

#### **Appendix 4.2 Link to Integrated Course Offerings for Berklee College of Music and Boston Conservatory at Berklee**

<https://www.berklee.edu/registrar/collegeconservatory-integrated-course-offerings>

## Appendix 4.3 Program Review Process Information and Forms

As of 2013, the program review process moved online to an internal webpage found at <https://www.berklee.edu/academic-affairs/program-review-and-course-change-proposal-instructions>.

As part of Berklee's ongoing efforts to ensure its curriculum remains innovative and engaging, all academic programs conduct regular reviews. This includes all programs of study—master's programs; undergraduate majors and minors; core music classes, and liberal arts requirements. These programs conduct a thorough evaluation of program design, including description, learning outcomes and assessments, as well as course offerings. Programs undergo a full review every three years.

The goals of program review are:

- To clarify the intended learning outcomes for the program as a whole, whether it be an undergraduate major (e.g. film scoring, music education), a master's program, or a sequence of required classes (e.g. Writing and Composition, Literature, Ear Training 1-4).
- To ensure that the assessment of student learning is stated as clearly and concretely as possible, explaining what students should know and be able to do by the time they complete the program.
- To ensure that the assessment of student learning is aligned with the program or course outcomes.
- To evaluate the individual courses that comprise the program, ensuring that they support the program's learning outcomes as well as the assessment of student learning.
- To ensure that the Berklee program reflects current best practices as well as an awareness of important developments in the field.
- To ensure that the program meets broader institutional goals, and is aligned with the institutional mission, core competencies, and commitment to diversity.

### Program Review Timeline:

- **November:** Review of Program Review groups for the year.
- **May 15:** Chairs and program directors complete the online program review forms, have their division dean sign off, and submit to the dean, institutional assessment and graduate studies, who reviews and shares with the vice president for curriculum and program information.
- **June 1-15:** Any grid or course changes related to Program Review are due to be entered into the system for implementation the following fall semester (grid changes) or spring semester (course changes).
- **June and July:** Chairs present program and course revisions through the relevant curriculum committee.

### Note re: new programs:

- New programs undergo a fast-track review, with data from the first year, to assess progress and make adjustments to improve student learning.
- After completion of the fast-track review, new programs are incorporated into the 3-year review cycle.

### Routine Course Changes Timeline:

- **June 15:** Changes due for implementation the following spring semester.
- **November 15:** Changes due for implementation the following summer or fall semester.

Each course and program is reviewed using the following form, which is now online:

## **Ongoing Program Review, Assessment, and Improvement Plan**

### **Part 1: Program Learning Outcomes and Assessment Overview**

#### **1. Program Title:**

#### **2. Program Entrance Requirements or Prerequisites:**

List program entrance requirements, if any.

#### **3. Program Requirements and Courses:**

List requirements in the program; and list courses in the program, by number and title.

#### **4. Program Faculty:**

List faculty and brief biography – no more than one paragraph – for each.

#### **5. Program Description:**

Write (or review and revise) a one-paragraph description of the program with a focus on student learning. The paragraph will begin: “This program prepares students for...” Or “This program is designed to...”

#### **6. Program Learning Outcomes:**

What are the goals of the program? What will students know, understand, be able to explain, interpret, apply, perceive, synthesize, create or more as a result of completing the program? List statements regarding what students need to be able to DO and KNOW “out there” that we’re responsible for “in here.” (Develop approximately 6-9 outcomes. Use active verbs that demonstrate levels of learning. Feel free to use Bloom’s Taxonomy or other guides that assist you. Please concentrate on the highest possible levels of learning.)

#### **7. Program Assessment Evidence:**

How do we know if students have achieved the desired results and met the learning outcomes? How do we know that students understand the big ideas? What are the specific pieces of evidence that all students need to produce or create? List them below. Please write at least one assessment for each Learning Outcome.

Capstone Assessment Task: If there is a capstone assessment task or tasks, describe.

#### **8. Missing Learning Outcomes and Assessments**

Are there Program Learning Outcomes and Assessments that you would like to be including, or need to be including, but that you are not? Are revisions to the Program Learning Outcomes and Assessments planned? Explain.

#### **9. Program Link to External Professionals:**

How do you know that the program is current and up-to-date with the standards, innovations and changes within the profession? How is the program linked to professional organizations, external artists or scholars?



## **10. Program Link to Institutional Outcomes and Goals:**

How does this program reflect the mission and vision of the College?

How does it link with the College's Diversity Statement?

How does it link with or reinforce the College's Core Competencies?

## **11. Revisions:**

What revisions or recommendations are planned for improving student learning in this Program?

## **12. Determining and Sharing Results:**

How is information about the quality of student learning shared and used for decision-making in areas such as curriculum, pedagogy, and other aspects that affect student learning? What revisions or recommendations are planned for improving student learning?

## **13. Other?**

Please use this space to record additional information, feedback, data, or more.

## **Part 2: Course Learning Outcomes and Assessment Overview**

**NOTE: Consult the *Historical Course Information Database* for each course before you begin.**

### **1. Course Title:**

### **2. Course Description:**

Write (or review and revise) a one-paragraph description of the course, with a focus on student learning. The paragraph should begin: "In this course, students..."

### **3. Course Prerequisites:**

List prerequisites, if any.

### **4. Course Learning Outcomes:**

What are the goals of the course? What will students know, understand, be able to explain, interpret, apply, perceive, synthesize, create or more as a result of completing the course? List statements regarding what students need to be able to DO and KNOW "out there" that we're responsible for "in here." (Develop approximately 6-9 outcomes. Use active verbs that demonstrate levels of learning. Feel free to use Bloom's Taxonomy or other guides that assist you. Please concentrate on the highest possible levels of learning.)

### **5. Course Assessment Evidence:**

How do we know if students have achieved the desired results and met the learning outcomes? How do we know that students understand the big ideas? What are the specific pieces of evidence that all students need to produce or create? List them below. Please write at least one assessment for each Learning Outcome.

## 6. Course Technology Use:

What technologies are required for the course? As thoroughly as possible, include all needed teaching setups, faculty software and hardware and student hardware and software. Explain how these technologies facilitate student success and help students achieve the course learning outcomes.

## 7. Course Link to Program and Institutional Outcomes and Goals:

How does this course reflect the program outcomes?

How does this course reflect the mission and vision of the College?

How does it link with the College's Diversity Statement?

How does it link with or reinforce the College's Core Competencies?

## 8. Revisions:

Are you proposing changes to the course? If so, complete the Course Change Proposal form that is part of the College Curriculum process. See department chair for more information.

## Part 3: Aligning Program and Course Learning Outcomes and Assessment

**Alignment Grid:** How are program outcomes and course outcomes aligned? Use this worksheet to identify the courses where students learn the various program outcomes. Please note places where the alignment is not clear. This is part of the information you will gather to determine if revisions and improvements are needed.

Program Learning Outcomes	Program course(s) in which outcome is learned	How outcome is assessed

**Improvements and revisions:** Is there a need to make changes to courses, to the program or both as a result of this alignment grid? Explain what improvements and revisions are needed and what your plans are to make those improvements.

**Other?** Is there anything else that you would like to share?

# Course Evaluations

## Spring 2016

Feedback from students helps shape Berklee courses

**20,311**

evaluations  
submitted

**3,924**

classes  
evaluated



average course  
rating

### Personalized Education



**94%**

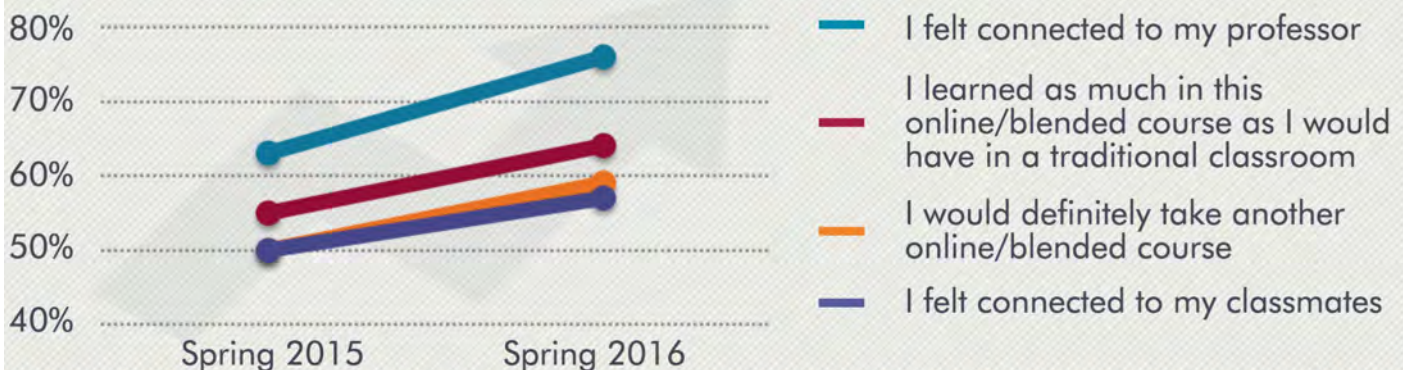
of Boston Master's  
students find their  
professor available  
for one-on-one help



**80%**

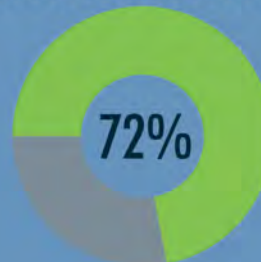
of PW-111 students  
found one-on-one  
tutoring by the  
Learning Center  
helpful

## Improving the Digital Learning Experience

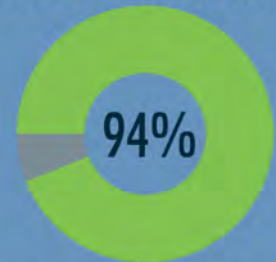


### The Boston Conservatory

In tandem with Berklee, courses for The Boston Conservatory were also evaluated in spring 2016.



response  
rate



agree professors are  
knowledgeable about  
subject matter

**Percentage of "Agree" and "Strongly Agree" Responses for Major Division  
Spring 2016 Course Evaluation**

Question	Percentage of "Agree" and "Strongly Agree" Responses
My professor is knowledgeable about the subject matter	96%
My professor creates a classroom environment that supports student learning	94%
My professor is on time for class and holds class meetings regularly as scheduled	93%
Class discussions, demonstrations, and/or group performances were relevant to the course and advanced my understanding of the subject matter	90%
Assignments and projects reinforced course subject matter and developed my skills	90%
Required readings, musical selections, assigned technology tools and other course materials contributed to my understanding of the subject	90%
My professor provides constructive and timely feedback	89%
My professor presents course material in a clear and interesting manner	88%
I found this course to be challenging and rewarding, and it provided an opportunity to develop intellectually, musically, and/or creatively	88%
My professor is organized and clearly explains course expectations and grading methods	88%
My professor is available during scheduled office hours or as needed for oneNonNone help	88%
This course stimulated or satisfied my interest in the subject matter	87%
Table 1. Percentage of "Agree" and "Strongly Agree" Responses to Core Questions Averaged Across the Three Primary Divisions (Education, Performance, and Writing & Technology), Valencia, and Masters Programs for 2016 Spring course evaluations.	

## Standard 5 Appendix



## **Appendix 5.1 Link for Student Conduct Policies**

Both schools now share a unified student conduct policy, available at [berklee.edu/community-standards](http://berklee.edu/community-standards).



# Berklee College of Music

2015-16  
Interactive Factbook

## Welcome!

Thank you for your interest in learning about Berklee College of Music. This tool has been created to allow for ease of access and transparency to key information about the college.

In the following pages, you will find information on Berklee's students, faculty, staff, as well as program costs and financial aid. Information is updated yearly, and reflects information for the academic year beginning in Fall 2015.

For further information please contact the Office of Institutional Assessment at [institutionalassessment@berklee.edu](mailto:institutionalassessment@berklee.edu).

# ALL STUDENTS

Undergraduate		
Program	Location	Students
Bachelor of Music	Boston	3,941*
Professional Diploma		569
<b>Total</b>		<b>4,510</b>
*Includes 17 students enrolled in a post-bachelor's internship		

Berklee Online	
Program	Students
Bachelor of Professional Studies	602
Non-Degree Seeking	1,951
<b>Total</b>	<b>2,553</b>

Graduate		
Program	Location	Students
Master of Music	Boston	22
Master of Arts		13
Master of Music	Valencia	94
Master of Arts		31
<b>Total</b>		<b>160</b>





# UNDERGRADUATE STUDENTS

Location		
	Students	%
Boston	4510	88%
Online	602	12%
Total	5112	

Gender	
Male	67%
Female	33%

Student Type	
Full-time	84%
Part-time	16%

Living	On-Campus	24%
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Diversity	
International	33%
Domestic	67%
White	54%
Hispanic/Latino	13%
Two or More Races	8%
Black or African American	8%
Asian American	6%
Native Hawaiian/Pacific Islander	1%
American Indian or Alaska Native	<1%
Race/Ethnicity Unknown	11%

Principal Instrument*	
Voice	31%
Guitar	21%
Piano	15%
Percussion/Drum Set	12%
Bass	7%
Woodwind	6%
String	5%
Brass	3%
*Berklee Online students do not declare a principal instrument	



## Fall 2015\*

<b>Total Students</b>	2,553
-----------------------	-------

<b>United States</b>	68%
----------------------	-----

<b>International</b>	32%
----------------------	-----

\*includes degree students



## Entering Degree Seeking Students

<b>Bachelor of Professional Studies</b>	<b>411</b>
---	------------

Interdisciplinary Music Studies	28%
---------------------------------	-----

Music Production	27%
------------------	-----

Music Business Program	19%
------------------------	-----

Music Comp for Film, TV, and Games	13%
------------------------------------	-----

Electronic Music Production and Sound Design	9%
--	----

Undeclared	1%
------------	----

Dual Major	1%
------------	----

Click to see breakdown for all Berklee Online students by program



# UNDERGRADUATE PROGRAMS

	Bachelor of Music	Diploma
Composition	2%	2%
Contemporary Writing & Production	11%	13%
Electronic Production and Design	5%	4%
Film Scoring	6%	7%
Jazz Composition	3%	5%
Music Business/Management	10%	1%
Music Education	2%	n/a
Music Production & Engineering	7%	3%
Music Therapy	4%	n/a
Performance	15%	22%
Professional Music	10%	9%
Songwriting	7%	4%

Bachelor of Professional Studies	
Electronic Production and Design	5%
Film Scoring	9%
Interdisciplinary Music Studies	17%
Music Business/Management	23%
Music Production & Engineering	41%
Songwriting	1%

# ENTERING UNDERGRADUATE STUDENTS

Program		
	Location	Students
Bachelor of Music	Boston	866
Diploma		155
Bachelor of Professional Studies	Online	197
Total		1,178

Entering Type	
First Semester	81%
Transfer	19%

High School GPA	
3.5-4.0	40%
3.0-3.49	35%
2.5-2.99	18%

Gender	
Male	67%
Female	33%

Diversity	
International	30%
Domestic	70%
White	54%
Hispanic/Latino	11%
Black or African American	10%
Two or More Races	5%
Asian American	5%
Native Hawaiian/ Pacific Islander	1%
American Indian/ Alaska Native	<1%
Race/Ethnicity Unknown	13%

Principal Instrument*	
Voice	13%
Guitar	9%
Piano	6%
Percussion/ Drum Set	5%
Bass	3%
Woodwind	3%
String	2%
Brass	1%
*Berklee Online students do not declare a principal instrument	

# GRADUATE STUDENTS

Location		
Campus	Students	%
Boston	35	22%
Valencia	125	78%
Total	160	

Gender	
Male	64%
Female	36%

Berklee Alumni	
Berklee Alumni Enrolled	26%

Diversity	
International	53%
Domestic	47%
White	36%
Hispanic/Latino	12%
Black or African American	9%
Two or More Races	3%
Asian American	3%
American Indian or Alaska Native	1%
Native Hawaiian/Pacific Islander	0%
Race/Ethnicity Unknown	36%

Principal Instrument	
Piano	25%
Voice	20%
Guitar	18%
Percussion/Drum Set	14%
Bass	8%
String	8%
Woodwind	6%
Brass	2%

Click to see breakdown  
by graduate program



# GRADUATE PROGRAMS

## Master of Music

### Contemporary Performance

Production Concentration 20%

Global Jazz Concentration 14%

Music Production, Technology, & Innovation 22%

Scoring for Film, TV, and Video Games 17%

## Graduation Rate

Fall 2013 Cohort 98%

Fall 2014 Cohort 98%

## Master of Arts

Global Entertainment & Music Business 19%

Music Therapy 8%

**25**

students participating in a  
post-master's internship & fellowship



# SELECTION & RETENTION

## Selection

	Undergraduate	Graduate
<b>Applications</b>	9,334	619
<b>Acceptance Rate</b>	32%	37%
<b>Enrollment Rate</b>	40%	69%

## Undergraduate Retention & Graduation

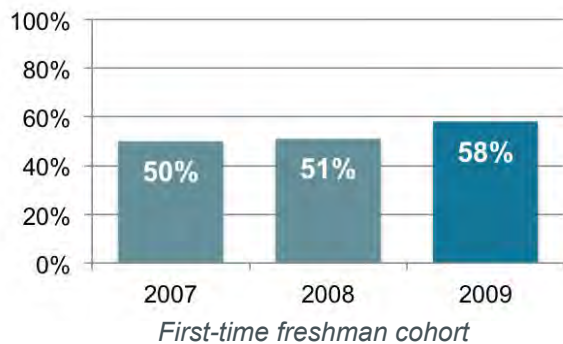
**1 Yr. Retention Rate**  
*Fall 2014 admission cohort*

85%

**8 Yr. Overall Graduation Rate**  
*Fall 2007 entering class (all students)*

55%

## 6 Yr. Bachelor's Graduation Rate



## Degrees Awarded

(July 2014 - June 2015)

<b>Professional Music Diploma</b>	92
<b>Bachelor of Music or Professional Studies</b>	931
<b>Master of Music or Arts</b>	108



# SUMMER PROGRAMS

**18** Programs  
**2,798** Students

Gender	
Male	58%
Female	42%

Origin	
Domestic	77%
International	23%

**63**  
Non-US  
Countries  
Represented





# BERKLEE CITY MUSIC

**47** Member Programs

**1,420** City Music Boston Students

**28,153** City Music Network Students

Serving  
**29,573**  
students in  
**41**  
cities



Faculty Type	
Boston	630
Valencia	62
Total	692

Status		
	Boston	Valencia
Full-time	40%	27%
Part-time	60%	73%

Gender		
	Boston	Valencia
Male	70%	85%
Female	30%	15%

\*All numbers exclude teachers/facilitators in Berklee Online and City Music

Diversity		
	Boston	Valencia
International		
Non Residents	7%	77%
Permanent Residents	1%	n/a
Domestic		
White	79%	79%
Black or African American	10%	0%
Hispanic/Latino	4%	7%
Asian American	3%	7%
Two or More Races	<1%	0%
American Indian or Alaska Native	<1%	7%
Native Hawaiian/Pacific Islander	0%	0%
Race/Ethnicity Unknown	4%	0%

## 680 Staff Members

Staff Type	
Full-time	90%
Part-time	10%

Gender	
Male	58%
Female	42%



Diversity*	
<b>International</b>	
Non Residents	2%
Permanent Residents	6%
<b>Domestic</b>	
White	75%
Hispanic/Latino	8%
Black or African American	8%
Asian American	3%
Two or More Races	1%
American Indian or Alaska Native	<1%
Native Hawaiian/Pacific Islander	0%
Race/Ethnicity Unknown	3%

# FINANCE & TUITION

## Program Costs (2015-2016)

	Undergraduate	Graduate (total program cost)
Tuition & Fees	\$41,398	\$41,000-\$46,000*
Room & Board	\$18,000	n/a
<b>Total cost</b>	<b>\$59,398</b>	<b>\$41,100-\$47,500*</b>
*Graduate tuition varies by campus		
<b>Berklee Online</b>	\$1,449 per course	

## Financial Aid

	Undergraduate	Graduate
<b>Number of Aid Recipients</b>	3,116	77
<b>Number of Pell Recipients (Domestic Only)</b>	980	n/a
<b>Number of Institutional Aid Recipients</b>	2,448	60
<b>Average Aid Package</b>	\$14,893	\$29,796
<b>Berklee's Average Contribution</b>	\$9,602	\$11,197

## College Finance

<b>FY 2016 Operating Budget</b>	\$237,760,000 as of November 30, 2015
<b>FY 2016 Spending Per FTE</b>	\$50,319.58



# 2015-16 Factbook

# ALL STUDENTS

## 811 Total Students

Undergraduate	
Program	Students
Bachelor of Music	189
Bachelor of Fine Arts, Dance	126
Bachelor of Fine Arts, Theater	248
Total	563

Graduate	
Program	Students
Master of Music	217
Master of Fine Arts	29
Other	2
Total	248

Students living on campus	24%
---------------------------	-----

# UNDERGRADUATE STUDENTS

Gender	
Male	38%
Female	62%

Student Type	
Full-time	99%
Part-time	1%

Diversity	
White	57%
Hispanic/Latino	8%
Two or More Races	2%
Black or African American	5%
Asian American	7%
Native Hawaiian/Pacific Islander	0%
American Indian or Alaska Native	0%
Race/Ethnicity Unknown	11%
Non-resident Alien	12%

# UNDERGRADUATE PROGRAMS

Bachelor of Music	
Program	Enrollment
Brass	2%
Composition	3%
Harp	0%
Percussion	3%
Piano	4%
Strings	7%
Voice	10%
Woodwinds	4%
Total	34%

Bachelor of Fine Arts	
Program	Enrollment
Dance	22%
Contemporary Theater	2%
Multidisciplinary Stage Management	1%
Musical Theater	41%
Total	66%



# ENTERING STUDENTS

## 333 Entering Undergraduate and Graduate Students

Entering Type	
Undergraduate	195
Graduate	138

Division	
Music	194
Theater	94
Dance	45

Diversity			
	Undergraduate	Graduate	Overall
International	6%	13%	9%
Foreign Countries Represented		10	
Domestic	94%	87%	91%
US States Represented		42	

Gender	
Male	35%
Female	65%

# GRADUATE STUDENTS

## 248 Graduate Students

Student Type		
	Students	%
Entering	138	56%
Returning	110	44%

Gender*	
Male	47%
Female	53%

Student Type*	
Part Time	7%
Full Time	93%

Diversity*	
White	38%
Hispanic/Latino	6%
Two or More Races	1%
Black or African American	4%
Asian American	18%
Native Hawaiian/Pacific Islander	0%
American Indian or Alaska Native	0%
Race/Ethnicity Unknown	14%
Non-resident Alien	18%

# GRADUATE PROGRAMS

Master of Music	
Program	Enrollment
Brass	4%
Composition	4%
Conducting	2%
Contemporary Music	2%
Harp	1%
Music Education	14%
Percussion	6%
Piano	11%
Strings	15%
Voice	21%
Woodwinds	9%
Total	88%

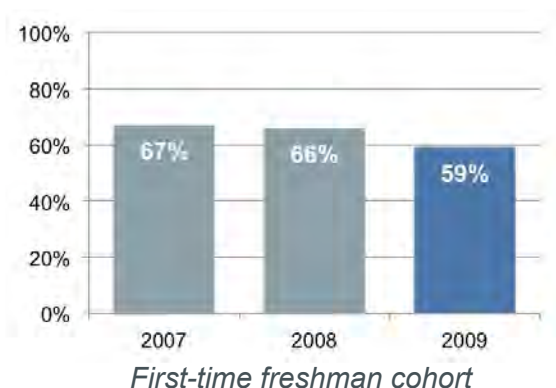
Master of Fine Arts	
Program	Enrollment
Musical Theater	12%
Total	12%

# SELECTION & RETENTION

## Selection

	Undergraduate	Graduate
<b>Applications</b>	1305	615
<b>Acceptance Rate</b>	45%	50%
<b>Enrollment Rate</b>	33%	45%

## 6 Yr. Bachelor's Graduation Rate



## Degrees Awarded (July 2014 - June 2015)

<b>Bachelor of Music or Fine Arts</b>	117
<b>Master of Music or Fine Arts</b>	71
<b>Postbaccalaureate certificates</b>	19
<b>Post- Master's certificates</b>	7

## Undergraduate Retention & Graduation

<b>1 Yr. Retention Rate</b> <i>Fall 2013 admission cohort</i>	89%
<b>8 Yr. Overall Graduation Rate</b> <i>Fall 2007 entering class (all students)</i>	71%

# FACULTY & STAFF

Faculty	
Full-time	93
Part-time	111
Total	204
2015-16 Academic year	

Staff	
Full-time	79
Part-time	23
Total	102
Source: 2014-15 Human Resources IPEDS	

# TUITION & FINANCIAL AID

Program Costs		
	Undergraduate	Graduate
Tuition & Fees	\$43,800	\$43,800
Room & Board	\$17,242	\$17,242
<b>Total cost</b>	<b>\$61,042</b>	<b>\$61,042</b>

Financial Aid	
	Undergraduate
<b>Number of Aid Recipients</b>	421
<b>Number of Pell Recipients (Domestic Only)</b>	80
<b>Number of Institutional Aid Recipients</b>	68% of First-time Full-time students
<b>Average Aid Package</b>	\$17,733
Source: 2015-16 Student Financial Aid IPEDS	

## Standard 6 Appendix



## **Appendix 6.1 Berklee Faculty Contract Agreement Link**

Please see the full text of the faculty contract at this shortened, public link: [goo.gl/yPq3oJ](https://goo.gl/yPq3oJ)



## Standard 7 Appendix





**BERKLEE COLLEGE OF MUSIC, INC.**

Consolidated Financial Statements

May 31, 2016 and 2015

(With Independent Auditors' Report Thereon)



KPMG LLP  
Two Financial Center  
60 South Street  
Boston, MA 02111

## Independent Auditors' Report

The Board of Trustees  
Berklee College of Music, Inc.:

We have audited the accompanying consolidated financial statements of Berklee College of Music, Inc. which comprise the consolidated statements of financial position as of May 31, 2016 and 2015, and the related consolidated statements of activities and cash flows for the years then ended, and the related notes to the consolidated financial statements.

### *Management's Responsibility for the Financial Statements*

Management is responsible for the preparation and fair presentation of these consolidated financial statements in accordance with U.S. generally accepted accounting principles; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of consolidated financial statements that are free from material misstatement, whether due to fraud or error.

### *Auditors' Responsibility*

Our responsibility is to express an opinion on these consolidated financial statements based on our audits. We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the consolidated financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the consolidated financial statements. The procedures selected depend on the auditors' judgment, including the assessment of the risks of material misstatement of the consolidated financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the consolidated financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the consolidated financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### *Opinion*

In our opinion, the consolidated financial statements referred to above present fairly, in all material respects, the consolidated financial position of Berklee College of Music, Inc. as of May 31, 2016 and 2015, and the changes in their net assets and cash flows for the years then ended in accordance with U.S. generally accepted accounting principles.

KPMG LLP

September 27, 2016

KPMG LLP is a Delaware limited liability partnership,  
the U.S. member firm of KPMG International Cooperative  
("KPMG International"), a Swiss entity.

**BERKLEE COLLEGE OF MUSIC, INC.**

## Consolidated Statements of Financial Position

May 31, 2016 and 2015

<b>Assets</b>	<b>2016</b>	<b>2015</b>
Cash and cash equivalents	\$ 34,772,086	41,231,881
Short-term investments (notes 3 and 4)	15,074,325	—
Accounts receivable, net (note 7)	433,646	711,027
Contributions receivable (note 8)	12,753,420	12,800,045
Other assets	6,996,813	7,127,920
Loans receivable, net (note 7)	4,301,145	5,010,215
Deposits with bond trustees (note 6)	—	5,430,515
Long-term investments (notes 3 and 4)	316,410,569	327,745,268
Property, improvements, and equipment, net (notes 5 and 6)	228,826,897	223,610,777
Total assets	<u>\$ 619,568,901</u>	<u>623,667,648</u>
<b>Liabilities and Net Assets</b>		
Liabilities:		
Accounts payable and accrued expenses	\$ 24,016,129	21,042,911
Student deposits and deferred liabilities	32,448,080	27,338,589
Accrued pension liabilities (note 9)	65,984,846	62,834,297
Bonds and notes payable (note 6)	249,414,116	256,365,289
Refundable advances – U.S. government grants	3,152,079	3,032,319
Total liabilities	<u>375,015,250</u>	<u>370,613,405</u>
Net assets:		
Unrestricted	176,423,779	186,123,265
Temporarily restricted (note 11)	25,731,734	31,843,809
Permanently restricted (note 11)	42,398,138	35,087,169
Total net assets	<u>244,553,651</u>	<u>253,054,243</u>
Total liabilities and net assets	<u>\$ 619,568,901</u>	<u>623,667,648</u>

See accompanying notes to consolidated financial statements.

**BERKLEE COLLEGE OF MUSIC, INC.**

Consolidated Statement of Activities

Year ended May 31, 2016

	<u>Unrestricted</u>	<u>Temporarily restricted</u>	<u>Permanently restricted</u>	<u>2016 Total</u>
Operating:				
Revenues:				
Student tuition and fees	\$ 199,237,951	—	—	199,237,951
Less internally funded scholarship aid	(37,900,977)	—	—	(37,900,977)
Less externally funded scholarship aid	(6,732,392)	—	—	(6,732,392)
Net tuition and fees	154,604,582	—	—	154,604,582
Contributions	761,209	4,955,691	—	5,716,900
Federal and state grants and contracts	926,399	—	—	926,399
Investment return for operations (note 4)	12,224,515	2,031,905	—	14,256,420
Other income	1,575,668	—	—	1,575,668
Sales and service of auxiliary enterprises	53,642,797	—	—	53,642,797
Net assets released from restrictions	10,760,049	(10,760,049)	—	—
Total operating revenues	234,495,219	(3,772,453)	—	230,722,766
Expenses:				
Instruction	87,157,441	—	—	87,157,441
Academic support	13,622,961	—	—	13,622,961
Student and enrollment services	15,974,357	—	—	15,974,357
Institutional support and advancement	37,996,207	—	—	37,996,207
Auxiliary enterprises	30,273,266	—	—	30,273,266
Operation and maintenance of physical plant:				
Depreciation and amortization	12,600,446	—	—	12,600,446
Interest	11,925,245	—	—	11,925,245
Maintenance	16,691,465	—	—	16,691,465
Total operating expenses	226,241,388	—	—	226,241,388
Change in net assets from operating activities	8,253,831	(3,772,453)	—	4,481,378
Nonoperating:				
Investment loss (note 3)	(2,937,766)	(307,717)	—	(3,245,483)
Investment loss for operations (note 4)	(12,224,515)	(2,031,905)	—	(14,256,420)
Contributions for long-term items	16,774	—	7,310,969	7,327,743
Pension obligation changes other than net periodic costs (note 9)	(2,807,810)	—	—	(2,807,810)
Change in net assets from nonoperating activities	(17,953,317)	(2,339,622)	7,310,969	(12,981,970)
Change in net assets	(9,699,486)	(6,112,075)	7,310,969	(8,500,592)
Net assets at beginning of year	186,123,265	31,843,809	35,087,169	253,054,243
Net assets at end of year	\$ 176,423,779	25,731,734	42,398,138	244,553,651

See accompanying notes to consolidated financial statements.

**BERKLEE COLLEGE OF MUSIC, INC.**

Consolidated Statement of Activities

Year ended May 31, 2015

	<u>Unrestricted</u>	<u>Temporarily restricted</u>	<u>Permanently restricted</u>	<u>2015 Total</u>
Operating:				
Revenues:				
Student tuition and fees	\$ 194,389,196	—	—	194,389,196
Less internally funded scholarship aid	(35,594,031)	—	—	(35,594,031)
Less externally funded scholarship aid	(5,921,960)	—	—	(5,921,960)
Net tuition and fees	152,873,205	—	—	152,873,205
Contributions	2,264,172	6,928,874	—	9,193,046
Federal and state grants and contracts	926,939	—	—	926,939
Investment return for operations (note 4)	11,425,615	1,552,373	—	12,977,988
Other income	1,365,636	—	—	1,365,636
Sales and service of auxiliary enterprises	49,956,959	—	—	49,956,959
Net assets released from restrictions	11,398,219	(11,398,219)	—	—
Total operating revenues	230,210,745	(2,916,972)	—	227,293,773
Expenses:				
Instruction	86,213,754	—	—	86,213,754
Academic support	12,126,213	—	—	12,126,213
Student and enrollment services	15,166,528	—	—	15,166,528
Institutional support and advancement	37,945,854	—	—	37,945,854
Auxiliary enterprises	27,768,774	—	—	27,768,774
Operation and maintenance of physical plant:				
Depreciation and amortization	12,386,228	—	—	12,386,228
Interest	12,175,427	—	—	12,175,427
Maintenance	16,964,246	—	—	16,964,246
Total operating expenses	220,747,024	—	—	220,747,024
Change in net assets from operating activities	9,463,721	(2,916,972)	—	6,546,749
Nonoperating:				
Investment return (note 3)	12,210,754	1,891,610	—	14,102,364
Investment return for operations (note 4)	(11,425,615)	(1,552,373)	—	(12,977,988)
Contributions for long-term items	48,889	—	10,771,267	10,820,156
Pension obligation changes other than net periodic costs (note 9)	(2,519,082)	—	—	(2,519,082)
Change in net assets from nonoperating activities	(1,685,054)	339,237	10,771,267	9,425,450
Change in net assets	7,778,667	(2,577,735)	10,771,267	15,972,199
Net assets at beginning of year	178,344,598	34,421,544	24,315,902	237,082,044
Net assets at end of year	\$ 186,123,265	31,843,809	35,087,169	253,054,243

See accompanying notes to consolidated financial statements.

**BERKLEE COLLEGE OF MUSIC, INC.**

Consolidated Statements of Cash Flows

Years ended May 31, 2016 and 2015

	<u>2016</u>	<u>2015</u>
Cash flows from operating activities:		
Change in net assets	\$ (8,500,592)	15,972,199
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	12,269,018	12,386,228
Realized and unrealized losses (gains) on investments, net	3,245,483	(14,102,364)
Pension obligation changes other than net periodic pension costs	2,807,810	2,519,082
Loss on disposal of equipment	1,411	44,222
Contributions for long-term investment	(5,290,205)	(5,865,006)
Disbursements and repayment of student loans	709,070	220,185
Change in current assets	455,113	(8,301,386)
Change in current liabilities	6,241,370	7,204,160
Net cash provided by operating activities	<u>11,938,478</u>	<u>10,077,320</u>
Cash flows from investing activities:		
Change in deposits with bond trustees	5,430,515	6,146,945
Purchase of property, plant, improvements, and equipment	(15,553,644)	(9,360,280)
Proceeds from sale and maturity of investments	79,060,959	78,304,039
Purchase of investments	(86,046,068)	(70,493,494)
Net cash (used in) provided by investing activities	<u>(17,108,238)</u>	<u>4,597,210</u>
Cash flows from financing activities:		
Payments on bonds and notes payable	(6,700,000)	(6,806,426)
Contributions for long-term investment	5,290,205	5,865,006
Increase in refundable advances – U.S. government grants	119,760	115,086
Net cash used in financing activities	<u>(1,290,035)</u>	<u>(826,334)</u>
Net change in cash and cash equivalents	(6,459,795)	13,848,196
Cash and cash equivalents, beginning of year	<u>41,231,881</u>	<u>27,383,685</u>
Cash and cash equivalents, end of year	<u>\$ 34,772,086</u>	<u>41,231,881</u>
Supplemental data:		
Interest paid	\$ 11,974,249	12,216,883
Increase (decrease) in accounts payable from capital acquisitions	2,184,078	(789,479)

See accompanying notes to consolidated financial statements.

## **(1) Background**

Berklee College of Music, Inc. (the College) is a nonprofit co-educational institution of higher learning offering a bachelor and master of music degree as well as a four-year program leading to a professional diploma. Since its founding in 1945, the College has become an international center for the education of career musicians, composers, arrangers, music educators, and other professionals in the world of modern music. The College also offers not-for-credit courses, for-credit courses and degrees online through its Berklee Online Program and master's degrees through its operations located in Valencia, Spain.

## **(2) Summary of Significant Accounting Policies**

### ***(a) Basis of Statement Presentation***

The accompanying consolidated financial statements are prepared in accordance with United States generally accepted accounting principles (GAAP). The consolidated financial statements, presented on the accrual basis of accounting, focus on the College as a whole, which includes its Valencia, Spain operations. Balances and transactions are presented based on the existence or absence of donor-imposed restrictions. Accordingly, net assets and changes to net assets are classified as follows:

*Permanently restricted net assets* – Net assets subject to donor-imposed stipulations are maintained permanently by the College. Generally, the donors permit the College to use, for general or specific purposes, all or part of any income earned and any capital gains on related investments.

*Temporarily restricted net assets* – Net assets subject to donor-imposed stipulations to be met by actions of the College and/or the passage of time. Investment returns on donor-restricted endowment funds are classified as changes in temporarily restricted net assets and are generally available for appropriation to support operational needs in accordance with the College's endowment spending policy and any restrictions on use imposed by donors.

*Unrestricted net assets* – Net assets not subject to donor-imposed stipulations.

Unless limited by donor restrictions or law, revenues and expenses, gains or losses on investments, and changes in other assets or liabilities are reported on the consolidated statements of activities as increases and decreases in unrestricted net assets. Net assets released from restrictions, for which the donor purpose has been met or the stipulated time period has elapsed, are reported as reclassifications between applicable net asset classes.

Contributions and unconditional promises to give are recognized as revenue in the period received. Promises to give that are expected to be collected after the consolidated statement of financial position date are reported as contribution revenue in temporarily restricted net assets. Promises to give that require the corpus to be maintained permanently are reported as contributions for long-term items in permanently restricted net assets. Contributions of land, buildings, or equipment are reported as unrestricted nonoperating support unless the donor places restrictions on their use.

Contributions of assets other than cash are recorded at their estimated fair value at the date of the gift.



**(b) Operations**

The consolidated statements of activities report the change in net assets from operating and nonoperating activities. Operating revenues and expenses are attributable to the College's academic programs and auxiliary enterprises. Tuition revenue is reported net of a discount awarded to students from various sources including college financial aid, scholarships from endowment funds, and/or state and federal grants. Nonoperating activities are attributable to the return on investments, contributions of capital assets, contributions to the endowment, and pension obligations.

Expenses associated with the operation and maintenance of plant assets, including depreciation and interest expense, are disclosed separately on the consolidated statement of activities. Note 12 presents the impact had these expenses been allocated, based on actual square footage utilized, to operating expenses for instruction, academic support, student and enrollment services, institutional support and advancement, and auxiliary enterprises. Expenses associated with fundraising activities were \$3,036,549 and \$3,009,067 in 2016 and 2015, respectively, and are included in institutional support and advancement on the statements of activities.

**(c) Cash and Cash Equivalents**

Cash equivalents represent money market funds and short-term instruments with maturities at date of purchase of three months or less.

**(d) Short-term Investments**

Short-term investments consist of operating funds deposited in cash management accounts with maturities at the time of purchase less than one year, and are carried at fair value.

**(e) Contributions Receivable**

Unconditional promises to give are recorded at fair value when initially pledged. Initial recording for pledges expected to be collected in one year or more is arrived at by considering actual expected payments and by discounting the pledge to its present value by a risk adjusted rate to account for the inherent risk associated with the expected future cash flows. Unconditional promises to give are periodically reviewed to estimate an allowance for doubtful collections. Management estimates the allowance by a review of historical experience and a specific review of collection trends that differ from plans on individual accounts. Conditional promises to give are not included as support until the conditions are substantially met.

**(f) Long-Term Investments**

Investments are reported at estimated fair value. Accordingly, the gains and losses that result from market fluctuations are recognized in the statement of activities in the period in which the fluctuations occur.

**(g) Fair Value Measurements**

GAAP defines fair value and establishes a framework for measuring and disclosing fair value measurements. Fair value represents the price that would be received upon the sale of an asset or paid upon the transfer of a liability in an orderly transaction between market participants as of the measurement date. GAAP establishes a fair value hierarchy that prioritizes observable and unobservable inputs used to measure fair value into three levels:

- Level 1 – quoted prices in active markets accessible at the measurement date for assets or liabilities
- Level 2 – observable prices based on inputs not quoted in active markets but corroborated by market data.
- Level 3 – unobservable inputs are used when little or no market data is available.

The fair value hierarchy gives the highest priority to Level 1 inputs and the lowest priority to Level 3 inputs. The College utilizes valuation techniques that maximizes the use of observable inputs and minimizes the use of unobservable inputs to the extent possible. Transfers between categories occur when there is an event that changes the inputs used to measure the fair value of an asset or liability. Transfers between fair value categories are recognized at the end of the reporting period.

The College holds shares or units in nonmarketable securities including alternative investments such as private equity, venture capital, hedge funds, and real asset strategies. Such alternative investment funds may hold securities or other financial instruments for which a ready market exists and are priced accordingly. For investments that do not have a readily determinable fair value, the fair value of those investments is estimated based upon the net asset value (NAV) per share or its equivalent as a practical expedient. Such valuations are determined by fund managers and generally consider variables such as operating results, comparable earnings multiples, projected cash flows, recent sales prices, and other pertinent information, and may reflect discounts for the illiquid nature of certain investments held.

Investments are generally redeemable or may be liquidated at NAV under the original terms of the subscription agreements and operations of the underlying funds. However, it is possible that these redemption rights may be restricted or eliminated by the funds in the future in accordance with the fund agreements. Due to the nature of the investments held by these funds, changes in market conditions, the economic environment, or liquidity provisions may significantly impact the NAV of the funds and, consequently, the fair value of the College's interests in the funds. Although certain investments may be sold in secondary market transactions, subject to meeting certain requirements of the governing documents of the funds, the secondary market is not active and individual transactions are not necessarily observable. It is, therefore, reasonably possible that if the College were to sell its interest in a fund in the secondary market, the sale could occur at an amount materially different from the reported value.

ASU 2015-10, *Technical Corrections and Improvements*, clarified one aspect of the definition of readily determinable fair value (RDFV) thereby affecting the measurement of and disclosure about certain equity investments. During 2016, based on this technical correction, the College re-evaluated its investments historically measured using NAV as a practical expedient in structures with

characteristics similar to a mutual fund as to whether they have a RDFV. Based on that re-evaluation, NAV disclosures have been amended, and certain investments aggregating \$42,958,764 in note 3 and \$8,163,939 in note 9 previously accounted for using NAV as a practical expedient as of May 31, 2015 and previously excluded from the fair value hierarchy were determined to have a RDFV and have been included as Level 1 investments at that date.

**(h) *Property, Improvements, and Equipment***

Property, improvements, and equipment are stated at cost. Depreciation, including amortization of leasehold improvements and library books, is computed using the straight-line method over the related assets' estimated useful economic lives. When assets are retired or otherwise disposed of, the cost and related accumulated depreciation are removed from the accounts and any resulting gain or loss is recognized. The cost of maintenance and repairs is charged to expense as incurred. Interest on debt obtained for construction purposes is capitalized during the construction phase.

If the College determines a conditional asset retirement obligation exists, it assesses whether or not the amount of the obligation can be reasonably estimated. If the obligation can be reasonably estimated, the College records the present value of the obligation, the corresponding cost is capitalized, and the liability is accreted to fair value each reporting period until settled. Depreciation of the cost is recognized over the life of the related asset.

**(i) *Impairment of Long-Lived Assets***

Long-lived assets, such as property and equipment, are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of an asset may not be recoverable. Recoverability of assets to be held and used is measured by a comparison of the carrying amount of an asset to estimated discounted future cash flows expected to be generated by the asset. If the carrying amount of an asset exceeds its estimated future cash flows, an impairment charge is recognized in the amount by which the carrying amount of the asset exceeds the fair value of the asset. No impairments were recognized for the years ended May 31, 2016 and 2015.

**(j) *Student Deposits and Deferred Revenue***

Student deposits along with advance payments for tuition, room and board, and fees related to the summer and fall semesters have been deferred and will be reported as unrestricted revenue in the year in which the revenue is earned.

**(k) *Bond Issuance Costs***

Bond issuance costs are amortized using the effective interest method over the life of the associated bond issue. In April 2015, the FASB issued Accounting Standards Update (ASU) 2015-03, *Interest – Imputation of Interest (Subtopic 835-30), Simplifying the Presentation of Debt Issuance Costs*. The ASU simplifies the presentation of debt issuance costs and more closely aligns the presentation of those costs under U.S. GAAP with the presentation under comparable IFRS standards. The debt issuance costs related to a recognized debt liability will be presented on the consolidated statement of financial position as a direct deduction from the debt liability, similar to the presentation of debt premiums and discounts. The ASU is effective for fiscal years beginning after December 15, 2015,

with early adoption permitted and applied retrospectively. Management has elected to adopt the ASU effective for the year ended May 31, 2016.

**(l) Tax Status**

The College is a tax-exempt organization as described in Section 501(c)(3) of the Internal Revenue Code (the Code), and is generally exempt from taxes pursuant to Section 501(a) of the Code. Accordingly, it is generally not subject to income taxes except to the extent it has taxable income from activities that are not related to its exempt purpose. The College has generated unrelated business income for the year ended May 31, 2016 but it is not significant to the consolidated financial statements. The College believes it has taken no significant uncertain tax positions.

**(m) Foreign Currency Translation**

The College's accounting records, for Valencia, Spain, are maintained in the functional currency of U.S. dollars. The cumulative adjustment from foreign currency translation at May 31, 2016 and 2015 included in Institutional Support was a net gain of \$26,709 and a net loss of \$602,283, respectively.

The foreign currency equivalents used to translate Euros into U.S. dollars are as follows:

	U.S. dollar to one euro	
	2016	2015
Revenues and expenses at the monthly average rate:		
The annual average rate for the fiscal year ended May 31	1.10:1	1.23:1
Assets, liabilities, and net assets at the current rate as of May 31	1.11:1	1.21:1

**(n) Self-Funded Insurance**

Effective January 1, 2014, the College entered into a self-funding medical insurance program, open to most employees and certain of their family members, in order to manage rising health insurance costs over the long-term. A stop loss policy is in effect, which limits the College's annual loss per claimant to \$150,000 and 125% of expected claims, as calculated by the program's actuary on an aggregate basis. The College's expense under the self-insured medical plan amounted to \$7,430,339 and \$7,095,822 for the years ended May 31, 2016 and 2015, respectively. The estimated unpaid claims liability, included in accrued expenses at May 31, 2016 and 2015, amounted to \$1,274,500.

**(o) Use of Estimates**

The preparation of consolidated financial statements in conformity with GAAP requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities, and disclosure of contingent assets and liabilities, at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from those estimates.

**(p) Reclassifications**

Certain prior year balances have been reclassified to conform to current year presentation.

**(3) Investments**

The College's investments at fair value are summarized as follows at May 31:

	<b>2016</b>	<b>2015</b>
Money market funds	\$ 15,994,691	24,271,589
Mutual funds	15,074,325	—
U.S. equity funds	7,274,472	31,462,991
International equity funds	90,709,027	82,815,594
Alternative investments	202,432,379	189,195,094
Total	\$ 331,484,894	327,745,268

Total return on long-term investments consisted of the following for the years ended May 31:

	<b>2016</b>	<b>2015</b>
Investment return:		
Interest and dividends	\$ —	68
Unrealized gain	(26,246,739)	6,552,717
Realized gain	23,001,256	7,549,579
Total return on investments	\$ (3,245,483)	14,102,364

The following tables summarize the College's investments by major category in the fair value hierarchy as of May 31, 2016 and 2015, as well as related strategy, liquidity, and funding commitments:

	<b>Fiscal year ended May 31, 2016</b>		<b>Redemption or liquidation</b>	<b>Days' notice</b>	<b>Related unfunded commitment</b>
	<b>Level 1</b>	<b>Total</b>			
Short-term investments:					
Mutual funds	\$ 15,074,325	15,074,325			
Long-term investment strategies:					
Investments at fair value:					
Cash and cash equivalents	15,994,691	15,994,691			
Traditional equity index funds	7,274,472	7,274,472			
Global (excluding U.S.) equities:					
Developed markets	43,122,310	43,122,310			
Investments at net asset value:					
Global (excluding U.S.) equities:					
Developed markets	—	36,461,433	Quarterly	30	None
Emerging markets	—	11,125,284	Quarterly	90	None
Hedged equity funds of funds:					
Multiple strategies	—	17,763,481	Various (1)	45–60	None
Private equity and venture capital funds	—	25,327,957	Illiquid (2)	N/A	8,352,915
Real assets:					
Commodities oil and energy	—	1,596,228	Illiquid (3)	N/A	555,870
Private real estate	—	12,579,245	Illiquid	N/A	5,378,546
Direct hedge equity/multiple strategies	—	86,171,306	Various (4)	90	None
Direct absolute return/multiple strategies	—	58,994,162	Various (5)	45–180	None
Total	\$ 81,465,798	331,484,894			

(1) Funds with, quarterly redemption = \$11,481,696, annual redemption = \$6,281,785

(2) These funds are expected to liquidate within 1-8 years and total \$25,327,957

(3) Variety of benchmarks and limitations on withdrawals; dissolutions from 2016 to 2018

(4) Funds with semi-annual redemption = \$13,804,261, annual redemption \$42,849,976, illiquid \$14,388,343, rolling 3 year 90 days notice \$15,128,726

(5) Funds with annual redemption \$58,971,996, illiquid \$22,166

	<b>Fiscal year ended May 31, 2015</b>		<b>Redemption or liquidation</b>	<b>Days' notice</b>	<b>Related unfunded commitment</b>
	<b>Level 1</b>	<b>Total</b>			
Long-term investment strategies:					
Investments at fair value:					
Cash and cash equivalents	\$ 24,271,589	24,271,589			
Traditional equity index funds	7,858,577	7,858,578			
Global (excluding U.S.) equities:					
Developed markets	42,957,764	42,957,764			
Investments at net asset value:					
Domestic equities:					
Large cap long/short funds	—	23,604,413	Quarterly	60	None
Global (excluding U.S.) equities:					
Developed markets	—	32,567,231	Quarterly	30	None
Emerging markets	—	7,290,599	Quarterly	90	None
Hedged equity funds of funds:					
Multiple strategies	—	12,111,126	Quarterly	45	None
Private equity and venture capital funds	—	33,350,470	Illiquid (1)	N/A	5,122,720
Real assets:					
Commodities oil and energy	—	2,171,963	Illiquid (2)	N/A	635,981
Private real estate	—	9,350,520	Illiquid	N/A	8,334,205
Direct hedge equity/multiple strategies	—	81,701,679	Various (3)	90	None
Direct absolute return/multiple strategies	—	50,509,336	Various (4)	45–180	None
Total	\$ 75,087,930	327,745,268			

(1) These funds are expected to liquidate within 1-8 years and total \$33,350,470

(2) Variety of benchmarks and limitations on withdrawals; dissolutions from 2015 to 2018

(3) Funds with semi-annual redemption = \$13,484,526, annual redemption \$38,198,122, illiquid \$13,791,832, Rolling 3 year 90 days notice \$16,227,199

(4) Funds with annual redemption \$50,486,410, illiquid \$22,926

No investments at fair value are considered to be Level 2 or Level 3 investments in the fair value hierarchy at May 31, 2016 or 2015, respectively.

Alternative investments are redeemable with the fund at NAV under the original terms of the partnership agreement and/or subscription agreements and operations of underlying funds. All alternative investment fund redemptions require written notice prior to the redemption period. The investments' fair values as of May 31 are classified below by redemption period:

	<b>2016</b>	<b>2015</b>
Investments redemption period:		
Daily	\$ 38,343,491	32,130,166
Monthly	43,122,310	42,957,764
Quarterly	65,350,198	87,403,914
Semi-annually	13,804,261	13,484,526
Annually	101,821,971	79,594,633
Locked up or illiquid	69,042,663	72,174,265
Total	<u>\$ 331,484,894</u>	<u>327,745,268</u>

The investments categorized as locked up are those funds that are locked up based on subscription agreements until liquidation, such as private equity and real asset funds.

#### **(4) Endowment**

The College's endowment consists of approximately 170 individual funds established for a variety of purposes including both donor-restricted endowment funds and funds designated by the Board of Trustees (the Board) to function as endowments. Net assets associated with endowment funds, including funds designated by the Board to function as endowments, are classified and reported based on the existence or absence of donor-imposed restrictions.

##### **(a) Interpretation of Relevant Law**

The College is subject to the Uniform Prudent Management of Institutional Funds Act (UPMIFA) as adopted by the Commonwealth of Massachusetts. Under UPMIFA, the Board has discretion to determine appropriate expenditures of a donor-restricted endowment fund in accordance with a robust set of guidelines about what constitutes prudent spending. UPMIFA permits the College to appropriate for expenditure or accumulate so much of an endowment fund as the College determines to be prudent for the uses, benefits, purposes, and duration for which the endowment fund is established. Seven criteria are to be used to guide the College in its yearly expenditure decisions: 1) duration and preservation of the endowment fund; 2) the purposes of the College and the endowment fund; 3) general economic conditions; 4) effect of inflation or deflation; 5) the expected total return from income and the appreciation of investments; 6) other resources of the College; and 7) the investment policy of the College.

Although UPMIFA offers short-term spending flexibility, the explicit consideration of the preservation of funds among factors for prudent spending suggests that a donor-restricted endowment fund is still perpetual in nature. Under UPMIFA, the Board is permitted to determine and continue a prudent payout amount, even if the market value of the fund is below historic dollar value. There is an expectation that, over time, the permanently restricted amount will remain intact. This perspective is



aligned with the accounting standards definition that permanently restricted funds are those that must be held in perpetuity even though the historic dollar value may be dipped into on a temporary basis.

The College classifies as permanently restricted net assets (a) the original value of gifts donated to the permanent endowment, (b) the original value of subsequent gifts to the permanent endowment, and (c) accumulations to the permanent endowment made in accordance with the direction of the applicable donor gift instrument at the time the accumulation is added to the fund. The remaining portion of the donor-restricted endowment fund that is not classified as permanently restricted net assets is classified as temporarily restricted net assets, until appropriated for spending by the Board.

**(b) *Return Objectives and Risk Parameters***

The College has adopted investment and spending policies for endowment assets that are intended to ensure a total return (yield plus capital appreciation) necessary to at least preserve, but expected to enhance (in real dollar terms) endowment assets, while providing a dependable source of income for current operations and scholarships. Endowment assets include those assets of donor-restricted funds that the College must hold in perpetuity or for a donor-specified period as well as board-designated funds.

To satisfy its long-term rate-of-return objectives, the College relies on a total return strategy in which investment returns are achieved through both capital appreciation (realized and unrealized) and current yield (interest and dividends). The College targets a diversified asset allocation that places emphasis on investments in equities, fixed income and alternative investments to achieve its long-term return objectives within prudent risk constraints.

**(c) *Spending Policy and How the Investment Objectives Relate to Spending Policy***

State law permits the spending of gains on endowment funds over a stipulated period of time. State law allows the Board to appropriate all of the income and a specified percentage of the net appreciation as is prudent considering the College's long and short-term needs, present and anticipated financial requirements, expected total return on its investments, price level trends, and general economic conditions. Under the College's current endowment spending policy, which is within the guidelines specified under state law, 5% of the average of the fair value of qualifying endowment investments at the end of the previous three years is authorized for appropriation. The authorized appropriation amounted to \$14,256,420 in 2016 and \$12,977,988 in 2015. In establishing this policy, the College considered the expected return on its endowment. Accordingly, the College expects the current spending policy to allow its endowment to maintain its purchasing power by growing at a rate equal to planned payouts. Additional real growth will be provided through new gifts and any excess investment return.

**(d) *Funds with Deficiencies***

From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below their original contributed value. These deficiencies result from unfavorable market fluctuations that occurred after the investment of new permanently restricted contributions. Subsequent gains that restore the fair value of the assets of the endowment fund to the required level will be

classified as an increase in unrestricted net assets. Deficiencies of this nature that are reported as reductions in unrestricted net assets totaled \$92,182 and \$0 as of May 31, 2016 and 2015, respectively.

Endowment funds consisted of the following at May 31, 2016:

	<b><u>Unrestricted</u></b>	<b><u>Temporarily restricted</u></b>	<b><u>Permanently restricted</u></b>	<b><u>Total</u></b>
Donor-restricted endowment funds	\$ (89,545)	9,079,378	35,141,797	44,131,630
Board-designated endowment funds	<u>272,278,939</u>	<u>—</u>	<u>—</u>	<u>272,278,939</u>
Total endowed funds	<u>\$ 272,189,394</u>	<u>9,079,378</u>	<u>35,141,797</u>	<u>316,410,569</u>

Endowment funds consisted of the following at May 31, 2015:

	<b><u>Unrestricted</u></b>	<b><u>Temporarily restricted</u></b>	<b><u>Permanently restricted</u></b>	<b><u>Total</u></b>
Donor-restricted endowment funds	\$ —	11,419,000	29,851,592	41,270,592
Board-designated endowment funds	<u>286,474,676</u>	<u>—</u>	<u>—</u>	<u>286,474,676</u>
Total endowed funds	<u>\$ 286,474,676</u>	<u>11,419,000</u>	<u>29,851,592</u>	<u>327,745,268</u>

Changes in endowment funds for the year ended May 31, 2016 are as follows:

	<b><u>Unrestricted</u></b>	<b><u>Temporarily restricted</u></b>	<b><u>Permanently restricted</u></b>	<b><u>Total</u></b>
Endowment funds, June 1, 2015	\$ 286,474,676	11,419,000	29,851,592	327,745,268
Investment return:				
Net depreciation	<u>(2,937,766)</u>	<u>(307,717)</u>	<u>—</u>	<u>(3,245,483)</u>
Total investment loss	<u>(2,937,766)</u>	<u>(307,717)</u>	<u>—</u>	<u>(3,245,483)</u>
Contributions	—	—	5,290,205	5,290,205
Appropriation of endowment assets for expenditure	<u>(12,224,515)</u>	<u>(2,031,905)</u>	<u>—</u>	<u>(14,256,420)</u>
Transfers to (from) board-designated funds	<u>876,999</u>	<u>—</u>	<u>—</u>	<u>876,999</u>
Endowment funds, May 31, 2016	<u>\$ 272,189,394</u>	<u>9,079,378</u>	<u>35,141,797</u>	<u>316,410,569</u>

Changes in endowment funds for the year ended May 31, 2015 are as follows:

	<u>Unrestricted</u>	<u>Temporarily restricted</u>	<u>Permanently restricted</u>	<u>Total</u>
Endowment funds, June 1, 2014	\$ 286,387,101	11,079,763	23,986,586	321,453,450
Investment return:				
Investment gain	68	—	—	68
Net appreciation	<u>12,210,686</u>	<u>1,891,610</u>	<u>—</u>	<u>14,102,296</u>
Total investment return	12,210,754	1,891,610	—	14,102,364
Contributions	—	—	5,865,006	5,865,006
Appropriation of endowment assets for expenditure	(11,425,615)	(1,552,373)	—	(12,977,988)
Transfers to (from) board-designated funds	<u>(697,564)</u>	<u>—</u>	<u>—</u>	<u>(697,564)</u>
Endowment funds, May 31, 2015	<u>\$ 286,474,676</u>	<u>11,419,000</u>	<u>29,851,592</u>	<u>327,745,268</u>

**(5) Property, Improvements, and Equipment**

Property, improvements, and equipment consisted of the following at May 31:

	<u>2016</u>	<u>2015</u>	<u>Estimated useful life</u>
Land	\$ 21,081,375	21,248,852	—
Buildings	151,401,567	150,813,844	40 years
Improvements	131,897,733	129,453,963	15–20 years
Furniture and equipment	43,513,218	41,125,951	3–10 years
Library books	2,947,770	2,807,314	10 years
Construction in progress	<u>14,769,174</u>	<u>2,641,255</u>	—
	365,610,837	348,091,179	
Less accumulated depreciation	<u>(136,783,940)</u>	<u>(124,480,402)</u>	
	<u>\$ 228,826,897</u>	<u>223,610,777</u>	

Total depreciation expense was \$12,520,191 and \$12,305,973 in 2016 and 2015, respectively.

**(6) Bonds and Notes Payable**

Bonds and notes payable consisted of the following at May 31:

	<u>2016</u>	<u>2015</u>
(a) MDFA Revenue Bonds, Berklee College of Music Series 2011, dated September 22, 2011 (including unamortized premium of \$4,588,421 and \$4,996,259 in 2016 and 2015, respectively)	\$ 88,668,421	90,414,683
(b) MHEFA Revenue Bonds, Berklee College of Music Series 2007A, dated August 8, 2007 (including unamortized premium of \$3,178,504 and \$3,516,376 in 2016 and 2015, respectively)	151,523,504	155,308,669
(c) MDFA Revenue Bonds, Berklee College of Music Series 2013, Dated August 1, 2013	<u>10,875,000</u>	<u>12,375,000</u>
Total bonds payable	251,066,925	258,098,352
Deferred issuance cost on bonds	<u>(1,652,809)</u>	<u>(1,733,063)</u>
Bonds payable	<u><u>\$ 249,414,116</u></u>	<u><u>256,365,289</u></u>

**(a) MDFA Revenue Bonds, Berklee College of Music Issue, Series 2011**

On September 22, 2011, the College issued \$90,000,000 Revenue Bonds, Series 2011 (the Series 2011 bonds) from the Massachusetts Development Finance Agency (MDFA). The College used some of the proceeds from the Series 2011 bonds to finance and refinance the acquisition, design, and construction of several real estate projects located primarily on Massachusetts Avenue. The Series 2011 bonds bear interest at rates ranging from 2.00% to 5.00% and are due in varying installments of \$141,900 to \$4,358,725 until October 1, 2041. Principal payments began on October 1, 2012. Proceeds from these bonds had been fully spent as of May 31, 2014.

**(b) MHEFA Revenue Bonds, Berklee College of Music Issue, Series 2007A**

On August 8, 2007, the College issued \$173,510,000 Revenue Bonds, Series 2007A (the Series 2007A bonds) from the Massachusetts Health and Education Facilities Authority (MHEFA). The Series 2007A bonds bear interest at rates ranging from 3.88% to 5.00% and are due in varying installments of \$271,000 to \$8,393,493 until October 1, 2037. Principal payments began in October 2008. Proceeds from these bonds had been fully spent as of May 31, 2012.

**(c) MDFA Revenue Bonds, Berklee College of Music Issue, Series 2013**

On August 1, 2013, the College issued \$15,000,000 Revenue Bonds, Series 2013 (the Series 2013 bonds) from the Massachusetts Development Finance Agency. The Series 2013 bonds bear interest at a fixed rate of 2.14% and are due in varying installments until August 1, 2023. Principal payments began in September 2013. Proceeds from these bonds are fully spent as of May 31, 2016.

Scheduled long-term maturities of existing indebtedness at May 31, 2016 in each of the next five years and in the aggregate thereafter are as follows:

	<u>Amount</u>
Year ending May 31:	
2017	\$ 6,945,000
2018	7,205,000
2019	7,495,000
2020	7,795,000
2021	8,115,000
Thereafter	<u>205,745,000</u>
	243,300,000
Plus unamortized bond premium	<u>7,766,925</u>
	<u>\$ 251,066,925</u>

**(d) *Revolving Credit Facility***

The College established a three-year revolving line of credit facility with JP Morgan Chase in the amount of \$30,000,000 on June 3, 2013. Advances on this facility can be made as a Base Rate loan, a money market loan, or a LIBOR loan and interest will apply based on the commercial base rate, the money market rate in effect for the first day, and the adjusted LIBOR for the period, respectively. A nonusage facility fee of 0.10% per annum will apply.

On April 26, 2016, the College signed an amendment to the credit agreement originally issued on June 3, 2013. The amendment extended the termination date to April 26, 2017 from the termination date of June 3, 2016. All other terms and conditions remained the same. There were no outstanding borrowings under this facility at May 31, 2016 or 2015.

**(e) *Interest Expense and Amortization Costs***

Interest expense on bonds and notes payable was \$11,925,425 and \$12,175,427 in 2016 and 2015, respectively. Amortization of bond issue costs was not significant in both 2016 and 2015, respectively.

The College is required to maintain certain financial ratios associated with its bond agreements and is in compliance with these requirements at May 31, 2016 and 2015.

**(7) *Allowances for Uncollectible Accounts and Loans Receivable***

Accounts receivable, arising from student tuition and fees, are presented net of an allowance for uncollectible accounts of \$1,189,918 and \$1,011,730 at May 31, 2016 and 2015, respectively.

Loans receivable, primarily from the federal Perkins loan program, are net of an allowance for uncollectible accounts of \$1,144,320 and \$1,000,000, at May 31, 2016 and 2015, respectively.

**(8) Contributions Receivable**

Contributions receivable consist of the following at May 31:

	<u>2016</u>	<u>2015</u>
Unconditional promises expected to be collected in:		
Less than one year	\$ 6,131,888	4,899,561
One year to five years	8,464,616	9,895,827
	<u>14,596,504</u>	<u>14,795,388</u>
Less allowance for uncollectible pledges	<u>(1,459,650)</u>	<u>(1,479,284)</u>
	13,136,854	13,316,104
Less present value discount	<u>(383,434)</u>	<u>(516,059)</u>
	<u>\$ 12,753,420</u>	<u>12,800,045</u>

The present value of estimated future cash flows is measured utilizing a discount rate equivalent to U.S. Treasury yields of similar maturity (3-year, 5-year, and 10-year rates) based on the anticipated pledge fulfillment date. The rates utilized to calculate the discount ranged from 0.52% to 3.05% in 2016 and 2015.

**(9) Retirement Plans**

The College offers a defined contribution plan to substantially all employees. This plan provides for investments through the Teachers Insurance and Annuity Association – College Retirement Equities Fund (TIAA-CREF), as well as Transamerica Retirement Services. The College matches all savings in a pay period up to 3% of pay for full-time employees hired before January 1, 2012, up to 6% of pay for full-time employees hired January 1, 2012 or later, and up to 50% of 10% of pay for eligible part-time employees who are eligible for medical benefits under the College’s healthcare program. All eligible, full-time employees hired after January 1, 2012 also receive an additional 3% of pay. The College contributed \$3,573,551 and \$3,185,504, respectively, for the years ended May 31, 2016 and 2015.

The College also sponsors a noncontributory, defined benefit pension plan (the Pension Plan) that covers substantially all those full-time employees that were hired prior to January 1, 2012. The Pension Plan calls for benefits to be paid to eligible employees at retirement based primarily upon years of service with the College and their compensation rates near retirement. Guidance under GAAP requires the Pension Plan’s funding deficit or surplus to be recognized in the sponsoring employer’s statement of financial position and plan assets and benefit obligations to be measured as of the date of the College’s fiscal year-end. The College froze the Pension Plan to new membership as of January 1, 2012. Notwithstanding, certain part-time faculty members active at December 31, 2011, who achieve full-time status after December 31, 2011 will be enrolled in the Pension Plan.

Pension expense for the years ended May 31 includes the following components:

	<b>2016</b>	<b>2015</b>
Service cost of the current period	\$ 5,844,719	6,123,249
Interest cost on the projected benefit obligation	4,152,638	5,272,784
Expected return on assets held in the plan	(6,215,406)	(5,879,594)
Recognition of net actuarial loss	3,462,747	3,272,757
Pension expense	<u>\$ 7,244,698</u>	<u>8,789,196</u>

The following sets forth the change in benefit obligation, change in plan assets, and funded status of the Pension Plan and the amounts shown in the accompanying consolidated statements of net assets at May 31:

	<b>2016</b>	<b>2015</b>
Change in benefit obligation:		
Benefit obligation at beginning of year	\$ 152,338,129	142,426,169
Service cost	5,844,719	6,123,249
Interest cost	4,152,638	5,272,784
Actuarial loss	42,212	3,244,265
Benefits paid	(3,373,829)	(4,728,338)
Benefit obligation at end of year	<u>159,003,869</u>	<u>152,338,129</u>
Change in plan assets:		
Fair value of plan assets at beginning of year	91,326,135	86,225,560
Actual return on plan assets	(12,939)	3,332,020
Employer contributions	6,982,806	6,496,893
Benefits paid	(3,373,829)	(4,728,338)
Fair value of assets held in the plan	<u>94,922,173</u>	<u>91,326,135</u>
Pension liability at end of year	<u>\$ (64,081,696)</u>	<u>(61,011,994)</u>

Weighted average assumptions used to determine benefit obligations at May 31, 2016 and 2015 were as follows:

	<b>2016</b>	<b>2015</b>
Discount rate	3.39%	3.75%
Rate of compensation increase	3.00%	3.00%

In 2016, the College changed the method to estimate the service and interest cost components of net periodic benefit cost for our defined benefit pension plan. Historically, services and interest costs were estimated using a single weighted-average discount rate derived from the yield curve used to measure the benefit obligation at the beginning of the period. The College has elected to use a full yield curve approach in the estimation of these components of benefit cost by applying the specific spot rates along the yield curve used in the determination of the benefit obligation to the relevant projected cash flows. This change was made to

improve the correlation between projected benefit cash flows and the corresponding yield curve spot rates and to provide a more precise measurement of service and interest costs. This change does not affect the measurement of the total benefit obligation as the change in the service cost and interest cost is completely offset in the actuarial (gain) loss reported. The College has accounted for this change as a change in estimate and, accordingly, has accounted for it prospectively starting in the 2016 fiscal year. The discount rates used to measure service and interest cost during 2016 were 3.93% and 2.85%, respectively. The discount rate measured at year end that would have been used for service and interest cost under the prior estimation technique was 3.75%. The reductions in service cost and interest cost for the year ended May 31, 2016 associated with this change in estimate are \$861,070 and \$1,338,840, respectively.

Weighted average assumptions used to determine net periodic benefit cost for the year ended May 31 were as follows:

	<u>2016</u>	<u>2015</u>
Discount rate	3.75%	3.85%
Rate of compensation increase	3.00%	3.00%
Expected long-term rates of return on plan assets	7.00%	7.00%

The benefits expected to be paid after May 31, 2016 are as follows:

Years ending May 31:	
2017	\$ 15,253,329
2018	10,647,945
2019	11,284,452
2020	11,290,008
2021	11,227,308
2022–2026	54,514,070

The expected long-term rate of return on assets was determined by considering the current and expected asset allocations, as well as historical and expected returns on the categories of plan assets.

The College's asset allocations and investment policy guidelines as of the measurement date are as follows:

	<u>Target allocation</u>	<u>Plan assets at May 31</u>	
		<u>2016</u>	<u>2015</u>
Equity securities	55%	34%	47%
Debt securities	15	13	12
Real estate	—	—	4
Other	30	53	37

The investment strategy of the Pension Plan is designed to maximize total return (income plus capital change) while preserving the capital values of the funds, protecting the funds from inflation, and providing liquidity as needed for plan benefits. The objective is to provide a rate of return that meets or exceeds the expected long-term rate of return on plan assets. Equity and fixed income managers will be expected to achieve an



annualized total rate of return over a three-to five-year period, which exceeds an appropriate market index rate of return by 1.50% and 0.75% points compounded annually, net of costs and fees, respectively.

Other changes in pension liability recognized in unrestricted net assets in fiscal years 2016 and 2015 were as follows:

	<u>2016</u>	<u>2015</u>
Net loss	\$ 2,807,810	2,519,082

The investment strategy of the noncontributory retirement plan is to allocate assets among investment classes that will provide for stability and growth of plan assets in varying market environments. To that end, the plan has adopted policies that require each asset class to be diversified and that multiple managers with differing styles of management are employed. On a quarterly basis, the plan reviews progress toward achieving its and individual managers' performance objectives.

The value of the Pension Plan's assets by asset class are as follows at May 31, 2016:

	<u>Fiscal year ended May 31, 2016</u>		<u>Redemption or liquidation</u>	<u>Days' notice</u>	<u>Related unfunded commitment</u>
	<u>Level 1</u>	<u>Total</u>			
Investments at fair value:					
Cash and fixed income	\$ 12,419,155	12,419,155			
International equities	17,730,342	17,730,342			
Domestic equities	6,244,519	6,244,519			
Investments at net asset value:					
International equities	—	16,640,492	Quarterly/annually	30–90 days	None
Hedge funds	—	33,094,881	Quarterly/annually	30-180 days	None
Real assets	—	5,611,136	Illiquid	N/A	1,994,523
Private equity and venture capital	—	3,181,648	Illiquid	N/A	3,191,301
	<u>\$ 36,394,016</u>	<u>94,922,173</u>			

The value of the Pension Plan's assets by asset class are as follows at May 31, 2015:

	<u>Fiscal year ended May 31, 2015</u>		<u>Redemption or liquidation</u>	<u>Days' notice</u>	<u>Related unfunded commitment</u>
	<u>Level 1</u>	<u>Total</u>			
Investments at fair value:					
Cash and fixed income	\$ 10,910,460	10,910,460			
Domestic equities	6,408,729	6,408,729			
International equities	16,294,650	16,294,650			
Investments at net asset value:					
Domestic equities	—	9,479,820	Quarterly	60	None
International equities	—	14,328,632	Quarterly/annually	30–90 days	None
Hedge funds	—	26,156,745	Quarterly/annually	30-180 days	None
Real assets	—	5,095,619	Illiquid	N/A	2,706,430
Private equity and venture capital	—	2,651,480	Illiquid	N/A	2,473,522
	<u>\$ 33,613,839</u>	<u>91,326,135</u>			

No investments at fair value are considered to be Level 2 or Level 3 investments in the fair value hierarchy at May 31, 2016 and 2015, respectively.

**(10) Lease Commitments**

The College leases space in various buildings for its operations. The following is a schedule of future minimum lease payments under operating leases as of May 31:

		<u>Amount</u>
Fiscal year:		
2017	\$	3,605,303
2018		3,020,295
2019		3,049,800
2020		2,121,074
2021		238,925
Thereafter		437,137

Rental expense was \$4,722,405 in 2016 and \$4,435,424 in 2015.

The College owns several buildings in which there are commercial tenants. The following is a schedule of future minimum rental income under operating leases as of May 31:

		<u>Amount</u>
Fiscal year:		
2017	\$	1,338,931
2018		1,219,602
2019		1,098,758
2020		934,184
2021		796,317
Thereafter		1,713,578

Rental income was \$1,406,708 in 2016 and \$1,576,417 in 2015.

**(11) Restricted Net Assets**

Temporarily restricted net assets consist of the following at May 31:

	<u>2016</u>	<u>2015</u>
Unspent gifts:		
Instruction	\$ 2,021,277	1,853,408
Institutional support	1,343,725	1,320,228
Student aid	3,757,499	4,305,326
Facilities	280,000	697,885
Capital campaign programs	3,779,227	4,727,310
	<u>11,181,728</u>	<u>12,904,157</u>
Unappropriated gains from permanently restricted net assets	9,079,378	11,419,000
Outstanding pledges	<u>5,470,628</u>	<u>7,520,652</u>
	<u>\$ 25,731,734</u>	<u>31,843,809</u>

The College classifies unspent gains from permanently restricted funds as temporarily restricted until it appropriates and spends such sums in accordance with the terms of the underlying endowment funds, at which time, they will be reclassified to unrestricted revenues.

Permanently restricted net assets consist of the following at May 31:

	<b>2016</b>	<b>2015</b>
Student aid	\$ 24,513,197	21,221,418
Instruction	7,363,822	5,617,767
Institutional support	3,264,778	3,012,407
Outstanding pledges	7,256,341	5,235,577
	<u>\$ 42,398,138</u>	<u>35,087,169</u>

## (12) Functional Expenses

Following summary presents the effect on functional expenses had the direct and indirect cost components been allocated to the functional expenses for the years ended May 31, 2016 and 2015:

<b>May 31, 2016</b>					
	<b>Direct costs</b>	<b>Indirect costs</b>			<b>Total expenses</b>
		<b>Maintenance</b>	<b>Depreciation and amortization</b>	<b>Interest expense</b>	
Expenses:					
Education and general:					
Instruction	\$ 87,157,441	9,589,028	4,898,827	6,037,333	107,682,629
Academic support	13,622,961	468,397	239,294	294,907	14,625,559
Student and enrollment services	15,974,357	277,154	141,592	174,498	16,567,601
Institutional support and advancement	37,996,207	3,531,673	1,804,255	2,223,571	45,555,706
Auxiliary enterprises	30,273,266	2,825,213	5,516,478	3,194,936	41,809,893
Total operating expenses	<u>\$ 185,024,232</u>	<u>16,691,465</u>	<u>12,600,446</u>	<u>11,925,245</u>	<u>226,241,388</u>

		May 31, 2015			
		Indirect costs			Total expenses
		Direct costs	Depreciation and amortization		
			Maintenance	Interest expense	
Expenses:					
Education and general:					
Instruction	\$	86,213,754	9,777,666	4,815,543	106,970,954
Academic support		12,126,213	477,612	235,225	13,140,144
Student and enrollment services		15,166,528	282,606	139,185	15,766,478
Institutional support and advancement		37,945,854	3,601,149	1,773,581	45,590,804
Auxiliary enterprises		27,768,774	2,825,213	5,422,694	39,278,644
Total operating expenses		\$ 179,221,123	16,964,246	12,386,228	220,747,024

### (13) Subsequent Events

For purposes of determining the effects of subsequent events on these consolidated financial statements, management has evaluated events subsequent to May 31, 2016 and through September 27, 2016, the date on which the consolidated financial statements were issued.

In December 2015, the College entered into a merger agreement with The Boston Conservatory (the Conservatory), a nationally accredited performing arts conservatory offering Bachelor of Fine Arts, Bachelor of Music, and Master of Music degrees. Effective June 1, 2016, the Conservatory merged with and into the College, with the College as the surviving corporation. As a result, the College recognized approximately \$89.2 million in assets and assumed \$29.3 million in liabilities. The Conservatory now operates as a division of the College known as The Boston Conservatory at Berklee.

In August 2016, the College issued tax-exempt bonds with a par amount of \$149,505,000 through MDFA. The bonds have fixed rates ranging from 4.0% to 5.0% and have principal payments beginning October 1, 2016 and terminating October 1, 2046. The bonds were sold at a premium of \$33,433,090, resulting in effective yields to maturity of between 0.58% and 2.59%. The bonds were used to defease and/or refund all or portions of the previously issued Series 2007A bonds, Series 2013 bonds and the debt acquired as a result of the College's merger with the Conservatory, as well as to finance the cost of issuance; and resulted in a loss of approximately \$7.6 million.



**CONSOLIDATED FINANCIAL STATEMENTS**

and

**REPORTS IN ACCORDANCE WITH THE UNIFORM GUIDANCE**

**May 31, 2016 and June 30, 2015**

**With Independent Auditor's Reports**

## INDEPENDENT AUDITOR'S REPORT

Board of Trustees  
The Boston Conservatory and Affiliate

### **Report on Financial Statements**

We have audited the accompanying consolidated financial statements of The Boston Conservatory and Affiliate (the Organization), which comprise the consolidated statements of financial position as of May 31, 2016 and June 30, 2015, and the related consolidated statements of activities and cash flows for the eleven months and year then ended, respectively, and the related notes to the consolidated financial statements.

### ***Management's Responsibility for the Financial Statements***

Management is responsible for the preparation and fair presentation of these consolidated financial statements in accordance with U.S. generally accepted accounting principles; this includes the design, implementation and maintenance of internal control relevant to the preparation and fair presentation of consolidated financial statements that are free from material misstatement, whether due to fraud or error.

### ***Auditor's Responsibility***

Our responsibility is to express an opinion on these consolidated financial statements based on our audits. We conducted our audits in accordance with U.S. generally accepted auditing standards and the standards applicable to financial audits contained in *Government Auditing Standards* issued by the Comptroller General of the United States. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the consolidated financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the consolidated financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the consolidated financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the consolidated financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the consolidated financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

## ***Opinion***

In our opinion, the consolidated financial statements referred to above present fairly, in all material respects, the consolidated financial position of the Organization as of May 31, 2016 and June 30, 2015, and the consolidated changes in their net assets and their cash flows for the eleven months and year then ended, respectively, in accordance with U.S generally accepted accounting principles.

## ***Subsequent Merger***

As disclosed in the Organization notes, effective June 1, 2016, the Organization merged with Berklee College of Music, Inc.

## ***Other Matter***

### ***Report on Supplementary Information***

Our audits were conducted for the purpose of forming an opinion on the consolidated financial statements as a whole. The information included in the accompanying consolidating schedules is presented for purposes of additional analysis, rather than to present the financial position and changes in net assets of the individual entities, and is not a required part of the consolidated financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the consolidated financial statements. The information has been subjected to the auditing procedures applied in the audits of the consolidated financial statements and certain additional procedures, including comparing and reconciling such information directly to the underlying accounting and other records used to prepare the consolidated financial statements or to the consolidated financial statements themselves, and other additional procedures in accordance with U.S. generally accepted auditing standards. In our opinion, the information is fairly stated, in all material respects, in relation to the consolidated financial statements as a whole.

## ***Other Reporting Required by Government Auditing Standards***

In accordance with *Government Auditing Standards*, we have also issued our report dated September 23, 2016 on our consideration of the Organization's internal control over financial reporting and on our tests of its compliance with certain provisions of laws, regulations, contracts and grant agreements and other matters. The purpose of that report is to describe the scope of our testing of internal control over financial reporting and compliance and the results of that testing, and not to provide an opinion on the internal control over financial reporting or on compliance. That report is an integral part of an audit performed in accordance with *Government Auditing Standards* in considering the Organization's internal control over financial reporting and compliance.

*Berry Dunn McNeil & Parker, LLC*

Manchester, New Hampshire  
September 23, 2016

# THE BOSTON CONSERVATORY AND AFFILIATE

## Consolidated Statements of Financial Position

**May 31, 2016 and June 30, 2015**

	<u>May 31, 2016</u>	<u>June 30, 2015</u>
<b>ASSETS</b>		
Current assets		
Cash and cash equivalents	\$ 3,308,341	\$ 2,591,822
Accounts receivable, net	156,405	129,962
Student loans receivable, net	194,943	189,010
Current portion of pledges receivable	748,115	798,403
Prepaid expenses and other	<u>229,106</u>	<u>156,432</u>
Total current assets	4,636,910	3,865,629
Pledges receivable, net of current portion, discount and reserve	1,351,235	1,805,762
Investments	13,769,606	14,298,539
Leverage loan receivable and interest	-	22,146,520
Property and equipment, net	48,634,074	50,100,218
Projects under development	322,639	34,631
Debt issue costs, net	<u>350,626</u>	<u>1,498,273</u>
Total assets	<u>\$ 69,065,090</u>	<u>\$ 93,749,572</u>
<b>LIABILITIES AND NET ASSETS</b>		
Current liabilities		
Current portion of bond payable	\$ 656,172	\$ 374,229
Current portion of capital lease obligation	68,378	-
Accounts payable	479,336	481,136
Accrued expenses	1,657,584	1,014,265
Deferred revenue	<u>527,801</u>	<u>1,169,255</u>
Total current liabilities	3,389,271	3,038,885
Deferred compensation	450,000	450,000
Mortgage notes payable	-	29,250,000
Bond payable, net of current portion	23,556,380	24,125,771
Term loan payable	2,432,861	3,434,723
Capital lease obligation, net of current portion	<u>70,634</u>	<u>-</u>
Total liabilities	<u>29,899,146</u>	<u>60,299,379</u>
Net assets		
Unrestricted		
Operating	22,945,150	16,291,500
Board designated	<u>8,449,029</u>	<u>8,756,127</u>
Total unrestricted	31,394,179	25,047,627
Temporarily restricted	6,450,332	7,081,233
Permanently restricted	<u>1,321,433</u>	<u>1,321,333</u>
Total net assets	<u>39,165,944</u>	<u>33,450,193</u>
Total liabilities and net assets	<u>\$ 69,065,090</u>	<u>\$ 93,749,572</u>

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The accompanying notes are an integral part of these consolidated financial statements.



# THE BOSTON CONSERVATORY AND AFFILIATE

## Consolidated Statement of Activities

**Eleven Months Ended May 31, 2016**  
**(With Comparative Totals for the Year Ended June 30, 2015)**

	Eleven Months Ended May 31, 2016				Year ended June 30, 2015
	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>	<u>Total</u>
Operating revenue					
Tuition and fees	\$ 34,558,686	\$ -	\$ -	\$ 34,558,686	\$ 31,062,100
Less: financial aid and scholarships	<u>(12,563,617)</u>	<u>-</u>	<u>-</u>	<u>(12,563,617)</u>	<u>(9,955,986)</u>
Tuition and fees, net	21,995,069	-	-	21,995,069	21,106,114
Auxiliary enterprises	5,218,790	-	-	5,218,790	4,106,815
Grants and contributions	618,938	354,517	-	973,455	1,414,065
Facilities rental and other income	320,662	-	-	320,662	381,070
Endowment appropriation	224,800	30,041	-	254,841	224,340
Other investment income	-	-	-	-	86,261
Net assets released from restrictions	<u>368,692</u>	<u>(368,692)</u>	<u>-</u>	<u>-</u>	<u>-</u>
Total operating revenue	<u>28,746,951</u>	<u>15,866</u>	<u>-</u>	<u>28,762,817</u>	<u>27,318,665</u>
Operating expenses					
Program services					
Instruction	13,282,895	-	-	13,282,895	12,642,648
Student services	3,020,019	-	-	3,020,019	2,537,400
Academic support	2,387,706	-	-	2,387,706	2,337,374
Auxiliary enterprises	<u>2,838,774</u>	<u>-</u>	<u>-</u>	<u>2,838,774</u>	<u>2,368,689</u>
Total program services	21,529,394	-	-	21,529,394	19,886,111
Institutional advancement	1,699,768	-	-	1,699,768	1,870,844
Institutional support	<u>5,000,373</u>	<u>-</u>	<u>-</u>	<u>5,000,373</u>	<u>5,814,163</u>
Total operating expenses	<u>28,229,535</u>	<u>-</u>	<u>-</u>	<u>28,229,535</u>	<u>27,571,118</u>
Change in net assets from operations	<u>517,416</u>	<u>15,866</u>	<u>-</u>	<u>533,282</u>	<u>(252,453)</u>
Nonoperating activities:					
Gain on extinguishment of mortgage notes payable and leverage loan receivable and accrued interest	5,925,240	-	-	5,925,240	-
Investment loss, net of endowment appropriation	(559,403)	(300,812)	-	(860,215)	(355,676)
Grants and contributions	-	149,735	100	149,835	3,263,995
Loss on disposal of equipment	(32,391)	-	-	(32,391)	(35,690)
Net assets released from capital restriction	<u>495,690</u>	<u>(495,690)</u>	<u>-</u>	<u>-</u>	<u>-</u>
Change in net assets from nonoperating activities	<u>5,829,136</u>	<u>(646,767)</u>	<u>100</u>	<u>5,182,469</u>	<u>2,872,629</u>
Total change in net assets	6,346,552	(630,901)	100	5,715,751	2,620,176
Net assets, beginning of period	<u>25,047,627</u>	<u>7,081,233</u>	<u>1,321,333</u>	<u>33,450,193</u>	<u>30,830,017</u>
Net assets, end of period	<u>\$ 31,394,179</u>	<u>\$ 6,450,332</u>	<u>\$ 1,321,433</u>	<u>\$ 39,165,944</u>	<u>\$ 33,450,193</u>

The accompanying notes are an integral part of these consolidated financial statements.

# THE BOSTON CONSERVATORY AND AFFILIATE

## Consolidated Statement of Activities

Year Ended June 30, 2015

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
Operating revenue				
Tuition and fees	\$ 31,062,100	\$ -	\$ -	\$ 31,062,100
Less: financial aid and scholarships	<u>(9,955,986)</u>	<u>-</u>	<u>-</u>	<u>(9,955,986)</u>
Tuition and fees, net	21,106,114	-	-	21,106,114
Auxiliary enterprises	4,106,815	-	-	4,106,815
Grants and contributions	597,182	816,883	-	1,414,065
Facilities rental and other income	381,070	-	-	381,070
Endowment appropriation	194,960	29,380	-	224,340
Other investment income	-	86,261	-	86,261
Net assets released from restrictions	<u>555,746</u>	<u>(555,746)</u>	<u>-</u>	<u>-</u>
Total operating revenue	<u>26,941,887</u>	<u>376,778</u>	<u>-</u>	<u>27,318,665</u>
Operating expenses				
Program services				
Instruction	12,642,648	-	-	12,642,648
Student services	2,537,400	-	-	2,537,400
Academic support	2,337,374	-	-	2,337,374
Auxiliary enterprises	<u>2,368,689</u>	<u>-</u>	<u>-</u>	<u>2,368,689</u>
Total program services	19,886,111	-	-	19,886,111
Institutional advancement	1,870,844	-	-	1,870,844
Institutional support	<u>5,814,163</u>	<u>-</u>	<u>-</u>	<u>5,814,163</u>
Total operating expenses	<u>27,571,118</u>	<u>-</u>	<u>-</u>	<u>27,571,118</u>
Change in net assets from operations	<u>(629,231)</u>	<u>376,778</u>	<u>-</u>	<u>(252,453)</u>
Nonoperating activities:				
Investment loss, net of endowment appropriation	(228,856)	(126,820)	-	(355,676)
Grants and contributions	-	2,811,077	452,918	3,263,995
Loss on disposal of equipment	(35,690)	-	-	(35,690)
Net assets released from capital restriction	<u>1,848,677</u>	<u>(1,848,677)</u>	<u>-</u>	<u>-</u>
Change in net assets from nonoperating activities	<u>1,584,131</u>	<u>835,580</u>	<u>452,918</u>	<u>2,872,629</u>
Total change in net assets	954,900	1,212,358	452,918	2,620,176
Net assets, beginning of year	<u>24,092,727</u>	<u>5,868,875</u>	<u>868,415</u>	<u>30,830,017</u>
Net assets, end of year	<u>\$ 25,047,627</u>	<u>\$ 7,081,233</u>	<u>\$ 1,321,333</u>	<u>\$ 33,450,193</u>

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The accompanying notes are an integral part of these consolidated financial statements.

# THE BOSTON CONSERVATORY AND AFFILIATE

## Consolidated Statements of Cash Flows

Eleven Months Ended May 31, 2016 and Year Ended June 30, 2015

	Eleven Months Ended <u>May 31, 2016</u>	Year Ended <u>June 30, 2015</u>
Cash flows from operating activities		
Change in net assets	\$ 5,715,751	\$ 2,620,176
Adjustments to reconcile change in net assets to net cash provided by operating activities		
Depreciation and amortization	2,488,473	2,491,146
Donated stock	(314,812)	(1,274,677)
Loss on disposal of equipment	32,391	35,690
Grants and contribution revenue for long-term purposes	(149,835)	(3,263,995)
Gain on extinguishment of mortgage notes payable and leverage loan receivable and interest	(5,925,240)	-
Net depreciation in fair value of investments	782,645	252,373
Changes in operating assets and liabilities		
Accounts receivable	(26,443)	(73,820)
Pledges receivable	166,147	80,002
Prepaid expenses and other	(72,674)	(25,988)
Accrued interest on leverage loan receivable	(70,623)	(91,445)
Accounts payable	(1,800)	(38,943)
Accrued expenses	594,534	88,242
Deferred revenue	(641,454)	(141,531)
Deferred compensation	-	450,000
Net cash provided by operating activities	<u>2,577,060</u>	<u>1,107,230</u>
Cash flows from investing activities		
Purchase of investments	(2,666,714)	(5,537,151)
Proceeds from sale of investments	2,727,814	4,498,978
Increase in student loans receivable	(5,933)	(40,100)
Decrease in restricted cash	-	2,042,469
Acquisitions of property and equipment	(769,796)	(975,128)
Cash paid for projects under development	<u>(273,854)</u>	<u>(4,089,126)</u>
Net cash used in investing activities	<u>(988,483)</u>	<u>(4,100,058)</u>
Cash flows from financing activities		
Principal payments on bond payable	(287,448)	-
Principal payments on term loan payable	(1,001,862)	(1,701,615)
Payments on capital lease obligation	(71,251)	(23,377)
Proceeds from contributions for long-term purposes	<u>488,503</u>	<u>2,249,435</u>
Net cash (used) provided by financing activities	<u>(872,058)</u>	<u>524,443</u>
Net increase (decrease) in cash and cash equivalents	716,519	(2,468,385)
Cash and cash equivalents, beginning of period	<u>2,591,822</u>	<u>5,060,207</u>
Cash and cash equivalents, end of period	<u>\$ 3,308,341</u>	<u>\$ 2,591,822</u>

The accompanying notes are an integral part of these consolidated financial statements.

# THE BOSTON CONSERVATORY AND AFFILIATE

## Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

### **Organization**

The Boston Conservatory (the Conservatory), a Massachusetts nonprofit organization founded in 1867, is an accredited performing arts college located in Boston's Fenway area, offering Bachelor and Master degrees under four-year and two-year programs, respectively. The Conservatory's student population is drawn from throughout the United States as well as internationally and enrolls approximately 800 students. The Conservatory participates in student financial aid programs sponsored by the United States Department of Education, which facilitates the payment of tuition and other expenses for a significant portion of its students.

In 2008, the Conservatory established The Boston Conservatory Realty Corporation (the Realty Corporation), as a Massachusetts nonprofit organization, to hold and manage a portion of its existing real property. The Realty Corporation was formed to assist with the facilitation of a New Markets tax credit financing structure related to a major capital renovation project. The property owned by the Realty Corporation continues to be held for the exclusive use and benefit of the Conservatory and the Conservatory is the sole member of the Realty Corporation. As such, the financial statements of the Realty Corporation are consolidated into the financial statements of the Conservatory.

The Conservatory and the Realty Corporation are exempt from Federal income taxes as organizations (not private foundations) formed for charitable purposes under Section 501(c)(3) of the Internal Revenue Code (the IRC). The Conservatory and the Realty Corporation are also exempt from state income taxes. Donors may deduct contributions made to the Conservatory and the Realty Corporation within IRC requirements.

Effective June 1, 2016, the Conservatory merged with Berklee College of Music, Inc. (Berklee) and became Boston Conservatory at Berklee, a discrete collegiate unit within Berklee.

### **1. Summary of Significant Accounting Policies**

#### **Principles of Consolidation**

The consolidated financial statements include the accounts of the Conservatory and the Realty Corporation (collectively, the Organization). All significant intercompany transactions have been eliminated.

The Organization prepares its consolidated financial statements in accordance with U.S. generally accepted accounting principles (U.S. GAAP) established by the Financial Accounting Standards Board (FASB). References to U.S. GAAP in these notes are to the FASB Accounting Standards Codification.

#### **Basis of Presentation**

The consolidated financial statements of the Organization have been prepared on the accrual basis of accounting.

# THE BOSTON CONSERVATORY AND AFFILIATE

## Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

### **Use of Estimates**

The preparation of consolidated financial statements, in accordance with U.S. GAAP, requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the consolidated financial statements. Estimates also affect the reported amounts of revenue and expenses during the reporting period. Actual results could differ from those estimates.

### **Cash and Cash Equivalents**

Management considers all highly liquid investments with an initial maturity of three months or less to be cash and cash equivalents, except for funds held in money market accounts with its investment broker and maintained as part of the Organization's investment portfolio.

The Organization maintains its operating cash balances in a national bank. The Federal Deposit Insurance Corporation insures balances at each bank up to certain amounts. At certain times during the year, cash balances exceed the insured amounts. The Organization has not experienced any losses in such accounts. The Organization believes it is not exposed to any significant credit risk on its operating cash balance.

### **Accounts Receivable and Student Loans Receivable**

The Organization extends credit to students in the form of accounts receivable and loans for educational expenses. Accounts receivable and student loans receivable are stated at the amount management expects to collect from outstanding balances. The Organization establishes an allowance for potentially uncollectible amounts by identifying problem accounts and by using historical experience applied to an aging of accounts. Receivables are written off when deemed uncollectible. Recoveries are recorded when received.

Accounts receivable at May 31, 2016 and June 30, 2015 are reported net of an allowance for doubtful accounts of \$210,848 and \$183,148, respectively. Student loans receivable at May 31, 2016 and June 30, 2015, are reported net of an allowance for doubtful accounts of \$36,934 and \$30,434, respectively.

### **Pledges Receivable**

Pledges receivable consist of contributions committed to the Organization, including the capital contributions. Pledges are recorded at their fair value when unconditionally committed.

### **Fair Value Measurement**

The Organization follows the accounting and disclosure standards pertaining to FASB Accounting Standards Codification Topic 820, *Fair Value Measurement*, for qualifying assets and liabilities. Fair value is defined as the price that the Organization would receive upon selling an asset or pay to settle a liability in an orderly transaction between market participants.

## THE BOSTON CONSERVATORY AND AFFILIATE

### Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

The Organization uses a framework for measuring fair value that includes a hierarchy that categorizes and prioritizes the sources used to measure and disclose fair value. This hierarchy is broken down into three levels based on inputs that market participants would use in valuing the financial instruments based on market data obtained from sources independent of the Organization. Inputs refer broadly to the assumptions that market participants would use in pricing the financial instrument, including assumptions about risk. Inputs may be observable or unobservable. Observable inputs are inputs that reflect the assumptions market participants would use in pricing the financial instrument developed based on market data obtained from sources independent of the reporting entity. Unobservable inputs are inputs that reflect the reporting entity's own assumptions about the assumptions market participants would use in pricing the asset developed based on the best information available. The three levels of the fair value hierarchy are as follows:

- Level 1: Inputs that reflect unadjusted quoted prices in active markets for identical assets or liabilities at the measurement date.
- Level 2: Inputs other than quoted prices in active markets that are observable for the asset either directly or indirectly, including inputs from markets that are not considered to be active.
- Level 3: Inputs that are unobservable and which require significant judgment or estimation

The following table presents the Organization's investments by level within the valuation framework:

	<u>Fair value measurements using:</u>			
	<u>May 31, 2016</u>	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Investments:				
Money market accounts	\$ 13,108,801	\$ <u>13,108,801</u>	\$ <u>-</u>	\$ <u>-</u>
Investments measured at net asset value:				
Limited partnership interests	<u>660,805</u>			
	\$ <u>13,769,606</u>			

# THE BOSTON CONSERVATORY AND AFFILIATE

## Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

	<u>Fair value measurements using:</u>			
	<u>June 30, 2015</u>	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
Investments:				
Corporate bonds	\$ 3,116,580	\$ -	\$ 3,116,580	\$ -
U.S. Treasury notes	1,913,034	-	1,913,034	-
Equity mutual funds	2,927,978	2,927,978	-	-
Marketable equity securities	4,706,128	4,706,128	-	-
Money market accounts	<u>915,431</u>	<u>915,431</u>	<u>-</u>	<u>-</u>
	13,579,151	<u>\$ 8,549,537</u>	<u>\$ 5,029,614</u>	<u>\$ -</u>
Investments measured at net asset value:				
Limited partnership interests	<u>719,388</u>			
	<u>\$ 14,298,539</u>			

During May 2016, as a result of the pending merger with Berklee, the Conservatory liquidated its investments into money market accounts in order to facilitate the transfer into Berklee's investment portfolio on June 1, 2016.

The fair value of Level 2 investments has been measured using quoted market prices of similar assets and the fair value market approach, as determined by several factors, including its credit rating relative to a corporate bond or government security with similar maturity or duration. Investments in private equity, real estate, and natural resources are in the form of limited partnership interests, for which there are no readily determinable quoted market prices, and is determined based on the fund manager's assumptions. The fair value of the limited partnership interests are held at the fund manager's reported net asset value (NAV), unless information becomes available indicating the reported NAV may require adjustment. The methods used by fund managers to assess the NAV vary by asset class. The Organization monitors the valuation methodologies and practices of these fund managers.

### Investments

Investments include primarily revolving loan funds, donor endowment funds, donor restricted investments and board designated net assets. Accordingly, investments have been classified as non-current assets on the accompanying consolidated statements of financial position regardless of maturity or liquidity. The Board of Trustees has established policies governing long-term investments, which are held within several investment accounts, based on the purposes for those investment accounts and their earnings.

Interest and dividends are recorded when earned. Realized and unrealized gains and losses are recognized based on market value changes during the period.

# THE BOSTON CONSERVATORY AND AFFILIATE

## Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

### **Property and Equipment**

Purchased property and equipment are recorded at cost. Donated property and equipment are recorded at fair value at the time of donation. Renewals and betterments are capitalized, while repairs and maintenance are expensed as they are incurred. Depreciation is computed using the straight-line method and the half-year convention for additions over the following estimated useful lives:

	<u>Years</u>	
Building	33-40	
Building improvements	10	
Furniture and equipment	3-20	
Leasehold improvements	2-10	or the life of the lease
Software	7	

### **Risks and Uncertainties**

Investment securities are exposed to various risks, such as interest rate, market and credit risks. Due to the level of risk associated with certain investment securities and the level of uncertainty related to changes in the value of investment securities, it is at least reasonably possible that changes in value in the near term would materially affect the amounts reported on the consolidated statement of financial position.

### **Deferred Revenue**

Tuition and fees are recorded as services are provided. Fees and deposits received in advance of services being provided are recorded as deferred revenue. The revenue will be recognized in the fiscal year when the services are provided.

### **Net Assets**

Resources are reported, for accounting purposes, in separate classes of net assets based on the existence or absence of donor-imposed restrictions. In the accompanying consolidated financial statements, net assets that have similar characteristics have been combined into similar categories as follows:

#### **Unrestricted**

Unrestricted net assets are not subject to donor-imposed stipulations or restricted by state law. Unrestricted net assets may be designated for specific purposes by action of the Board of Trustees or may otherwise be limited by contractual agreements with outside parties. Unrestricted net assets are those net resources that bear no external restrictions and are generally available for use by the Organization.



## **THE BOSTON CONSERVATORY AND AFFILIATE**

### **Notes to Consolidated Financial Statements**

**May 31, 2016 and June 30, 2015**

The Organization has grouped its unrestricted net assets into the following categories:

Operating net assets - Net assets that are available for operations and bear no external restrictions and net assets expended and resources available for property and equipment, net of related debt.

Board designated net assets - Net asset amounts designated by the Board of Trustees for strategic reserve purposes. These funds can only be spent with the approval of the Board of Trustees.

#### **Temporarily Restricted**

Temporarily restricted net assets' use by the Conservatory is subject to donor-imposed stipulations that can be fulfilled by actions of the Conservatory pursuant to those stipulations or that expire with the passage of time or is restricted by state law. Temporarily restricted net assets are generally available for purposes such as financial aid, facilities and equipment.

Temporarily restricted net assets are those received or committed with donor restrictions that have not yet been expended for their designated purpose (purpose restricted) or amounts for unrestricted use in future periods (time restricted). Temporarily restricted net assets consisted of the following:

Accumulated unspent gains on permanently restricted net assets, for a revolving loan program, and scholarships - Net asset amounts which represent unappropriated gains on permanently restricted student loans and scholarship endowment investments in accordance with U.S. GAAP and Massachusetts state law.

Scholarships - Net asset amounts received with donor restrictions for scholarships that have not been expended for their designated purposes. The majority of these scholarship funds are invested with the Organization's endowed investment portfolio.

Scholarships fully expendable represent amounts received with donor restrictions for scholarships which have not yet been expended for their designated purposes.

Performances - Net asset amounts received with donor restrictions for performances which have not yet been expended for their designated purposes.

Capital pledges - Net asset amounts received with donor restrictions for the construction or renovation of the Organization's facilities.

# THE BOSTON CONSERVATORY AND AFFILIATE

## Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

Temporarily restricted net assets consisted of the following:

	<u>May 31, 2016</u>	<u>June 30, 2015</u>
Revolving loan program	\$ 453,667	\$ 483,745
Scholarships	3,965,714	4,131,530
Capital pledges	1,961,839	2,307,794
Other	<u>69,112</u>	<u>158,164</u>
	<u>\$ 6,450,332</u>	<u>\$ 7,081,233</u>

### Permanently Restricted

Permanently restricted net assets are subject to donor-imposed stipulations that they be maintained permanently by the Conservatory. Generally, the donors of these assets permit the Organization to use all or part of the investment return for purposes such as financial aid and instruction. Such assets primarily represent the historic dollar amount of the donor-restricted gift.

Permanently restricted net assets represent amounts received from donors with the stipulation that the principal will be held in perpetuity and only the investment income can be spent (Note 4).

### Revenue Recognition

Revenues are reported as increases in unrestricted net assets unless use of the related assets is limited by donor-imposed restrictions. Expenses are reported as decreases in unrestricted net assets. Gains and losses on investments and other assets or liabilities are reported as increases or decreases in unrestricted net assets unless their use is restricted by explicit donor stipulations or law. Expirations of temporary restrictions on net assets, that is, situations in which the donor-imposed stipulated purpose has been accomplished and/or the stipulated time period has elapsed, are reported as reclassifications between the applicable classes of net assets.

Contributions, including unconditional promises to give, are recognized as revenue in the period received. Promises to give that are scheduled to be received after the statement of financial position date are shown as increases in temporarily restricted net assets and are reclassified to unrestricted net assets when the purpose or time restrictions are met. Promises to give subject to donor-imposed stipulations that the corpus be maintained permanently are recognized as increases in permanently restricted net assets. Conditional promises to give are not recognized until they become unconditional, that is, when the conditions on which they depend are substantially met. Contributions of assets other than cash are recorded at their estimated fair value. Contributions to be received after one year are discounted at the appropriate rate commensurate with the risk involved. Amortization of the discount is recorded as additional contributions revenue in accordance with the donor-imposed restrictions, if any, on the contributions.

## **THE BOSTON CONSERVATORY AND AFFILIATE**

### **Notes to Consolidated Financial Statements**

**May 31, 2016 and June 30, 2015**

The Organization reports contributions of land, buildings, or equipment as unrestricted support, unless the donor places restrictions on their use. Contributions of cash or other assets that must be used to acquire long-lived assets are reported as temporarily restricted support and reclassified to unrestricted net assets when the assets are acquired and placed in service.

Changes in net assets which are excluded from change in net assets from operations include gain on extinguishment of mortgage notes payable and leverage loan receivable and interest, investment loss, net of endowment appropriation, loss on disposal of equipment, contributions or grant revenue which are permanently restricted by the donor or which are donor-restricted to be used for the purposes of acquiring long-term assets, and the release thereof when the Organization has complied with the donative restrictions.

#### **Debt Issue Costs**

Certain costs related to the issuance of debt, such as accountants, attorneys and underwriting fees, are capitalized and amortized on a straight line basis over the lives of the respective debt issues. Amortization expense for the eleven months ended May 31, 2016 and year ended June 30, 2015 was \$40,030 and \$47,166, respectively. During the eleven months ended May 31, 2016, the Organization wrote-off \$1,107,617 in connection with the extinguishment of the mortgage notes payable and leverage loan receivable and interest as part of the extinguishment of the New Market tax credit loans.

#### **Expense Allocation**

Expenses related directly to a program are distributed to that program, while other expenses are allocated to programs based upon management's estimate of the percentage attributable to each function.

#### **Advertising Costs**

The Organization expenses advertising costs as incurred. Total advertising costs for the eleven months ended May 31, 2016 and year ended June 30, 2015 were \$243,304 and \$243,059, respectively, and are included in institutional support in the accompanying consolidated statement of activities.

#### **Tax Uncertainties**

U.S. GAAP requires the Organization to report any uncertain tax positions and to adjust their consolidated financial statements for the impact thereof. As of May 31, 2016 and June 30, 2015, the Organization determined that it had no tax positions that did not meet the "more-likely-than-not" threshold of being sustained by the applicable tax authority. The Organization files tax and information returns in the United States and Massachusetts jurisdictions. These returns are generally subject to examination by tax authorities for the last three years.

# THE BOSTON CONSERVATORY AND AFFILIATE

## Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

### 2. Pledges Receivable

The Organization holds comprehensive campaigns to raise funds for major renovations and projects and ongoing support of overall operations of the Organization.

The Organization had pledges receivable which are due as follows:

	<u>May 31, 2016</u>	<u>June 30, 2015</u>
Due in:		
One year	\$ 748,115	\$ 798,403
Two to five years	1,416,451	1,911,531
Six to ten years	<u>38,000</u>	<u>73,000</u>
Pledges receivable	2,202,566	2,782,934
Less: present value discount	36,972	64,960
reserve for uncollectible pledges	<u>66,244</u>	<u>113,809</u>
Pledges receivable, net of discount and reserve	2,099,350	2,604,165
Less: current portion	<u>748,115</u>	<u>798,403</u>
Pledges receivable, net of current portion, discount and reserve	<u>\$ 1,351,235</u>	<u>\$ 1,805,762</u>

Pledges receivable have been discounted using discount factors based on five year U.S. Treasury note rates of 1.37% and 1.63% as of May 31, 2016 and June 30, 2015, respectively.

Included in pledges receivable are pledges from members of management, employees and the Board of Trustees in the amounts of \$455,927 and \$626,323 at May 31, 2016 and June 30, 2015, respectively.

### 3. Investment Return (Loss)

The following schedule summarizes the investment return (loss) and its classification in the accompanying consolidated statements of activities:

	<u>Eleven Months Ended May 31, 2016</u>	<u>Year Ended June 30, 2015</u>
Investment income	\$ 275,536	\$ 297,172
Net depreciation in fair value	(782,645)	(252,373)
Investment fees	<u>(98,265)</u>	<u>(89,874)</u>
Total investment loss	(605,374)	(45,075)
Less: Endowment appropriation	254,841	224,340
Other investment income used for operations	<u>-</u>	<u>86,261</u>
Nonoperating investment loss	<u>\$ (860,215)</u>	<u>\$ (355,676)</u>

# THE BOSTON CONSERVATORY AND AFFILIATE

## Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

### 4. Endowment

The Organization's endowment consists of funds established for a variety of purposes. Its endowment includes donor-restricted funds. As required by U.S. GAAP, net assets associated with endowment funds are classified and reported based on the existence or absences of donor-imposed restrictions or restrictions by state law.

The Board of Trustees of the Organization designated certain unrestricted funds accumulated from past operating surpluses as a strategic reserve. While these funds have historically been classified as funds functioning as endowment, they bear no external restrictions and may be used for any purpose approved by the Board of Trustees.

### Interpretation of Relevant Law

The Board of Trustees of the Organization has interpreted the Uniform Prudent Management of Institutional Funds Act (UPMIFA) as requiring the preservation of the original value of the original gift as of the gift date of the donor restricted endowment funds, absent explicit donor stipulations to the contrary. As a result of this interpretation, the Organization classifies as permanently restricted net assets (a) the original value of gifts donated to the permanent endowment, (b) the original gift value of subsequent gifts to the permanent endowment, and (c) accumulations to the permanent endowment made in accordance with the direction of the applicable donor gift instrument at the time the accumulation is added to the fund. The remaining portion of the donor-restricted endowment fund that is not classified in permanently restricted net assets is classified as temporarily restricted net assets until those amounts are appropriated for expenditure by the Organization in a manner consistent with the standard of prudence prescribed by UPMIFA. Funds designated by the Board of Trustees to function as endowments are classified as unrestricted net assets.

In accordance with UPMIFA, the Organization considers the following factors in making a determination to appropriate or accumulate donor-restricted endowment funds:

- (1) The duration and preservation of the fund
- (2) The purposes of the Organization and the donor-restricted endowment fund
- (3) General economic conditions
- (4) The possible effect of inflation and deflation
- (5) The expected total return from income and the appreciation of investments
- (6) Other resources of the Organization
- (7) The investment policies of the Organization

## **THE BOSTON CONSERVATORY AND AFFILIATE**

### **Notes to Consolidated Financial Statements**

**May 31, 2016 and June 30, 2015**

#### **Return Objectives and Risk Parameters**

The investment portfolio is managed to provide for the long-term support of the Organization. Accordingly, these funds are managed with disciplined longer-term investment objectives and strategies designed to meet cash flow and spending requirements. Management of the assets is designed to attain the maximum total return consistent with acceptable and agreed upon levels of risk. The Organization benchmarks its portfolio performance against a number of commonly used indices.

#### **Strategies Employed for Achieving Objectives**

To satisfy its long-term rate-of-return objectives, the Organization relies on a total return strategy in which investment returns are achieved through both capital appreciation (realized and unrealized) and current yield (interest and dividends). The Organization targets an asset allocation strategy wherein assets are diversified among several asset classes. The pursuit of maximizing total return is tempered by the need to minimize the volatility of returns and preserve capital. As such, the Organization seeks broad diversification among assets having different characteristics with the intent to endure lower relative performance in strong markets in exchange for greater downside protection in weak markets.

#### **Spending Policy**

Earnings on permanently endowed investments are appropriated using a total return spending policy. Investment income or loss is allocated to operating and non-operating activities under this policy or based on donor instructions. The Organization appropriates 3% of a rolling three-year average of the market value for the majority of its permanently restricted investment fund. The Organization has been instructed by one donor to appropriate 4% of a rolling three-year average of the market value of the related permanently restricted investment fund. Appropriation of earnings is currently being used to support operating activities.

In December 2015, the Board of Trustees approved to increase the appropriation percentage to be allocated for operating activities to 5%. This change will become effective for the year ended May 31, 2017.

# THE BOSTON CONSERVATORY AND AFFILIATE

## Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

The endowment net asset composition by type of fund as of May 31, 2016 was as follows:

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
Donor-restricted endowment funds	\$ -	\$ 64,529	\$ 1,159,933	\$ 1,224,462
Board-designated endowment funds	<u>8,449,029</u>	<u>-</u>	<u>-</u>	<u>8,449,029</u>
	<u>\$ 8,449,029</u>	<u>\$ 64,529</u>	<u>\$ 1,159,933</u>	<u>\$ 9,673,491</u>

The changes in endowment net assets for the eleven months ended May 31, 2016 are as follows:

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
Endowment net assets, June 30, 2015	\$ <u>8,756,127</u>	\$ <u>149,095</u>	\$ <u>1,159,833</u>	\$ <u>10,065,055</u>
Investment return (loss)				
Investment income, net of fees	118,217	18,831	-	137,048
Net depreciation in fair value	<u>(431,936)</u>	<u>(73,356)</u>	<u>-</u>	<u>(505,292)</u>
Net investment loss	(313,719)	(54,525)	-	(368,244)
Grants and contributions	-	-	100	100
Appropriation of endowment assets	(224,800)	(30,041)	-	(254,841)
Appropriated funds not withdrawn	<u>231,421</u>	<u>-</u>	<u>-</u>	<u>231,421</u>
Net change in endowment	<u>(307,098)</u>	<u>(84,566)</u>	<u>100</u>	<u>(391,564)</u>
Endowment net assets, May 31, 2016	\$ <u>8,449,029</u>	\$ <u>64,529</u>	\$ <u>1,159,933</u>	\$ <u>9,673,491</u>

The Conservatory has pooled, together with its endowment, other types of investments. As of May 31, 2016, the composition of investments by type was as follows:

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
Temporarily restricted investments	\$ -	\$ 3,672,141	\$ -	\$ 3,672,141
Poirier revolving loan fund	-	262,474	161,500	423,974
Total endowment funds	<u>8,449,029</u>	<u>64,529</u>	<u>1,159,933</u>	<u>9,673,491</u>
Total pooled investments	<u>\$ 8,449,029</u>	<u>\$ 3,999,144</u>	<u>\$ 1,321,433</u>	<u>\$ 13,769,606</u>

# THE BOSTON CONSERVATORY AND AFFILIATE

## Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

The endowment net asset composition by type of fund as of June 30, 2015 was as follows:

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
Donor-restricted endowment funds	\$ -	\$ 149,095	\$ 1,159,833	\$ 1,308,928
Board-designated endowment funds	<u>8,756,127</u>	<u>-</u>	<u>-</u>	<u>8,756,127</u>
	<u>\$ 8,756,127</u>	<u>\$ 149,095</u>	<u>\$ 1,159,833</u>	<u>\$10,065,055</u>

The changes in endowment net assets for the fiscal year ended June 30, 2015 were as follows:

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total Endowment</u>
Endowment net assets, June 30, 2014	<u>\$ 7,277,348</u>	<u>\$ 178,462</u>	<u>\$ 706,915</u>	<u>\$ 8,162,725</u>
Investment return				
Investment income, net of fees	126,092	26,765	-	152,857
Net depreciation in fair value	<u>(149,539)</u>	<u>(26,752)</u>	<u>-</u>	<u>(176,291)</u>
Net investment (loss) return	(23,447)	13	-	(23,434)
Grants and contributions	12,534	-	452,918	465,452
Transfer from operating funds	1,500,000	-	-	1,500,000
Appropriation of endowment assets	(194,960)	(29,380)	-	(224,340)
Appropriated funds not withdrawn	<u>184,652</u>	<u>-</u>	<u>-</u>	<u>184,652</u>
Net change in endowment	<u>1,478,779</u>	<u>(29,367)</u>	<u>452,918</u>	<u>1,902,330</u>
Endowment net assets, June 30, 2015	<u>\$ 8,756,127</u>	<u>\$ 149,095</u>	<u>\$ 1,159,833</u>	<u>\$10,065,055</u>

The Conservatory has pooled, together with its endowment, other types of investments. As of June 30, 2015, the composition of investments by type was as follows:

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
Temporarily restricted investments	\$ -	\$ 3,777,250	\$ -	\$ 3,777,250
Poirier revolving loan fund	-	294,734	161,500	456,234
Total endowment funds	<u>8,756,127</u>	<u>149,095</u>	<u>1,159,833</u>	<u>10,065,055</u>
Total pooled investments	<u>\$ 8,756,127</u>	<u>\$ 4,221,079</u>	<u>\$ 1,321,333</u>	<u>\$14,298,539</u>



# THE BOSTON CONSERVATORY AND AFFILIATE

## Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

### 5. Property and Equipment

Property and equipment consisted of the following:

	<u>May 31, 2016</u>	<u>June 30, 2015</u>
Building and building improvements	\$ 58,772,684	\$ 58,734,082
Furniture, equipment and software	9,287,154	9,107,924
Land	1,457,794	1,457,794
Leasehold improvements	<u>652,118</u>	<u>1,030,437</u>
	<u>70,169,750</u>	<u>70,330,237</u>
Less: accumulated depreciation	<u>(21,535,676)</u>	<u>(20,230,019)</u>
Property and equipment, net	<u>\$ 48,634,074</u>	<u>\$ 50,100,218</u>

Depreciation expense for the eleven months ended May 31, 2016 and the year ended June 30, 2015 was \$2,448,443 and \$2,443,980, respectively.

### 6. Bond and Term Loan Payable

The bond and term loan payable consisted of the following:

	<u>May 31, 2016</u>	<u>June 30, 2015</u>
Series 2011, issued for up to \$24,500,000 has a maturity of 30 years and bears interest at an initial fixed rate of 2.85% for 15 years after which it resets to the 30 year U.S. Treasury Yield, less .30%. In May 2013, the Organization restructured Series 2011 extending interest only payments through December 2015. Monthly principal and interest payments of \$111,296 are due beginning December 2015 for the remaining 26 years. The note is collateralized by six properties owned by the Organization. Prepayment fees apply for the first eight years for any optional redemptions from borrowed proceeds.	\$ 24,212,552	\$ 24,500,000
Non-revolving term loan at an interest rate equal to LIBOR plus 1.8% (1.95% at May 31, 2016 and June 30, 2015). Interest only payments are due monthly through April 2016, at which time the principal interest and payments are due monthly. Subsequent to April 2016, the principal balance is required to be no greater than \$6 million. Every annum thereafter the maximum principal balance is to be reduced by \$1 million. The loan matures on May 1, 2021. The loan is collateralized by one Property owned by the Organization and the assignment of pledges.	<u>2,432,861</u>	<u>3,434,723</u>
	<u>\$ 26,645,413</u>	<u>\$ 27,934,723</u>

## THE BOSTON CONSERVATORY AND AFFILIATE

### Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

The Series 2011 bond agreement requires that the Organization maintain a minimum debt service coverage ratio of 1.20 to 1 in each fiscal year. The Organization was in compliance with the required covenant for the eleven months and year ended May 31, 2016 and June 30, 2015, respectively.

On June 1, 2016, Berklee paid off outstanding balances of the Organization's bond and term loans payable.

#### 7. New Market Tax Credit Loans

During fiscal year 2009, the Conservatory, through the Realty Corporation, embarked on a series of transactions to effectuate a New Markets tax credit (NMTC) structure to assist with the construction of a new facility at 31 Hemenway (the Project). The Conservatory loaned the proceeds of bonds payable and a portion of capital campaign proceeds (the Leveraged Loan) to leverage the capital contribution of an investor into a new entity established for this purpose (the Investment Fund). The Investment Fund then invested in Community Development Enterprises (CDEs), which loaned the funds, net of transaction costs, to the Realty Corporation for use with the Project. Thus, the effect of the Conservatory's leveraged loan with U.S. Bancorp Community Development Corporation (USBCDC) of \$21,631,000 was to effectively avail itself of \$29,250,000 in funds, net of fees and transaction costs.

In conjunction with the issuance of the Series 2009A and 2009B Bonds, which have since been refinanced through the Series 2011 Bond, CCM Community Development VI (CCM), LLC, MHIC NE CDE I Subsidiary 2, LLC and NFF New Markets Fund V, LLC (NFF), collectively known as the CDEs, each made New Markets tax credit enhanced mortgage loans (the NMTC Loans) to the Realty Corporation to finance the Project. As security for the NMTC Loans, the Realty Corporation had granted the CDEs each a mortgage on the Project properties. These mortgages were collateralized pari passu with the leasehold mortgages granted by the Conservatory to the bondholder.

The NMTC Loans were to mature on April 30, 2049, and principal was to be payable in monthly installments which commenced on May 1, 2016. Interest was payable monthly which commenced on June 1, 2009, at 1% compounded monthly. During the eleven months ended May 31, 2016 and the year ended June 30, 2015, interest charged to operations on the NMTC Loans was \$244,299 and \$292,500, respectively.

On May 2, 2016, USBCDC required the Realty Corporation to purchase all of USBCDC's interest in the Investment Fund for a put exercise price of \$1,000. As a result of the purchase, the Organization recognized a gain on extinguishment of mortgage notes payable balance of \$29,250,000 less the outstanding Leverage Loan receivable and interest of \$22,217,143 and the write-off of debt issue costs of \$1,107,617 for a net gain of \$5,925,240.

On May 2, 2016, the Realty Corporation was obligated to pay fees of \$300,000 and \$200,000 to CCM and NFF, respectively.

# THE BOSTON CONSERVATORY AND AFFILIATE

## Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

### 8. Commitments and Contingencies

#### Operating Lease Agreements

The Organization leases space under various operating leases expiring through March 2020. The terms of these lease agreements are from three months to four years. The facility leases require the Organization to maintain certain insurance coverage and pay for its proportionate share of real estate taxes and operating expenses. Rent expense under the facility leases was \$951,005 and \$477,736 for the eleven months ended May 31, 2016 and year ended June 30, 2015, respectively.

Future minimum lease payments under these agreements are as follows:

2017	\$ 1,108,436
2018	930,600
2019	244,947
2020	<u>82,667</u>
	<u>\$ 2,366,650</u>

Certain lease agreements contain renewal options, which have not been exercised.

#### Deferred Compensation

On December 12, 2013, the Organization entered into an agreement with its President which states that the Organization is obligated to pay, upon retirement, compensation equal to one year of compensation based on the President's base salary, housing allowance and an average of the preceding three-year of bonuses received. At May 31, 2016 and June 30, 2015, management estimated this amount to be \$450,000. This agreement is contingent upon the President complying with stated terms of the contract, including appropriate notification to the Organization and approval by the Board of Trustees. At May 31, 2016, the President had notified the Board of Trustees his intent to retire. The terms of the agreement were approved by the Board of Trustees prior to the merger with Berklee.

### 9. Retirement Plan

The Conservatory maintains a defined contribution retirement plan under IRC Section 403(b) covering all employees. For all eligible employees, the Conservatory makes contributions to the plan equal to 6% of the individual employee compensation for employees who contribute at least 4% of their salary. Both employee and the Organization contributions vest immediately. Effective January 1, 2013, the Conservatory amended its plan to make contributions to the plan equal to 6% of the individual employee compensation for employees who contribute at least 3% of their salary and 4% of the individual employee compensation for employees who contribute at least 2% of their salary.

# THE BOSTON CONSERVATORY AND AFFILIATE

## Notes to Consolidated Financial Statements

May 31, 2016 and June 30, 2015

The Organization's contributions to the above mentioned retirement plan for the eleven months ended May 31, 2016 and year ended June 30, 2015 were \$578,907 and \$522,144, respectively, and are included in operating expenses in the accompanying consolidated statements of activities.

### 10. Cash Flow Information

The Organization paid interest on their bond and term loan payable and New Market Tax Credit loans of \$944,798 and \$1,088,437 for the eleven months ended May 31, 2016 and the year ended June 30, 2015, respectively. Interest charged to operations was \$944,798 and \$1,026,644 for the eleven months ended May 31, 2016 and the year ended June 30, 2015, respectively. The Organization capitalized interest of \$61,793 for the year ended June 30, 2015. No interest was capitalized for the eleven months ended May 31, 2016.

The Organization had the following noncash activity during the eleven months ended May 31, 2016 and the year ended June 30, 2015:

	<b>Eleven Months Ended May 31, 2016</b>	<b>Year Ended June 30, 2015</b>
Additions to property and equipment	\$ 1,014,690	\$ 21,056,815
Less: Assets acquired through capital lease obligations	(210,263)	-
Assets placed into service transferred from projects under development	<u>(34,631)</u>	<u>(20,081,687)</u>
Acquisitions to property and equipment	\$ <u>769,796</u>	\$ <u>975,128</u>
Additions to projects under development	\$ 322,639	\$ 4,089,126
Less: Accrued expenses as of period end	<u>(48,785)</u>	<u>-</u>
Cash paid for projects under development	\$ <u>273,854</u>	\$ <u>4,089,126</u>

### 11. Subsequent Events

For purposes of the preparation of these consolidated financial statements in conformity with U.S. GAAP, the Organization has considered transactions or events occurring through September 23, 2016, the date that the consolidated financial statements were issued. The Organization has not evaluated subsequent events after that date for inclusion in the consolidated financial statements.

## **SUPPLEMENTARY INFORMATION**

# THE BOSTON CONSERVATORY AND AFFILIATE

## Consolidating Statement of Financial Position

May 31, 2016

### ASSETS

	<u>The Boston Conservatory</u>	<u>Realty Corporation</u>	<u>Eliminations</u>	<u>Total</u>
Current asset:				
Cash and cash equivalents	\$ 3,308,341	\$ -	\$ -	\$ 3,308,341
Accounts receivable, net	156,405	-	-	156,405
Student loans receivable, net	194,943	-	-	194,943
Current portion of pledges receivable	748,115	-	-	748,115
Prepaid expenses and other	<u>229,106</u>	<u>-</u>	<u>-</u>	<u>229,106</u>
Total current assets	4,636,910	-	-	4,636,910
Pledges receivable, net of current portion, discount and reserve	1,351,235	-	-	1,351,235
Investments	13,769,606	-	-	13,769,606
Property and equipment, net	25,096,552	24,840,812	(1,303,290)	48,634,074
Projects under development	322,639	-	-	322,639
Debt issue costs, net	<u>350,626</u>	<u>-</u>	<u>-</u>	<u>350,626</u>
Total assets	<u>\$ 45,527,568</u>	<u>\$ 24,840,812</u>	<u>\$ (1,303,290)</u>	<u>\$ 69,065,090</u>

### LIABILITIES AND NET ASSETS (DEFICIT)

Current liabilities				
Current portion of bond payable	\$ 656,172	\$ -	\$ -	\$ 656,172
Current portion of capital lease obligation	68,378	-	-	68,378
Accounts payable	479,336	-	-	479,336
Accrued expenses	1,657,584	-	-	1,657,584
Deferred revenue	<u>527,801</u>	<u>-</u>	<u>-</u>	<u>527,801</u>
Total current liabilities	3,389,271	-	-	3,389,271
Deferred compensation	450,000	-	-	450,000
Bond payable, net of current portion	23,556,380	-	-	23,556,380
Term loan payable	2,432,861	-	-	2,432,861
Capital lease obligation, net of current portion	<u>70,634</u>	<u>-</u>	<u>-</u>	<u>70,634</u>
Total liabilities	<u>29,899,146</u>	<u>-</u>	<u>-</u>	<u>29,899,146</u>
Net assets (deficit)				
Unrestricted				
Operating	(592,372)	24,840,812	(1,303,290)	22,945,150
Board designated	<u>8,449,029</u>	<u>-</u>	<u>-</u>	<u>8,449,029</u>
Total unrestricted	7,856,657	24,840,812	(1,303,290)	31,394,179
Temporarily restricted	6,450,332	-	-	6,450,332
Permanently restricted	<u>1,321,433</u>	<u>-</u>	<u>-</u>	<u>1,321,433</u>
Total net assets	<u>15,628,422</u>	<u>24,840,812</u>	<u>(1,303,290)</u>	<u>39,165,944</u>
Total liabilities and net assets	<u>\$ 45,527,568</u>	<u>\$ 24,840,812</u>	<u>\$ (1,303,290)</u>	<u>\$ 69,065,090</u>

# THE BOSTON CONSERVATORY AND AFFILIATE

## Consolidating Statement of Financial Position

June 30, 2015

### ASSETS

	<u>The Boston Conservatory</u>	<u>Realty Corporation</u>	<u>Eliminations</u>	<u>Total</u>
Current assets				
Cash and cash equivalents	\$ 2,591,822	\$ -	\$ -	\$ 2,591,822
Accounts receivable	129,962	-	-	129,962
Student loans receivable, net	189,010	-	-	189,010
Current portion of pledges receivable	798,403	-	-	798,403
Prepaid expenses and other	<u>156,432</u>	<u>-</u>	<u>-</u>	<u>156,432</u>
Total current assets	3,865,629	-	-	3,865,629
Realty corporation receivable	2,512,339	-	(2,512,339)	-
Pledges receivable, net of current portion, discount and reserve	1,805,762	-	-	1,805,762
Investments	14,298,539	-	-	14,298,539
Leverage loan receivable and interest	22,146,520	-	-	22,146,520
Property and equipment, net	25,604,838	25,798,670	(1,303,290)	50,100,218
Projects under development	34,631	-	-	34,631
Debt issue costs, net	<u>363,116</u>	<u>1,135,157</u>	<u>-</u>	<u>1,498,273</u>
Total assets	<u>\$ 70,631,374</u>	<u>\$ 26,933,827</u>	<u>\$ (3,815,629)</u>	<u>\$ 93,749,572</u>

### LIABILITIES AND NET ASSETS (DEFICIT)

Current liabilities				
Current portion of bond payable	\$ 374,229	\$ -	\$ -	\$ 374,229
Accounts payable	481,136	-	-	481,136
Accrued expenses	514,265	500,000	-	1,014,265
Deferred revenue	<u>1,169,255</u>	<u>-</u>	<u>-</u>	<u>1,169,255</u>
Total current liabilities	2,538,885	500,000	-	3,038,885
Deferred compensation	450,000	-	-	450,000
Mortgage notes payable	-	29,250,000	-	29,250,000
Bond payable	24,125,771	-	-	24,125,771
Term loan payable	3,434,723	-	-	3,434,723
Conservatory loan payable	<u>-</u>	<u>2,512,339</u>	<u>(2,512,339)</u>	<u>-</u>
Total liabilities	<u>30,549,379</u>	<u>32,262,339</u>	<u>(2,512,339)</u>	<u>60,299,379</u>
Net assets (deficit)				
Unrestricted				
Operating	22,923,302	(5,328,512)	(1,303,290)	16,291,500
Board designated	<u>8,756,127</u>	<u>-</u>	<u>-</u>	<u>8,756,127</u>
Total unrestricted	31,679,429	(5,328,512)	(1,303,290)	25,047,627
Temporarily restricted	7,081,233	-	-	7,081,233
Permanently restricted	<u>1,321,333</u>	<u>-</u>	<u>-</u>	<u>1,321,333</u>
Total net assets (deficit)	<u>40,081,995</u>	<u>(5,328,512)</u>	<u>(1,303,290)</u>	<u>33,450,193</u>
Total liabilities and net assets (deficit)	<u>\$ 70,631,374</u>	<u>\$ 26,933,827</u>	<u>\$ (3,815,629)</u>	<u>\$ 93,749,572</u>

# THE BOSTON CONSERVATORY AND AFFILIATE

## Consolidating Statement of Activities

Eleven Months Ended May 31, 2016

	<u>The Boston Conservatory</u>	<u>Realty Corporation</u>	<u>Eliminations</u>	<u>Total</u>
Operating revenue				
Tuition and fees	\$ 34,558,686	\$ -	\$ -	\$ 34,558,686
Less: financial aid and scholarships	<u>(12,563,617)</u>	<u>-</u>	<u>-</u>	<u>(12,563,617)</u>
Tuition and fees, net	21,995,069	-	-	21,995,069
Auxiliary enterprises	5,218,790	-	-	5,218,790
Grants and contributions	973,455	-	-	973,455
Facilities rental and other income	320,662	683,333	(683,333)	320,662
Endowment appropriation	<u>254,841</u>	<u>-</u>	<u>-</u>	<u>254,841</u>
Total operating revenue	<u>28,762,817</u>	<u>683,333</u>	<u>(683,333)</u>	<u>28,762,817</u>
Operating expenses				
Program services				
Instruction	13,008,063	596,361	(321,529)	13,282,895
Student services	2,957,534	135,589	(73,104)	3,020,019
Academic support	2,338,304	107,200	(57,798)	2,387,706
Auxiliary enterprises	<u>2,780,038</u>	<u>127,452</u>	<u>(68,716)</u>	<u>2,838,774</u>
Total program services	21,083,939	966,602	(521,147)	21,529,394
Institutional advancement	1,664,599	76,314	(41,145)	1,699,768
Institutional support	<u>4,896,913</u>	<u>224,501</u>	<u>(121,041)</u>	<u>5,000,373</u>
Total operating expenses	<u>27,645,451</u>	<u>1,267,417</u>	<u>(683,333)</u>	<u>28,229,535</u>
Changes in net assets (deficit) from operations	<u>1,117,366</u>	<u>(584,084)</u>	<u>-</u>	<u>533,282</u>
Nonoperating activities:				
(Loss) gain on extinguishment of mortgage notes payable and leverage loan receivable and related accrued interest	(24,828,168)	30,753,408	-	5,925,240
Investment loss, net of endowment appropriation	(860,215)	-	-	(860,215)
Grants and contributions	149,835	-	-	149,835
Loss on disposal of equipment	<u>(32,391)</u>	<u>-</u>	<u>-</u>	<u>(32,391)</u>
Changes in net assets (deficit) from nonoperating activities	<u>(25,570,939)</u>	<u>30,753,408</u>	<u>-</u>	<u>5,182,469</u>
Change in net assets (deficit)	(24,453,573)	30,169,324	-	5,715,751
Net assets (deficit), beginning of period	<u>40,081,995</u>	<u>(5,328,512)</u>	<u>(1,303,290)</u>	<u>33,450,193</u>
Net assets (deficit), end of period	<u>\$ 15,628,422</u>	<u>\$ 24,840,812</u>	<u>\$ (1,303,290)</u>	<u>\$ 39,165,944</u>



# THE BOSTON CONSERVATORY AND AFFILIATE

## Consolidating Statement of Activities

Year Ended June 30, 2015

	<u>The Boston Conservatory</u>	<u>Realty Corporation</u>	<u>Eliminations</u>	<u>Total</u>
Operating revenue				
Tuition and fees	\$ 31,062,100	\$ -	\$ -	\$ 31,062,100
Less: financial aid and scholarships	<u>(9,955,986)</u>	<u>-</u>	<u>-</u>	<u>(9,955,986)</u>
Tuition and fees, net	21,106,114	-	-	21,106,114
Auxiliary enterprises	4,106,815	-	-	4,106,815
Grants and contributions	1,414,065	-	-	1,414,065
Facilities rental and other income	381,070	470,000	(470,000)	381,070
Endowment appropriation	224,340	-	-	224,340
Other investment income	<u>86,261</u>	<u>-</u>	<u>-</u>	<u>86,261</u>
Total operating revenue	<u>27,318,665</u>	<u>470,000</u>	<u>(470,000)</u>	<u>27,318,665</u>
Operating expenses				
Program services				
Instruction	12,196,775	661,389	(215,516)	12,642,648
Student services	2,447,913	132,742	(43,255)	2,537,400
Academic support	2,254,941	122,278	(39,845)	2,337,374
Auxiliary enterprises	<u>2,285,152</u>	<u>123,916</u>	<u>(40,379)</u>	<u>2,368,689</u>
Total program services	19,184,781	1,040,325	(338,995)	19,886,111
Institutional advancement	1,804,864	97,872	(31,892)	1,870,844
Institutional support	<u>5,609,113</u>	<u>304,163</u>	<u>(99,113)</u>	<u>5,814,163</u>
Total operating expenses	<u>26,598,758</u>	<u>1,442,360</u>	<u>(470,000)</u>	<u>27,571,118</u>
Changes in net assets (deficit) from operations	<u>719,907</u>	<u>(972,360)</u>	<u>-</u>	<u>(252,453)</u>
Nonoperating activities:				
Investment loss, net of endowment appropriation	(355,676)	-	-	(355,676)
Grants and contributions	3,263,995	-	-	3,263,995
Loss on disposal of equipment	<u>(35,690)</u>	<u>-</u>	<u>-</u>	<u>(35,690)</u>
Changes in net assets (deficit) from nonoperating activities	<u>2,872,629</u>	<u>-</u>	<u>-</u>	<u>2,872,629</u>
Change in net assets (deficit)	3,592,536	(972,360)	-	2,620,176
Net assets (deficit), beginning of year	<u>36,489,459</u>	<u>(4,356,152)</u>	<u>(1,303,290)</u>	<u>30,830,017</u>
Net assets (deficit), end of year	<u>\$ 40,081,995</u>	<u>\$ (5,328,512)</u>	<u>\$ (1,303,290)</u>	<u>\$ 33,450,193</u>

**INDEPENDENT AUDITOR'S REPORT ON INTERNAL  
CONTROL OVER FINANCIAL REPORTING AND ON COMPLIANCE  
AND OTHER MATTERS BASED ON AN AUDIT OF FINANCIAL STATEMENTS  
PERFORMED IN ACCORDANCE WITH GOVERNMENT AUDITING STANDARDS**

Board of Trustees  
The Boston Conservatory and Affiliate

We have audited, in accordance with U.S. generally accepted auditing standards and the standards applicable to financial audits contained in *Government Auditing Standards* issued by the Comptroller General of the United States, the consolidated financial statements of The Boston Conservatory and Affiliate (the Organization), which comprise the consolidated statement of financial position as of May 31, 2016 and the related consolidated statements of activities and cash flows for the eleven months then ended, and the related notes to the consolidated financial statements, and have issued our report thereon dated September 23, 2016.

**Internal Control over Financial Reporting**

In planning and performing our audit of the consolidated financial statements, we considered the Organization's internal control over financial reporting (internal control) to determine the audit procedures that are appropriate in the circumstances for the purpose of expressing our opinion on the consolidated financial statements, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control. Accordingly, we do not express an opinion on the effectiveness of the Organization's internal control.

A *deficiency in internal control* exists when the design or operation of a control does not allow management or employees, in the normal course of performing their assigned functions, to prevent, or detect and correct, misstatements on a timely basis. A *material weakness* is a deficiency, or combination of deficiencies, in internal control such that there is a reasonable possibility that a material misstatement of the entity's financial statements will not be prevented, or detected and corrected on a timely basis. A *significant deficiency* is a deficiency, or a combination of deficiencies, in internal control that is less severe than a material weakness, yet important enough to merit attention by those charged with governance.

Our consideration of internal control was for the limited purpose described in the first paragraph of this section and was not designed to identify all deficiencies in internal control that might be material weaknesses or significant deficiencies and, therefore, material weaknesses or significant deficiencies may exist that were not identified. Given these limitations, during our audit we did not identify any deficiencies in internal control that we consider to be material weaknesses. We did identify a deficiency in internal control, described under finding 2016-001 in the accompanying schedule of findings and questioned costs, that we consider to be a significant deficiency.

## **Compliance and Other Matters**

As part of obtaining reasonable assurance about whether the Organization's consolidated financial statements are free of material misstatement, we performed tests of their compliance with certain provisions of laws, regulations, contracts and grant agreements, noncompliance with which could have a direct and material effect on the determination of consolidated financial statement amounts. However, providing an opinion on compliance with those provisions was not an objective of our audit and, accordingly, we do not express such an opinion. The results of our tests disclosed no instances of noncompliance or other matters that are required to be reported under *Government Auditing Standards*.

## **The Organization's Response to Finding**

The Organization's response to the finding identified in our audit is described under finding 2016-001 in the accompanying schedule of findings and questioned costs. The Organization's response was not subjected to the auditing procedures applied in the audit of the consolidated financial statements and, accordingly, we express no opinion on it.

## **Purpose of this Report**

The purpose of this report is solely to describe the scope of our testing of internal control and compliance and the results of that testing, and not to provide an opinion on the effectiveness of the Organization's internal control or on compliance. This report is an integral part of an audit performed in accordance with *Government Auditing Standards* in considering the Organization's internal control and compliance. Accordingly, this communication is not suitable for any other purpose.

*Berry Dunn McNeil & Parker, LLC*

Manchester, New Hampshire  
September 23, 2016

**INDEPENDENT AUDITOR'S REPORT ON COMPLIANCE  
FOR THE MAJOR FEDERAL PROGRAM; REPORT ON INTERNAL CONTROL  
OVER COMPLIANCE; AND REPORT ON THE SCHEDULE OF EXPENDITURES OF  
FEDERAL AWARDS REQUIRED BY THE UNIFORM GUIDANCE**

Board of Trustees  
The Boston Conservatory and Affiliate

**Report on Compliance for the Major Federal Program**

We have audited The Boston Conservatory and Affiliate's (the Organization) compliance with the types of compliance requirements described in the Office of Management and Budget *Compliance Supplement* that could have a direct and material effect on the Organization's major federal program for the eleven months ended May 31, 2016. The Organization's major federal program is identified in the summary of auditor's results section of the accompanying schedule of findings and questioned costs.

***Management's Responsibility***

Management is responsible for compliance with the requirements of federal statutes, regulations, and the terms and conditions of its federal awards applicable to its federal programs.

***Auditor's Responsibility***

Our responsibility is to express an opinion on compliance for the Organization's major federal program based on our audit of the types of compliance requirements referred to above. We conducted our audit of compliance in accordance with U.S. generally accepted auditing standards; the standards applicable to financial audits contained in *Government Auditing Standards* issued by the Comptroller General of the United States; and the audit requirements of Title 2 U.S. Code of Federal Regulations Part 200, *Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards* (Uniform Guidance). Those standards and the Uniform Guidance require that we plan and perform the audit to obtain reasonable assurance about whether noncompliance with the types of compliance requirements referred to above that could have a direct and material effect on a major federal program occurred. An audit includes examining, on a test basis, evidence about the Organization's compliance with those requirements and performing such other procedures as we considered necessary in the circumstances.

We believe that our audit provides a reasonable basis for our opinion on compliance for the major federal program. However, our audit does not provide a legal determination of the Organization's compliance.

### ***Opinion on the Major Federal Program***

In our opinion, the Organization complied, in all material respects, with the types of compliance requirements referred to above that could have a direct and material effect on its major federal program for the eleven months ended May 31, 2016.

### **Report on Internal Control Over Compliance**

Management of the Organization is responsible for establishing and maintaining effective internal control over compliance with the types of compliance requirements referred to above. In planning and performing our audit of compliance, we considered the Organization's internal control over compliance with the types of requirements that could have a direct and material effect on the major federal program to determine the auditing procedures that are appropriate in the circumstances for the purpose of expressing an opinion on compliance for the major federal program and to test and report on internal control over compliance in accordance with the Uniform Guidance, but not for the purpose of expressing an opinion on the effectiveness of internal control over compliance. Accordingly, we do not express an opinion on the effectiveness of the Organization's internal control over compliance.

*A deficiency in internal control over compliance* exists when the design or operation of a control over compliance does not allow management or employees, in the normal course of performing their assigned functions, to prevent, or detect and correct, noncompliance with a type of compliance requirement of a federal program on a timely basis. A *material weakness in internal control over compliance* is a deficiency, or combination of deficiencies, in internal control over compliance, such that there is a reasonable possibility that material noncompliance with a type of compliance requirement of a federal program will not be prevented, or detected and corrected on a timely basis. A *significant deficiency in internal control over compliance* is a deficiency, or a combination of deficiencies, in internal control over compliance with a type of compliance requirement of a federal program that is less severe than a material weakness in internal control over compliance, yet important enough to merit attention by those charged with governance.

Our consideration of the internal control over compliance was for the limited purpose described in the first paragraph of this section and was not designed to identify all deficiencies in internal control over compliance that might be material weaknesses or significant deficiencies. We did not identify any deficiencies in internal control over compliance that we consider to be material weaknesses. However, material weaknesses may exist that were not identified.

The purpose of this report on internal control over compliance is solely to describe the scope of our testing of internal control over compliance and the results of that testing based on the requirements of the Uniform Guidance. Accordingly, this report is not suitable for any other purpose.

### **Report on Schedule of Expenditures of Federal Awards Required by the Uniform Guidance**

We have audited the consolidated financial statements of the Organization as of and for the eleven months ended May 31, 2016, and have issued our report thereon dated September 23, 2016, which contained an unmodified opinion on those consolidated financial statements. Our audit was conducted for the purpose of forming an opinion on the consolidated financial statements of the Organization as a whole. The accompanying schedule of expenditures of federal awards is presented for purposes of additional analysis as required by the Uniform Guidance and is not a required part of the consolidated financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the consolidated

financial statements. The information has been subjected to the auditing procedures applied in the audit of the consolidated financial statements and certain additional procedures, including comparing and reconciling such information directly to the underlying accounting and other records used to prepare the consolidated financial statements or to the consolidated financial statements themselves, and other additional procedures in accordance with U.S. generally accepted auditing standards. In our opinion, the schedule of expenditures of federal awards is fairly stated in all material respects in relation to the consolidated financial statements as a whole.

*Berry Dunn McNeil & Parker, LLC*

Manchester, New Hampshire

September 23, 2016

## Schedule of Expenditures of Federal Awards

Eleven Months Ended May 31, 2016

<b>Federal Grant/Pass-Through Grantor/Program Title</b>	<b>Federal CFDA Number</b>	<b>Total Federal Expenditures</b>
<u>United States Department of Education:</u>		
<u>Student Financial Assistance Cluster:</u>		
Federal Direct Student Loans (Direct Loan)	84.268	\$ 8,967,664
Federal Work-Study Program (FWS)	84.033	83,169
Federal Pell Grant Program (PELL)	84.063	362,883
Federal Supplemental Educational Opportunity Grants (FSEOG)	84.007	<u>85,024</u>
Total Student Financial Assistance Cluster and Expenditures of Federal Awards		\$ <u><u>9,498,740</u></u>

## Notes to Schedule of Expenditures of Federal Awards

Eleven Months Ended May 31, 2016

### 1. **Basis of Presentation**

The accompanying Schedule of Expenditures of Federal Awards (the Schedule) includes the federal grant activity of The Boston Conservatory and Affiliate (the Organization) for the eleven months ended May 31, 2016. The information in this Schedule is presented in accordance with requirements of Title 2 U.S. Code of Federal Regulations Part 200, *Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards* (Uniform Guidance). Because the Schedule presents only a portion of the operations of the Organization, it is not intended to and does not present the financial position, changes in net assets or cash flows of the Organization.

### 2. **Summary of Significant Accounting Policies**

Expenditures reported on the Schedule are reported on the accrual basis of accounting. Such expenditures are recognized following the cost principles contained in the Uniform Guidance, wherein certain types of expenditures are not allowable or are limited as to reimbursement.

The Organization has not elected to use the 10% de minimis indirect cost rate.

### 3. **Federal Work-Study Program**

Federal Work-Study Program Award expenditures for the eleven months ended May 31, 2016 consisted of the following:

Current year award	\$ 110,888
Transfer to FSEOG	<u>(27,719)</u>
Total Federal Work-Study Program	\$ <u>83,169</u>

### 4. **Federal Supplemental Education Opportunity Grant**

Federal Supplemental Education Opportunity Grant Award expenditures for the eleven months ended May 31, 2016 consisted of the following:

Current year award	\$ 57,305
Transfer from FWS	<u>27,719</u>
Total Federal Supplemental Education Opportunity Grant	\$ <u>85,024</u>



## Schedule of Findings and Questioned Costs

Eleven Months Ended May 31, 2016

### Section I. – Summary of Auditor's Results

#### Consolidated Financial Statements

Type of auditor's report issued:

Unmodified

Internal control over financial reporting:

Material weakness(es) identified?

\_\_\_\_ yes    X no

Significant deficiency(ies) identified not considered to be material weaknesses?

X yes    \_\_\_\_ none reported

Noncompliance material to financial statements noted?

\_\_\_\_ yes    X no

#### Federal Awards

Internal control over major programs:

Material weakness(es) identified?

\_\_\_\_ yes    X no

Significant deficiency(ies) identified not considered to be material weaknesses?

\_\_\_\_ yes    X none reported

Type of auditor's report issued on compliance for major programs:

Unmodified

Any audit findings disclosed that are required to be reported in accordance with 2 CFR 200.156(a)?

\_\_\_\_ yes    X no

Identification of major program:

CFDA Number

Name of Federal Program or Cluster

84.007, 84.268, 84.063,  
84.033

U.S. Department of Education – Title IV  
Student Financial Assistance Cluster

Dollar threshold used to distinguish between Type A and Type B programs:

\$750,000

Auditee qualified as low-risk auditee?

X yes    \_\_\_\_ no

## Schedule of Findings and Questioned Costs (Continued)

Eleven Months Ended May 31, 2016

### Section II. – Findings Relating to the Financial Statements Which are Required to be Reported in Accordance with Government Auditing Standards

Finding Number: 2016-001

Criteria: The Organization should have in place internal controls that provide reasonable assurance that employees do not have conflicting responsibilities.

Condition Found: During our audit as of and for the year ended June 30, 2014, we identified that the Associate Dean was the only employee involved in the contract process related to faculty compensation based on course load, with minimal involvement by the Human Resource Department.

We identified that, after initial faculty contracts are determined, there is minimal oversight by the Human Resource Department over adjustments or changes to contracts made by the responsible employee. After initial faculty compensation contracts have been issued, the responsible employee receives a faculty member's course load from the respective department chair or division director. After the "add/drop" period, adjustments are made to the faculty member's course load and initial compensation. Those adjustments are "penciled in" on the employees' contracts. There is no formal documented review of these adjustments, nor does the employee affirm the changes are correct. The responsible employee maintains the detail of faculty compensation in an electronic spreadsheet with limited controls. Additionally, certain courses (e.g., Music Education and Education Intensive Program courses) are not included in the Registrar's system.

Context: During our audit as of and for the year ended June 30, 2014, we selected ten faculty contracts of all faculty members receiving adjustments to their base compensation. During the audit of the eleven month period ended May 31, 2016, we performed follow-up procedures to determine if recommendations provided in the prior year were implemented. As a result, we found that there had been no change to the process.

## **Schedule of Findings and Questioned Costs (Concluded)**

### **Eleven Months Ended May 31, 2016**

Cause and Effect:	Faculty member compensation agreements and adjustments are monitored by one employee with no documented evidence of review from any other member of management or employee of the Organization. Although the Organization performs compensating controls related to the overall review of expenditures and monthly budget to actual comparison, there is risk of improperly compensating faculty members. Additionally, not maintaining all courses in the Registrar's system could result in courses not being applied or being applied in error. During the eleven month period ended May 31, 2016, the Organization experienced an increase of demand on resources related to the merger with Berklee College of Music, Inc. and therefore the Organization was unable to devote the sufficient time necessary to implement changes to the contract process.
Recommendation:	We recommend the Organization implement documented review and approval of all contracts and changes to employee contracts. Also, we recommend implementing a "Contract Change Form," which would allow any adjustment to a faculty member's course load or responsibilities to be acknowledged by the employee, and would provide evidence of their approval and documentation of the changes.
Views of a Responsible Official and Corrective Action Plan:	<p>Management agrees with the finding and the recommendation. See Corrective Action Plan on page 39.</p> <p>Responsible party: Richard Ortner, President (617) 536-6340.</p>

### **Section III. – Findings and Questioned Costs for the Major Federal Program**

**NONE**

## Summary Schedule of Prior Audit Findings

Eleven Months Ended May 31, 2016

### **Section I. – Prior Year Audit Findings Relating to the Financial Statements Which are Required to be Reported in Accordance with *Government Auditing Standards***

Finding Number: 2015-001 and 2014-001

Condition Found: During our audits as of and for the year ended June 30, 2015 and 2014, we identified that the Associate Dean was the only employee involved in the contract process related to faculty compensation based on course load, with minimal involvement by the Human Resource Department.

Status: **UNCORRECTED**; See Finding 2016-001

### **Section II. – Prior Year Audit Findings for the Major Federal Program**

**NONE**



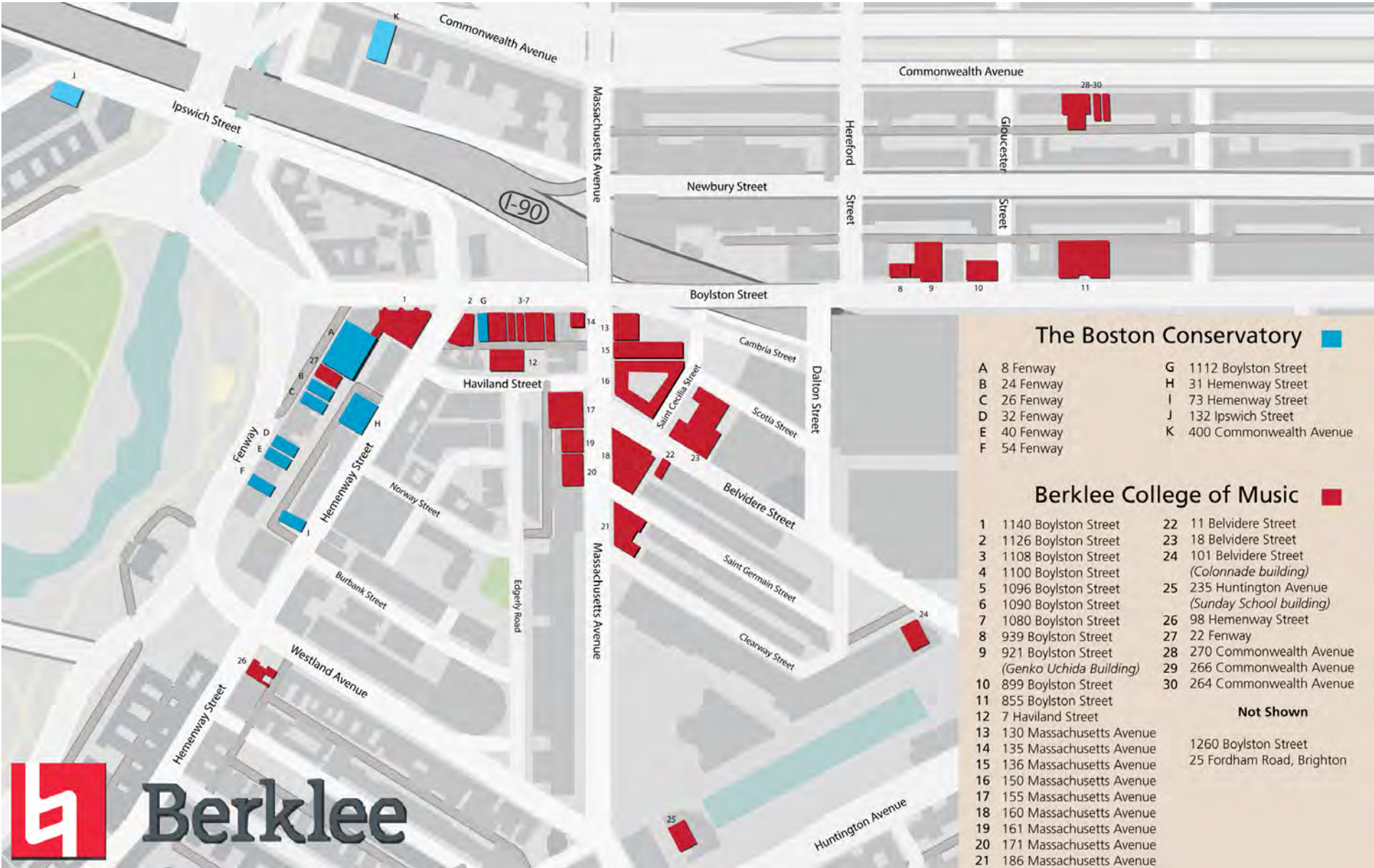
THE **BOSTON** CONSERVATORY

MUSIC DANCE THEATER

#### **Finding 2016-001 Corrective Action Plan**

Management is currently in the process of restricting controls surrounding faculty contracts including the utilization of current enterprise resource planning systems for faculty load management. The restriction of controls will also result in the inclusion of the Finance Department and Human Resources Department to implement segregation of duties and oversight over the process.

Appendix 7.3 Map of College and Conservatory Buildings



#### **Appendix 7.4 Link to the Berklee College of Music Master Plan**

<https://www.berklee.edu/taskforce/masterplan-IMP.html>



# The Boston Conservatory

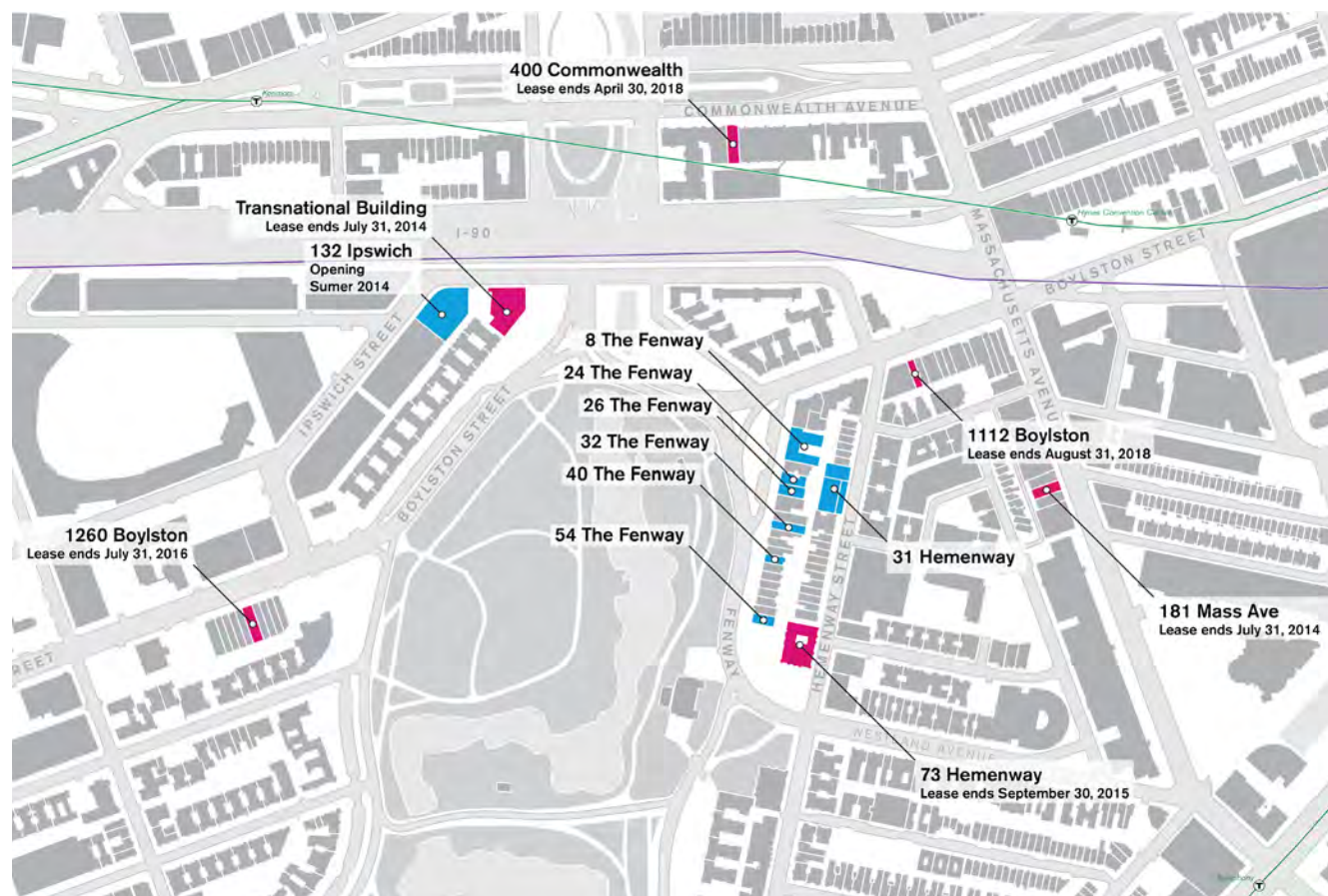
## Campus Master Plan

This report summarizes a Campus Master Plan designed to expand and improve the teaching, performance and student life programs at The Boston Conservatory. The plan, a road map for envisioning the future campus, consists of three primary projects:

- A new residence hall and student life center at 138 Ipswich Street
- Extensive renovations to 24 and 26 The Fenway
- An addition and partial renovation to 8 The Fenway

These projects build on the 2004 Campus Study by Handel Architects. That study identified the need for state-of-the-art instructional spaces and for a 400-seat concert and theater performance space, resulting in the construction of a new facility at 31 Hemenway Street and laying the groundwork for the soon-to-be completed building at 132 Ipswich Street. The 2004 study also suggested the development of a residence hall as a revenue source for the Conservatory and identified the renovation of 24 and 26 The Fenway as a key way to increase the number of classrooms and offices. Both of these recommendations are developed in the proposed Campus Master Plan.

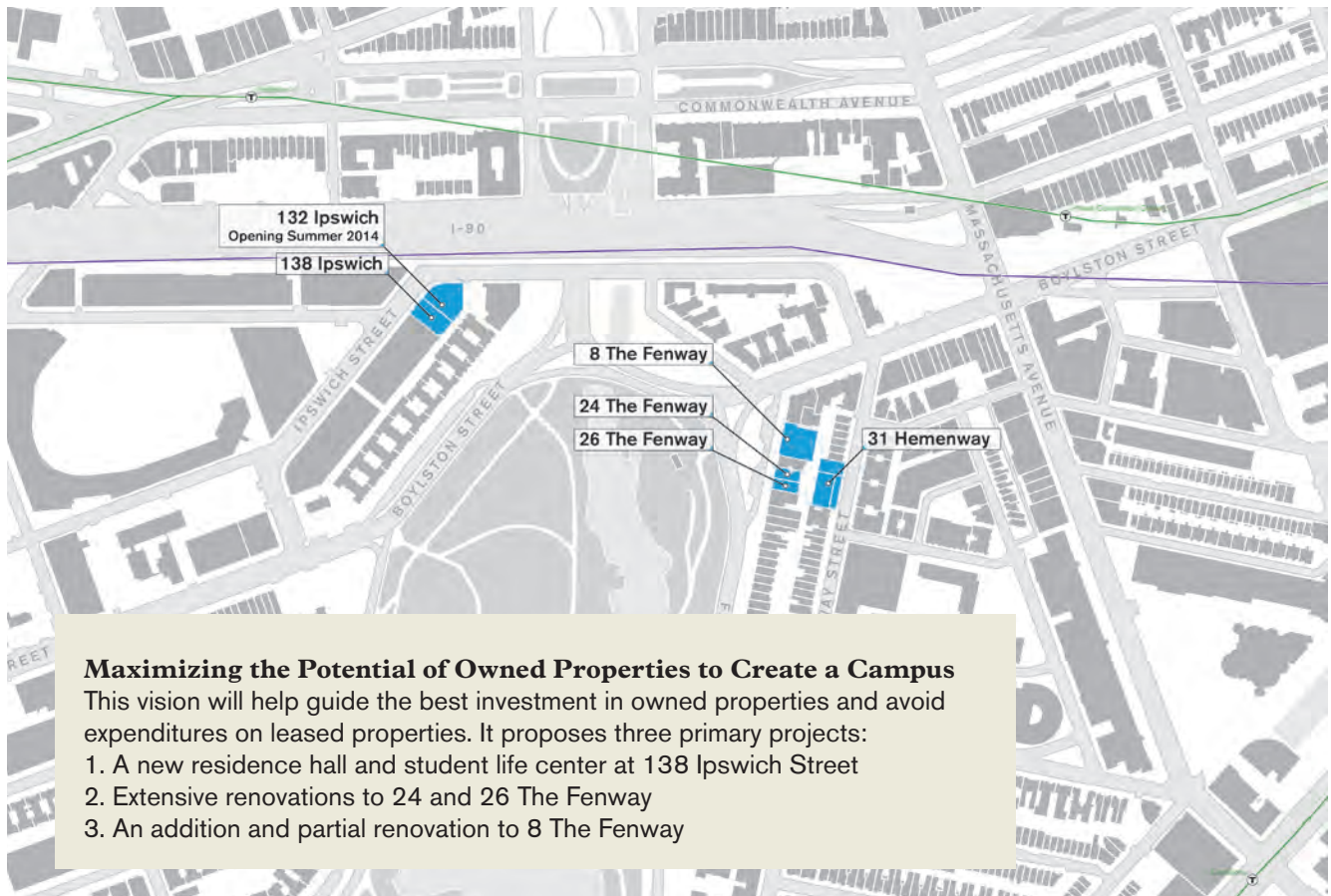
### 2014 Campus





The campus will have two distinct centers of critical mass: one on The Fenway and another on Ipswich Street. The historically notable properties on The Fenway and Hemenway Street will communicate tradition and longevity while the new buildings on Ipswich Street will represent the contemporary relevance of the institution.

## 2020 Campus



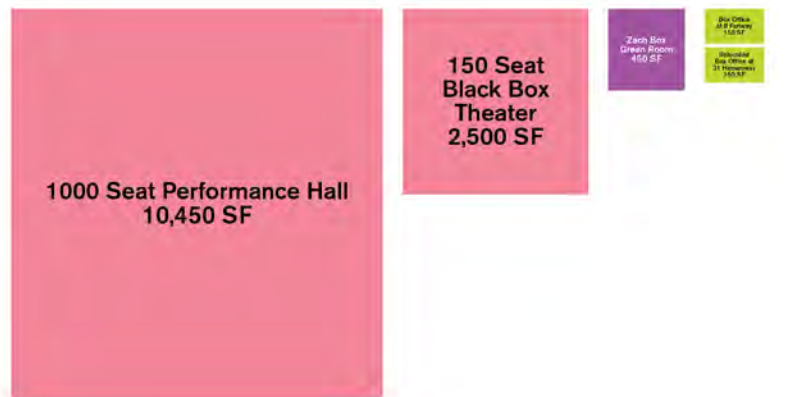
# Program Goals

The design team organized a series of five workshops and met with representatives from the following departments to establish a list of project goals and programmatic needs: Academic Heads, Administrative Staff, Student Affairs, Student Services, and Production.

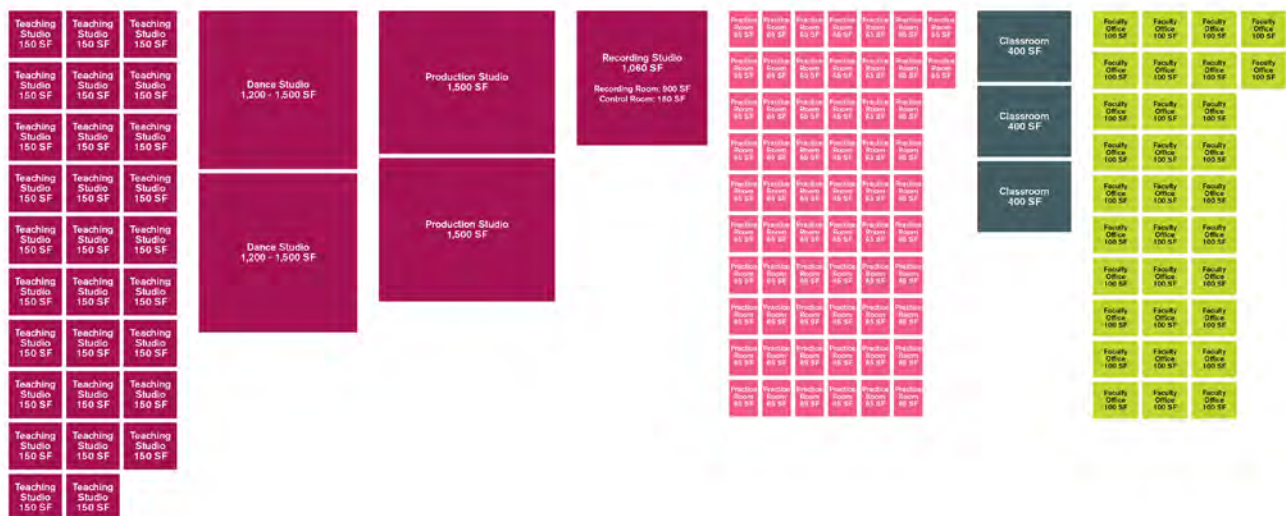
In addition, we identified deficiencies with the current spaces that need improving without necessarily increasing in size or relocating to new buildings. The campus goals and program needs are based on an enrollment of 775 to 800 students, with 50% of the students majoring in Music, 35% in Theater and 15% in Dance.

- Additional Teaching Spaces including teaching studios, 2 dance studios, Liberal Arts classrooms and practice rooms
- A Residence Hall with a student center, student housing and dining facility
- A Student Service Center with the Bursar, Registrar, Financial Aid, Student Employment services in one convenient location
- A Black Box Theater for theater & dance; a Performance Hall for music and opera performances
- Provide more efficient adjacencies and layouts for Administrative & Academic offices
- Provide communal gathering spaces for students, faculty and staff.
- Improve the initial impressions of the “front door” at 8 The Fenway

## Performance Spaces

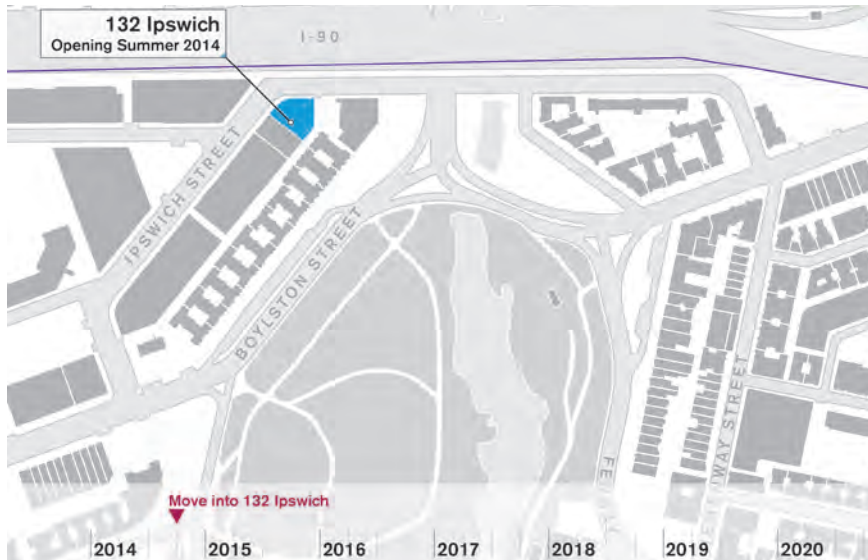


## Teaching Spaces



# Implementing the Plan

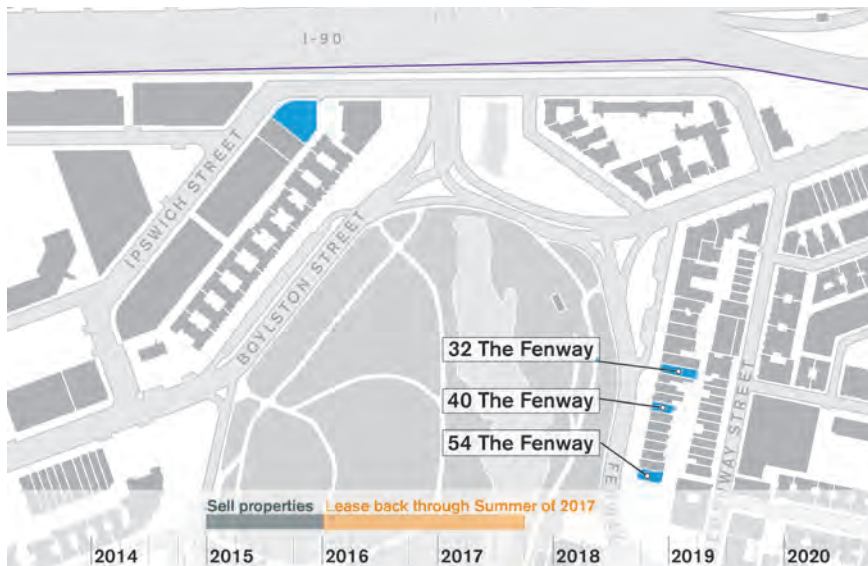
## Summer 2014 Move to 132 Ipswich Street



The completion of 132 Ipswich Street will replace leased teaching spaces at 1260 Boylston, 1108 Boylston, 181 Massachusetts Avenue and the Transnational Building.



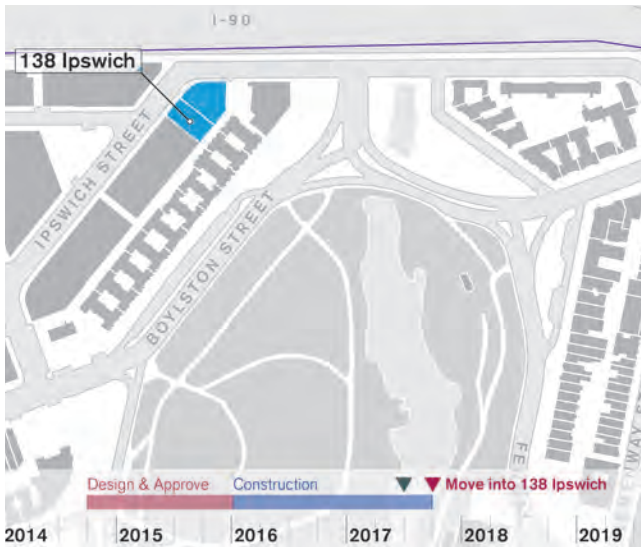
## 2015 Sale and Lease back of 3 of the 5 Fenway Dorm Properties



The sale of 32, 40 and 54 The Fenway, which house dormitories and student life programs, will help finance a new residence hall and student life center at 138 Ipswich Street. The lease back will provide student housing while the new dormitory is under construction.



## 2017 A New Residence Hall at 138 Ipswich Street

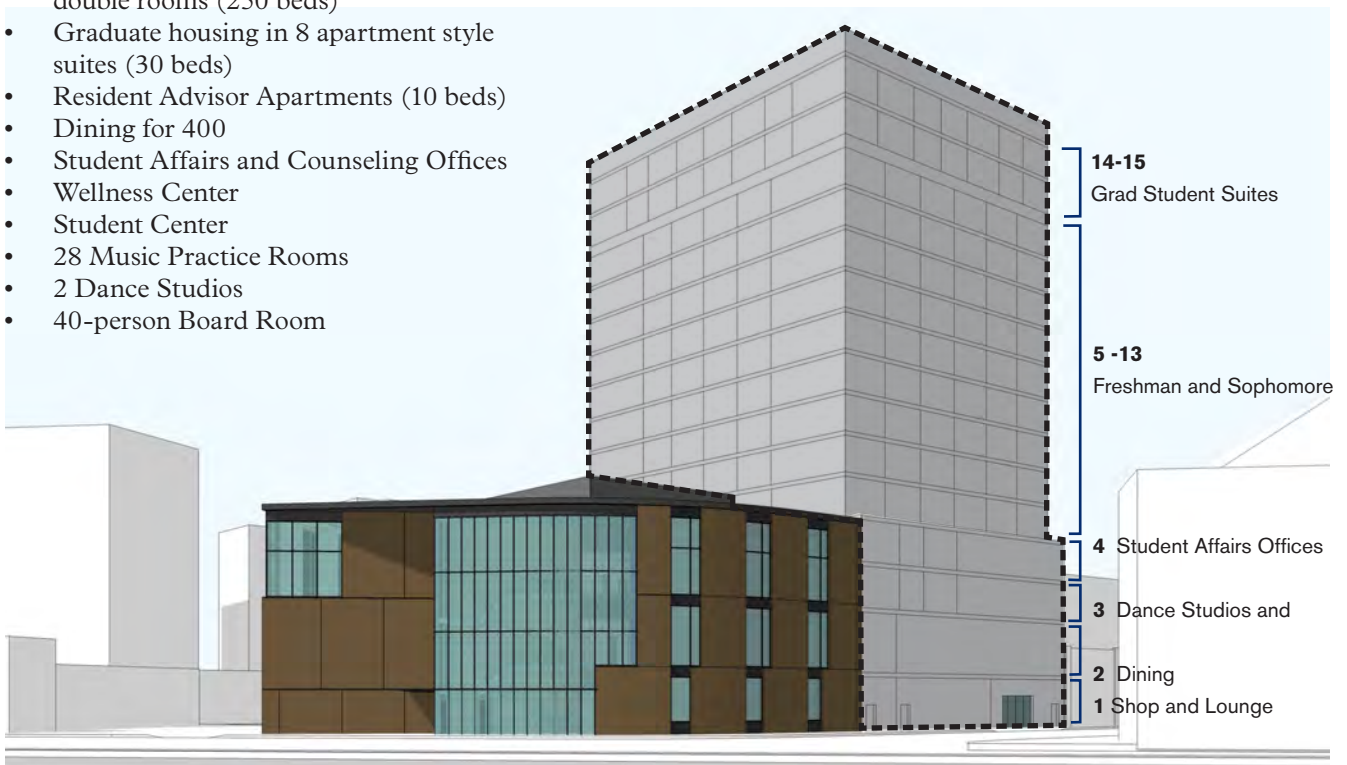


The construction of a new 126,500 square foot 15-story building dedicated to student life will consolidate dormitory rooms in one location above a full-service dining hall, a student center, and student support services. It will be a destination for the students who live on and off campus.

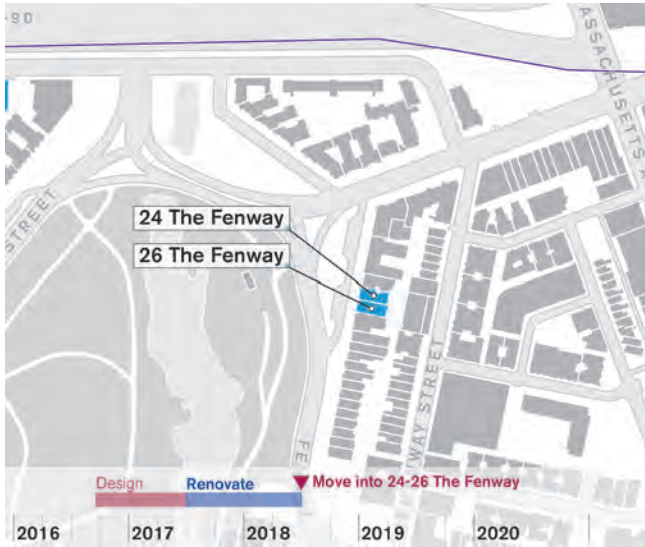
The 2017 completion date is timed to celebrate the 150-year anniversary of The Boston Conservatory and marks the conclusion of the capital campaign.

### Space Gains

- Freshman and Sophomore housing in 125 double rooms (250 beds)
- Graduate housing in 8 apartment style suites (30 beds)
- Resident Advisor Apartments (10 beds)
- Dining for 400
- Student Affairs and Counseling Offices
- Wellness Center
- Student Center
- 28 Music Practice Rooms
- 2 Dance Studios
- 40-person Board Room



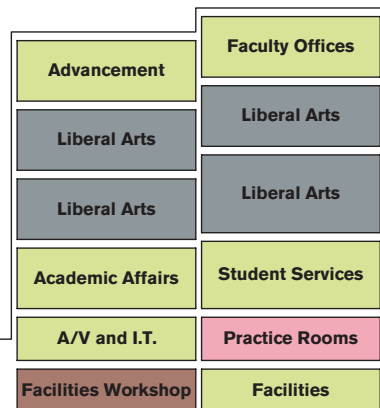
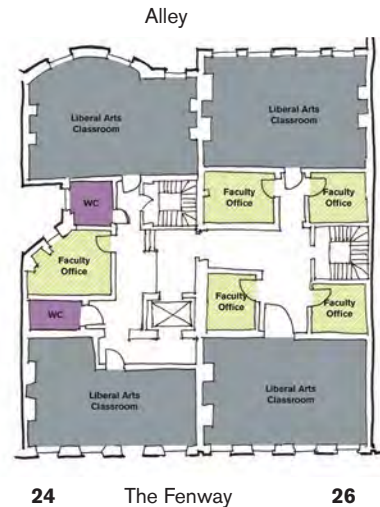
## 2018 Student Services & Liberal Arts Building at 24-26 The Fenway



Renovate and combine 24-26 The Fenway into a single 31,300 square foot building with Liberal Arts classrooms and Student Services in one central location. The plan of the existing building is well suited to have light-filled classrooms facing The Fenway and the alley. It also allows the distribution of Student Services and Academic Affairs on one level on the ground floor. The program assigned to 24-26 The Fenway is limited in sound isolation needs and would yield a more economical construction cost.

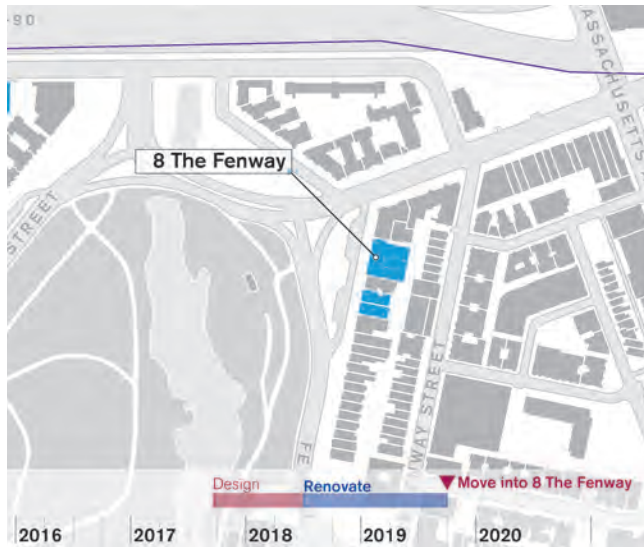
### Space Gains

- 4 Additional Liberal Arts Classrooms
- 16 Additional Practice Rooms
- 11 Additional Faculty Offices (14 total)
- 2 Shared Conference Rooms for 10-12 people
- 1 Shared Conference Room for 4-6 people
- Relocate Institute of Advancement
- Consolidate Student Services
- Relocate Academic Affairs
- Enlarge Facilities Department

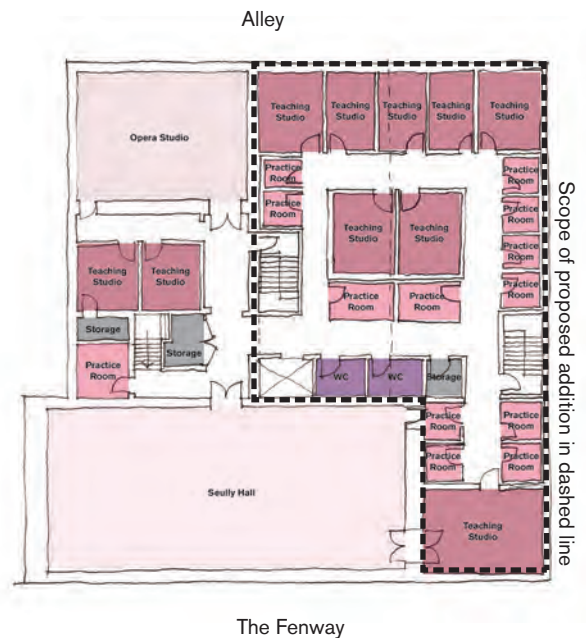


Typical Upper Floor Plan (above)  
and Building Section (below)

## 2019 Performance and Music Instruction at 8 The Fenway

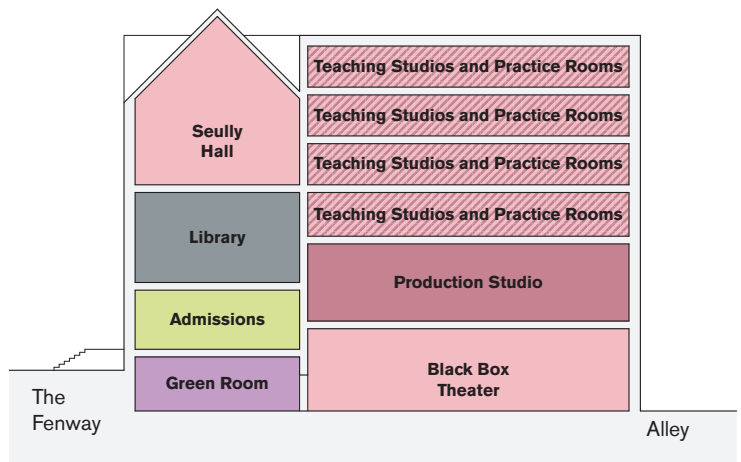


Demolish the 1960's addition to 8 The Fenway and construct a new 29,500 square foot, 7-story building that fills the courtyard space. This addition enlarges the Zack Box theater and greatly improves and expands music instruction with sound-isolated teaching spaces and practice rooms.



### Space Gains

- 24 Additional Teaching Studios
- 25 Additional Practice Rooms
- Enlarge Zack Box Theater for 150 people (Current Zack Box seats 55 people)
- Green Room
- Recording Studio
- Admissions Suite with Lounge
- Box Office
- Conference Room for 10 to 12 people
- Production Studio



Typical Upper Floor Plan (above)  
and Building Section (below)

# Next Steps

The Campus Master Plan is a road map for envisioning how the needs of the campus can be met. It will be tested and informed by in-depth studies that focus on the planning, operations and financial viability of the proposed Campus Master Plan. Specifically, these studies should:

- Develop a long range financial pro-forma that demonstrates the feasibility of financing and staging the proposed new construction and renovation projects,
- Coordinate the planning study with the deferred maintenance plan for upkeep of owned facilities,
- Consider how these projects can become an integral part of the success of the 150 Year Capital Campaign,
- Coordinate the Campus Master Plan with the Strategic Plan as the Conservatory continues to grow and evolve, and
- Ensure that the final Campus Master Plan will facilitate the Conservatory in addressing a high percentage of all identified needs on properties that are owned.

Though the Campus Master Plan is ambitious, it is based on a realistic assessment of the current and future needs of the school. This type of foresight is what allows institutions to thrive. It is the framework for the Conservatory not only to advance Music, Theater, and Dance, but to do so in a way that responds to and predicts the needs of a changing market, an expanding pedagogical methodology, and an evolving student body.

# Standard 8 Appendix



Berklee



**Berklee College of Music**  
**Fall 2016 Entering Students Ensemble and Placement Report**  
**September 2016**

Each term, the entering cohort of Berklee students is assessed based on their overall ensemble audition ratings and their placement into various levels of harmony, ear training, arranging, and English courses. This report utilizes these data to provide a functional baseline measure of the musical and academic ability of Berklee's incoming class. Comparing the current data to previous year's data may reveal possible trends in the quality of incoming classes. The 2016 Fall semester data for this report were drawn from the Colleague system on September 15, 2016.<sup>1</sup>

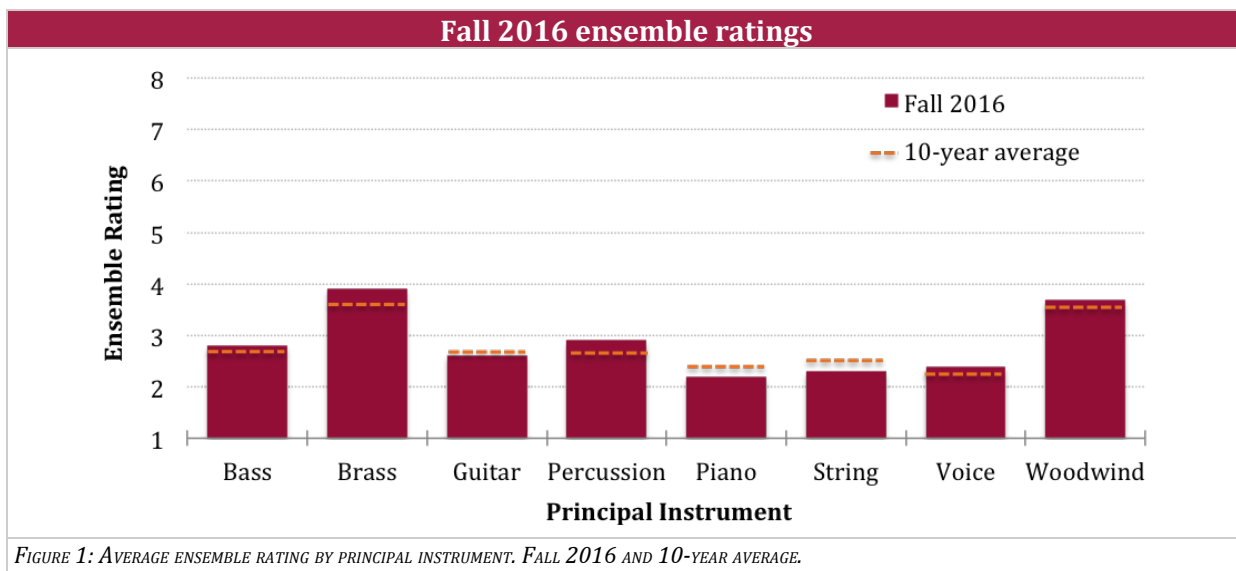
### Ensemble

The overall ensemble rating is an average of the four ensemble ratings based on the specific skills of reading, instrumental skills, improvisation, and rhythmic interpretation. The ratings are used to place students into ensembles at the appropriate skill level, and are a fundamental part of student assessment at Berklee. For the entering class of Fall 2016, the overall ensemble ratings are generally strong with an average of 2.9 overall. This is a slight decrease from 3.0 in 2015, but higher than the 10 year average of 2.8. The Brass and Woodwind Departments increased from last year and the former is at a ten-year high average of 3.9. The Bass, Percussion, and Voice Departments, although declining slightly from last year, are above their 10-year averages, at 2.8, 2.9, and 2.4 respectively. Guitar, Piano, and Strings ensemble ratings all decreased from last year with Piano and Strings at a 10-year low. Table 1, below, shows the average departmental scores for Fall 2007 through Fall 2016, as well as the 10-year average.

Average ensemble rating											
Department	2007FA	2008FA	2009FA	2010FA	2011FA	2012FA	2013FA	2014FA	2015FA	2016FA	10-Year Average
Bass	2.3	2.4	2.7	2.7	2.8	2.6	2.6	3.1	2.9	2.8	2.7
Brass	3.4	3.8	3.3	3.4	3.8	3.7	3.1	3.8	3.6	3.9	3.6
Guitar	2.7	2.8	2.6	2.8	2.6	2.6	2.8	2.8	3.0	2.6	2.7
Percussion	2.1	2.4	2.5	2.8	2.6	2.6	2.7	2.7	3.1	2.9	2.6
Piano	2.3	2.4	2.4	2.3	2.6	2.3	2.5	2.3	2.4	2.2	2.4
String	2.4	2.8	2.6	2.4	2.7	2.5	2.6	2.4	2.4	2.3	2.5
Voice	1.8	2.2	2	2.2	2.4	2.2	2.4	2.2	2.6	2.4	2.2
Woodwind	3.4	3.0	3.8	3.7	3.6	3.3	3.5	3.4	3.6	3.7	3.5
Average	2.6	2.7	2.7	2.8	2.9	2.7	2.8	2.8	3.0	2.9	2.8

TABLE 1: AVERAGE OVERALL ENSEMBLE RATINGS 2007FA TO 2016FA WITH 10-YEAR AVERAGES

<sup>1</sup> The registrar's full enrollment report will be released later in the term. There may be slight discrepancies between the final reported numbers and those used in this report.



## Placements

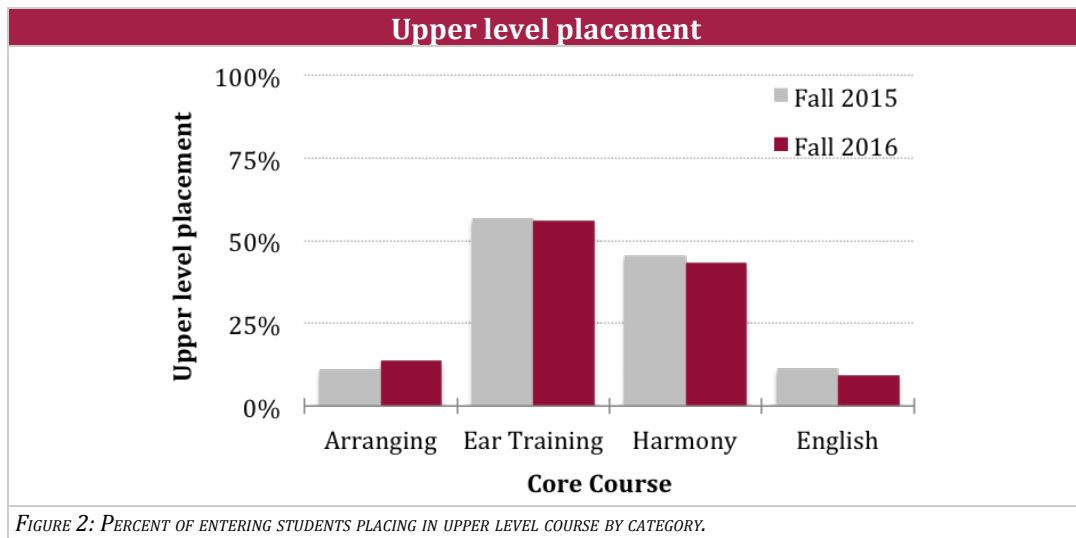
All first-semester students are required to complete an entering student proficiency assessment (ESPA) to enable the college to place them in the appropriate level of harmony, ear training, and arranging classes. Students are also placed in English classes based on their status as native or second language speakers, their knowledge of the English language, and whether they have earned advanced placement above the LENG-111 Writing and Communication course required of all degree students. By examining the percentage of students placed at each course level, a basic assessment can be made of the overall quality of the incoming class.

Across all four categories – arranging, ear training, harmony, and English – placements in advanced level classes increased in one area – arranging – and decreased in the other three areas compared to the previous year. Table 2 and Figure 2 below, show the percentage of placements into upper level classes for each subject for the last two years. Table 3 attached at the end of this report provides the placement distributions for all levels of classes and all four subjects for the Fall 2007 through Fall 2016 semesters.

Placement in upper level arranging classes increased from 10.9% in 2015 to 13.7% in 2016. Placement in upper level harmony courses decreased slightly from 45.3% in 2015 to 42.6% in Fall 2016. Harmony 2 had seen a strong increase in the proportion of students placed last year followed by a decline this year from 36.5% to 32.8%. Harmony 3 saw an increase from last year of 6.4% to 7.9%. Placement into advanced Ear Training courses had reached a ten-year high of 56.7% last year and remains relatively unchanged this year at 56%. Overall English advanced placement continues to decline this year to 9.3% from last year's 11.3%.

Upper level placement		
	Fall 2015	Fall 2016
Arranging	10.9%	13.7%
Ear Training	56.7%	56.0%
Harmony	45.3%	42.6%
English	11.3%	9.3%

TABLE 2: PERCENTAGE OF STUDENTS PLACING IN UPPER LEVEL CLASSES.



## Summary

These preliminary metrics provide a sense of the level of ability and potential within an entering class. For the Fall 2016 entering students, the overall ensemble ratings continue to reflect a capable group of students with strong musical ability. The placement percentages show small declines in ear training, harmony and English, and an increase in arranging.

First semester placement											
Arranging	Course No.	2007FA	2008FA	2009FA	2010FA	2011FA	2012FA	2013FA	2014FA	2015FA	2016FA
Writing Skills (discontinued in 2010FA)		76.9%	66.5%	69.6%	62.6%	-	-	-	-	-	-
Arranging 1	AR-111	19.0%	25.0%	23.5%	30.8%	87.6%	83.2%	88.0%	84.2%	89.0%	86.3%
Arranging 2	AR-112	2.5%	3.3%	4.5%	5.0%	7.8%	12.4%	8.4%	11.7%	8.6%	10.8%
Chord Scale Voicings for Arranging	AR-201	1.6%	1.3%	1.6%	0.8%	1.9%	1.8%	2.1%	2.3%	1.6%	1.4%
Advanced Placement and/or Advanced AR Course	AR-228	0.0%	3.9%	0.9%	0.8%	2.7%	2.6%	1.6%	1.8%	0.7%	1.5%
Total		100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Ear Training	Course No.	2007FA	2008FA	2009FA	2010FA	2011FA	2012FA	2013FA	2014FA	2015FA	2016FA
Ear Training 1	ET-111	57.7%	49.9%	59.3%	53.4%	48.4%	50.7%	51.7%	47.7%	43.3%	44.1%
Ear Training 2	ET-112	17.1%	15.8%	14.9%	19.3%	21.9%	20.7%	22.7%	23.4%	24.6%	23.9%
Ear Training 3	ET-211	9.6%	11.2%	9.1%	14.3%	15.5%	15.3%	15.1%	18.1%	18.3%	18.3%
Ear Training 4	ET-212	15.7%	18.1%	16.2%	12.6%	14.1%	12.9%	9.9%	10.5%	13.0%	13.2%
Advanced Placement and/or Advanced ET Course	ET-231+	0.0%	4.9%	0.6%	0.4%	0.1%	0.4%	0.5%	0.3%	0.8%	0.6%
Total		100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Harmony	Course No.	2007FA	2008FA	2009FA	2010FA	2011FA	2012FA	2013FA	2014FA	2015FA	2016FA
Harmony 1 (discontinued in 2010FA)		66.6%	61.1%	64.4%	47.8%	-	-	-	-	-	-
Full Year Music Application & Theory (intr. 2016FA)	PW-110	-	-	-	-	-	-	-	-	-	1.9%
Music Application & Theory (introduced in 2010FA)	PW-111	-	-	-	9.0%	59.2%	64.1%	63.4%	62.8%	54.7%	55.6%
Harmony 2	HR-112	22.9%	24.2%	23.2%	28.1%	28.2%	30.0%	28.0%	27.2%	36.5%	32.8%
Harmony 3	HR-211	8.1%	8.4%	8.7%	12.2%	10.2%	3.9%	6.2%	7.2%	6.4%	7.9%
Harmony 4	HR-212	1.3%	1.6%	1.9%	2.7%	2.2%	1.9%	1.8%	2.3%	2.2%	1.7%
Reharmonization Techniques	HR-325	1.1%	0.8%	1.7%	0.1%	0.0%	0.1%	0.3%	0.2%	0.2%	0.2%
Advanced Placement and/or Advanced HR Course		0.0%	3.9%	0.0%	0.1%	0.1%	0.0%	0.3%	0.3%	0.0%	0.0%
Total		100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
English	Course No.	2007FA	2008FA	2009FA	2010FA	2011FA	2012FA	2013FA	2014FA	2015FA	2016FA
English Intensive (introduced 2015FA)	LENG-102	-	-	-	-	-	-	-	-	1.1%	0.3%
English as a Second Language 1	LENG-104	4.4%	4.0%	2.3%	2.8%	2.1%	2.8%	2.7%	3.1%	2.1%	3.3%
English as a Second Language 2	LENG-105	3.3%	4.9%	1.9%	3.9%	4.2%	3.9%	4.3%	5.4%	7.1%	7.9%
English as a Second Language 3 (introduced 2009FA)	LENG-106	-	-	0.7%	3.4%	4.7%	4.8%	5.6%	7.9%	9.5%	8.6%
English Skills (discontinued 2009FA)		13.9%	10.4%	-	-	-	-	-	-	-	-
Writing and Communication	LENG-111	78.4%	80.7%	95.2%	76.3%	71.2%	73.1%	72.9%	67.4%	69.0%	70.5%
Literature	LENG-201	-	-	-	13.6%	17.9%	15.4%	14.5%	16.2%	11.3%	9.3%
Total		100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Table 3: Distribution of Student Placement in Arranging, Ear Training, Harmony and English Courses 2007FA to 2016FA.

## Appendix 8.2 Institutional Competencies

### Competency Philosophy

Berklee College of Music has a unique historical place as an innovator in the teaching of contemporary music. Berklee's curriculum, designed to prepare students for successful, sustainable careers in music, teaches musicianship through the study of contemporary music. Our curriculum is student-centered, provides for participatory and experiential learning, and encourages rational, experimental, and creative thought. While Berklee students are first and foremost musicians, our curriculum also acknowledges that music exists in a cultural and historical context that includes the other arts and sciences. We recognize that to be successful in a career in music one needs both a strong musical foundation and a broad knowledge of the human creative spirit in all of its manifestations.

### General Competencies

The following is a list of big picture competencies that address skills and knowledge for all Berklee students regardless of major.

Within a Berklee education, students will:

- Demonstrate the ability to notate music
- Use technology to notate music
- Notate music by hand (music calligraphy)
- Create lead sheets, chord charts, and arrangements of both original music and music in the popular repertoire
- Listen to, analyze, and describe music
- Relate music to history and culture
- Develop professional skills needed to participate in the music industry
- Evaluate music and music performances representing a variety of musical styles
- Lead and collaborate with musicians in rehearsal and/or performance settings
- Employ technology as a learning and music making instrument
- Demonstrate information literacy using a variety of research tools
- Develop a breadth of intellectual knowledge in the humanities, social sciences, and sciences
- Think logically, critically, and creatively
- Communicate (musically, orally, and in writing)
- Make ethical choices
- Develop a global perspective for music and society
- Apply skills and knowledge in real world settings

**Report on Program Review  
Completed in the 2015-16 Program Review Cycle  
for Programs at Berklee College of Music<sup>1</sup>**

*December 6, 2016*

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<sup>1</sup> This Program Review includes programs at the legacy Berklee College of Music. Programs at the Conservatory will be included in this process in future years.

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## **Report on Program Review Completed in the 2015-16 Program Review Cycle**

*December 6, 2016*

As part of Berklee's ongoing efforts to ensure its curriculum remains innovative, relevant and engaging, and to ensure success in student learning, all academic programs are required to conduct regular reviews every three years. This requirement applies to all programs of study—master's programs; undergraduate majors and minors; core music courses; Berklee institutes; and liberal arts requirements. These programs conduct a thorough evaluation of program design—including description, learning outcomes and assessments of student learning—as well as course offerings.

Additionally, beginning with this year, courses are examined for issues related to student success with a special focus on those with a high rate (20% or more) of students receiving a grade of D or F, or of withdrawing from the course. This is referred to as the D/F/W rate. Courses with populations of more than 20 students per semester, with this rate of non-success, are considered to be high risk. It is important for Berklee to be aware of these courses in order to conduct additional assessments and to plan appropriate interventions. These courses are discussed below.

The focus of program review is on student learning and success, with special attention given to the alignment of stated learning outcomes and objectives with student assessment. The program review process is an opportunity for deans, chairs and faculty to revise, amend, and improve the curriculum and the student experience.

In summary, the goals of program review are to:

- Clarify the intended learning outcomes for the program as a whole, whether it be a master's program, an undergraduate major, or a sequence of required classes;
- Ensure that the assessment of student learning is stated as clearly and concretely as possible, explaining what students should know and be able to do by the time they complete the program;
- Ensure that the assessment of student learning is aligned with the program or course outcomes;
- Evaluate the individual courses that comprise the program, ensuring that they support the program's learning outcomes as well as the assessment of student learning;
- Ensure that the program reflects current best practices as well as an awareness of important developments in the field; and
- Ensure that the program meets broader institutional goals, and is aligned with the institutional mission, core competencies, and commitment to diversity.

Curriculum changes recommended as a result of the program review are submitted to the course chair and division dean, as well as the College Curriculum Committee (for undergraduate programs), and the Graduate Studies Committee (for graduate programs) for approval. Recommendations are then made to the provost.

During the 2015-2016, the following programs completed a full review. Summaries of the individual program reports are included in the appendix.

### **Undergraduate Programs**

#### *Bachelor of Music Core*

- Performance Core

#### *Bachelor of Music Majors*



- Composition
- Film Scoring
- Music Business/Management
- Music Education
- Professional Music
- Songwriting

#### *Bachelor of Music Minors*

- American Roots Music
- Conducting
  - Choral Track
  - Contemporary Track
  - Music Education Track
- Mediterranean Music
- Video Game Scoring

### **Graduate Programs**

#### *Master of Arts*

- Global Entertainment and Music Business
- Music Therapy

#### *Master of Music*

- Contemporary Performance (Global Jazz Concentration)
- Contemporary Performance (Production Concentration)
- Music Production, Technology, and Innovation
- Scoring for Film, Television, and Video Games

### **Summary of changes for the 2015-16 Review**

- 19 programs underwent review;
- 61 new courses (22 prototypes) were recommended for addition;
- 27 courses were recommended for deletion;
- 31 prototypes were recommended to be converted to regular courses;
- 10 prototypes were recommended for deletion;
- 56 courses were added to the various grids;
- Other changes:
  - 88 course descriptions were revised
  - 16 course numbers were changed
  - 73 course prerequisites were changed
  - 75 course titles were changed
  - 3 courses were changed in terms of credits required
  - 33 courses were changed in terms of the semesters offered
- There were major and minor changes to program descriptions, course requirements, learning outcomes, and assessments;
- There were changes in program entrance requirements; and
- The performance core was formalized as a program of study with a clear description and requirements.

### Themes of the 2015-16 Program Review

The majority of program revisions made in the 2015-16 academic year focused on minor content and form changes. However, a few revisions were significant. The songwriting major for the bachelor of music program at the College underwent a substantial revision of its program requirements and purposes, with a renewed emphasis on style diversity, incorporation of technology and production skills, and intensive attention towards career readiness. As well, the performance core for the bachelor of music program of the College gained significant clarity by defining itself as a program and clearly articulating its purposes and options.

Among the range of issues and topics addressed by the 2015-16 program review process, some common themes emerged. These include:

- **Clarification of program purposes, program requirements, and entrance requirements.**

Examples include:

- from the **Songwriting** department: The new entrance requirements help to clarify the prerequisite knowledge students need before starting the program: Students need to complete HR-212 Harmony 2 before taking SW-211 Songwriting 1. As well, the revised learning outcomes emphasize the range of knowledge and skills students develop in the program.
- from the **Music Education** department, revised entrance processes require that students interested in the major complete all core music requirements and successfully complete (or be enrolled in) ME-111 Introduction to Music Education before declaring. They must also complete an application and interview explaining why music education is the best fit for them.
- from the **Master of Music in Contemporary Performance (Production Concentration)**, revised language describing the “ideal candidate” helps applicants to the program understand what is expected of them.
- from the **Performance** division, a description and learning outcomes for the Performance Core have been clarified, explaining why this core is a fundamental part of the undergraduate learning at Berklee. Requirements and options are delineated: "All Berklee students, regardless of major or career goals, will achieve proficiency on their principal instrument through the performance core. The performance core comprises a mix of private lessons, instrumental labs, and ensembles. Private lessons provide in-depth, individualized study of an instrument while labs give students an opportunity to workshop specialized instrumental or stylistic topics. Ensembles teach students how to play music with others, working together toward a performance."

- **Clarification of evidence required for the assessment of student learning.** Examples include:

- from the **Conducting minor - Music Education track**, an emphasis has been placed on exams, as well as additional directed study and one-on-one sessions focusing on score preparation, harmonic analysis, and conducting technique.
- from the **Songwriting** department, assessments now include:
  - In-class performances with informal critiques on form and content
  - Written exams
  - Recordings: students apply their knowledge of ProTools and other software
  - Research requiring students to complete several projects exploring songwriting careers

- Directed Study and Senior Seminar portfolios that include lead sheets, lyric sheets, and demonstration recordings of each songs
  - Songwriting contests which all students are encouraged to enter
- **Increased flexibility to provide students choice**
    - from the **Performance Core**, students may opt for lab credits to replace ensemble credits and vice versa; and/or they may choose to replace two credits of ensembles or labs with a performance studies course (PSXX).
    - from the **Master of Arts in Music Therapy**, students may choose to focus on one of the two tracks: Integrative and Conventional Medicine, or Research; or they may choose to take courses in each track.
  - **Increased focus on career preparation**
    - from the **Conducting minor - Music Education track**, guest conductors are now included in the weekly seminars to help students understand better real life challenges.
    - from the **Music Business/Management** department, there are increased activities with industry professionals, including annual trips to New York and Los Angeles; visits to music companies; on-campus meetings with guest speakers and leaders of music tech startups. As well, the Institute for Creative Entrepreneurship sponsors annual student trips to the Silicon Valley, SXSW, and MIDEM. The Berklee Popular Music Institute interacts on a regular basis with concert and festival promoters, such as Live Nation and C3. This language has been added to the departmental website: “The internship, Entrepreneurial Practicum, and the ICE-sponsored Open Music Initiative, IDEO, the Berklee ICE Summer Lab, and the ICE Ambassadors project, as well as the activities coordinated by the Berklee Popular Music Institute, provide bridges to the real world, where students apply skills and knowledge gained from the program.”
    - from the **Songwriting** department, the program continually invites music professionals to give clinics in songwriting, music publishing, music production, and related fields. The program is involved in annual trips to Nashville. Students have the opportunity to meet with professional artists, songwriters, producers, and publishers, and to be present in co-writing situations in recording studios.
    - from the **master’s** programs, a new career preparation course, GS-503 Graduate Professional Development Seminar, has been added. This helps ensure that all graduate students incorporate career planning into their studies.

### **Courses with High D/F/W Rates**

As mentioned above, beginning with this year, courses are examined annually for issues related to student success with a special focus on those with a high rate (20% or more) of students receiving a grade of D or F, or of withdrawing from the course. Courses with populations of more than 20 students per semester, with this rate of non-success, are considered to be high risk. It is important for Berklee to be aware of these courses in order to plan appropriate interventions.

Courses in this category include the following:

AR-112 Arranging 2

AR-201 Chord Scale Voicings for Arranging

CM-341 Scoring for Strings

CM-373 Jazz Composition 2  
 CP-215 Art of Counterpoint 2  
 CP-361 Jazz Counterpoint 1  
 CW-171 Groove Writing  
 ENVC-111 Rhythm Section Grooves for Vocalists 1  
 ET-111 Ear Training 1  
 FS-468 Contemporary Techniques in Film Scoring  
 HR-335 Advanced Harmonic Concepts  
 ILGT-115 Guitar Performance Skills for the Non-Guitar Principal  
 ILPN-271 Jazz Harmonic Techniques for Piano 1  
 ISKB-211 Basic Keyboard Techniques 1  
 ISKB-212 Basic Keyboard Techniques 2  
 ISKB-222 Keyboard Class 2 for Music Education Majors  
 ISKB-P111 Keyboard Fundamentals  
 LHIS-215 History of Modern East Asia  
 LHIS-248 Palestinian-Israeli Relations  
 LHUM-P433 Digital Narrative Theory and Practice  
 LMAS-341 Irish and Celtic Culture, Film, and Music  
 LMAS-352 Music and Literature for Children  
 LMAS-P224 A Vision of Music's Future  
 LMSC-130 Concepts of Mathematics  
 LMSC-251 Data Management and Statistics  
 LSOC-210 Introduction to Cultural Anthropology  
 LSOC-225 Principles of Economics  
 LSOC-371 Identity  
 MB-553 Music Business Finance  
 ME-111 Introduction to Music Education  
 MHIS-342 The Music of the English-Speaking Caribbean Islands  
 MP-114 Critical Listening Lab for Musicians  
 MP-115 Production Analysis Lab for Musicians  
 MP-210 Principles of Independent Record Production  
 MTH-331 Research in Music Therapy  
 PM-330 The Private Studio Teacher  
 PM-340 Entrepreneurship  
 PM-375 Music Career Planning Seminar  
 PSH-200 Vocal Technique and Wellness  
 PW-111 Music Application and Theory  
 SW-236 Guitar Techniques for Songwriting  
 SW-361 Song Demo Production Techniques

It is important to examine these courses in greater detail to gain a fuller sense of the issues. Some of these courses have a high D/F/W rate each semester they are offered. Others have this rate only some semesters and only in some sections. A deeper assessment may reveal patterns that suggest appropriate interventions—pedagogical, curricular, or other—to enhance student success.

## **Programs to Undergo Review in 2016-17**

The following programs will undergo a full review in 2016-17.

### **Undergraduate Programs**

#### *Bachelor of Music Majors*

- Contemporary Writing and Production
- Music Production & Engineering
- Music Therapy
- Performance Core (all lessons, labs, and ensembles)
- Performance Major (all instruments and minors)

#### *Bachelor of Music Minors*

- Commercial Record Production
- Recording and Production for Musicians
- Performance Studies in Latin Music

### **Other Programs**

- Artist's Diploma Program
- Study Abroad

### **Institutes/Focused Areas of Study**

- Africana Studies
- Berklee Global Jazz Institute
- Latin Music Studies
- Planet Microjam Institute

The Boston Conservatory at Berklee may add programs into the rotation for 2017-18.

Full instructions on the program review process can be read [here](#). For additional information, please contact Camille Colatosti at [ccolatosti@berklee.edu](mailto:ccolatosti@berklee.edu) or Sophie Innerfield at [sinnerfield@berklee.edu](mailto:sinnerfield@berklee.edu).

## Appendix A: Undergraduate Programs

### *Bachelor of Music Core*

#### Program Review: Performance Core (New Program) Academic Year 2015-16

Section	No Changes	Formatting Changes Only	Minor Content Changes	Major Content Changes
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

These changes are in the documenting of the program, primarily, rather than the content. The performance core had not been defined clearly on the website.

#### **Description:**

The performance core, in combination with arranging, ear training, harmony, conducting, tonal harmony and counterpoint, and music technology courses, provides students with a broad-based musical vocabulary, important skills for major studies, and a well-rounded musical background. All entering students are placed into performance core courses based on their ensemble rating audition.

The performance core comprises a mix of private lessons, instrumental labs, and ensembles. Private lessons provide in-depth, individualized study of an instrument while labs give students an opportunity to workshop specialized instrumental or stylistic topics. Ensembles teach students how to play music with others, working together toward a performance.

#### **Entrance Requirements**

All entering students must audition in their instrumental department to attain their ensemble ratings, which are used for placement into private instruction and ensemble courses.

#### **Learning Outcomes**

Upon completion of the performance core, students will:

- synthesize and integrate knowledge of contemporary and traditional styles into musical interpretation;
- synthesize and integrate knowledge of posture, breathing, and instrumental technique into their daily practice routines;

- demonstrate technical proficiency on their principal instrument;
- sight read music in a variety of styles;
- play music in a variety of contemporary and traditional styles;
- play in ensembles of varying size, instrumentation, and stylistic orientation; and
- apply knowledge of musical styles and harmonic practices in improvisation.

## **Program Requirements**

### **Semester one:**

- 50-minute private lesson (2 credits) plus one ensemble (1 credit)

### **Semester two:**

- 50-minute private lesson (2 credits) plus one ensemble (1 credit) or
- 30-minute private lesson (1 credit), one instrumental lab (1 credit), and one ensemble (1 credit)

### **Semester three:**

- 30-minute private lesson (1 credit), one instrumental lab (1 credit), and one ensemble (1 credit)

### **Semester four:**

- 30-minute private lesson (1 credit), one instrumental lab (1 credit), and one ensemble (1 credit)

*Note: Students should enroll in an ensemble and private instruction during their first four fulltime semesters. In semester two, they may select either a 50-minute lesson (2 credits) or a 30-minute lesson (1 credit) with a corequisite one-hour lab (1 credit ILXX course). Lab credits may replace ensemble credits and vice versa, and one performance studies course (PSXX) may replace 2 credits of ensembles or labs during the first four semesters. Additional PSXX courses may be taken as general electives or approved specified elective (ASE) credits, depending on major. Performance major ASEs include ENXX, ILXX, PFET, and PSXX courses. Performance major ASEs do not include performance studies health courses PSH, PSHR-321, PSVC-425, PSPC-341, or PSME courses.*

# *Bachelor of Music Majors*

## **Program Review: Composition Academic Year 2015-16**

<b>Section</b>	<b>No Changes</b>	<b>Formatting Changes Only</b>	<b>Minor Content Changes</b>	<b>Major Content Changes</b>
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

### **Description**

- Minor language was changed in this section.
- Deleted the word “Fugue” and “20th and 21st century compositional techniques.”

### **Entrance Requirements**

- No changes submitted.

### **Program Requirements**

- Added to the elective courses:
  - ET-P399: Microtonal Ear Training and Composition

### **Learning Outcomes**

- No changes submitted.

### **Additional Program Review Information**

#### *Assessment Evidence*

- The following courses were revised to have new assessments:
  - CP-311 Fugue
  - CM-441 Scoring for Full Orchestra
  - CM-221 Techniques of Tonal Writing
  - CM-231 Instrumentation and Score Preparation
  - CM-342 Digital Score Preparation for Composers
  - CM-341 Scoring for Strings
  - CM-P343 Scoring for Classical Percussion
  - CM-351 Choral Composition
  - CM-355 Principles and Techniques of Writing for Voice
  - CM-357 Introduction to Electro-acoustic Composition
  - MLAN-311 Analysis of Classical and Romantic Music



- MLAN-312 Analysis of the Twentieth and Twenty-first Century Music

*How does this program link to external professionals?*

- The following information has been added:
  - Berklee Composition Majors have been successful in the field of music composition.
  - For students enrolled in the directed study courses--CM-398, CM-497 and CM-498--seminar attendance is mandatory.
  - The Composition Department produces the annual Words and Music Festival.
  - Since 2015, department member Dr. Panagiotis Liaropolous has led a special summer Directed Study in String Quartet Composition in Athens and Amorgos, Greece; this is undergoing review in fall 2016.

*Determining and Sharing Results*

- The statement has been revised as follows:
  - The Composition Department Portfolio Committee reviews majors' portfolio works seven times a year.
  - The Department reviews majors' work each January to recommend students for departmental scholarship awards.
  - Faculty members attend and critique some concerts and master classes at which student compositions are performed. Increasing participation is a continuing goal.
  - Faculty committees judge and select students' scores for guest ensemble performances such as the Esterhazy String Quartet.

**Program Review: Film Scoring**  
**Academic Year 2015-16**

Section	No Changes	Formatting Changes Only	Minor Content Changes	Major Content Changes
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- No changes submitted.

**Entrance Requirements**

- No changes submitted.

**Program Requirements**

- No changes submitted.

**Learning Outcomes**

- No changes submitted.

**Additional Program Review Information**

*Missing Outcomes / Future Topics*

- Future topics have been revised as follows:
  - The film scoring program is now seeking ways to improve student learning of orchestration, which would benefit from an additional course to bridge CM-231 Instrumentation and Score Preparation and FS-340 Dramatic Orchestration. However, there are no credits available in the major grid at this time to offer this course. Alternative ways to bridge these two courses are being explored. These include extracurricular offerings and working with the Composition Department.

**Program Review: Music Business/Management  
Academic Year 2015-16**

Section	No Changes	Formatting Changes Only	Minor Content Changes	Major Content Changes
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- Revised the description slightly.

**Entrance Requirements**

- No changes submitted.

**Program Requirements**

- Added to elective courses:
  - Advanced Music Business Electives:
    - MB-339: Music Technology in the Marketplace
    - MB-345: Advanced Management Techniques
    - MB-397: Website Development for eBusiness
    - MB-405: Advanced Legal Aspects and Contract Negotiations
    - MB-415: International Music Licensing
    - MB-P425: Strategic Management
  - Approved Specified Electives:
    - ICE-P455: Music+Devices
    - MB-499: International Industry Seminar
- Removed from elective courses:
  - MB-490: Senior Practicum 1 (Heavy Rotation Records)
  - MB-491: Senior Practicum 2 (Heavy Rotation Records)
  - NOTE: Material in these courses fed into the new courses in the Pop Music Institute: BPMI-P401 Popular Music Institute 1; BPMI-P402 Popular Music Institute 2; and BPMI-P403 Popular Music Institute 3

**Learning Outcomes**

- No changes submitted.

**Additional Program Review Information**

*Assessment Evidence*

*How does this program link to external professionals?*

- The following section has been added:

- We advise student activities such as the Music Business Club, which plans annual trips to New York and Los Angeles; we visit music companies; the Student Entrepreneurship Association brings in guest speakers and hosts periodic Music Tech Meetups. Likewise, Berklee ICE sponsors annual student field trips to the Silicon Valley, SXSW, and MIDEM, and the Berklee Pop Music Institute (BPMI) interacts on a regular basis with concert and festival promoters such as Live Nation and C3.

*How does this program link with or reinforce the college's Core Competencies?*

- The following section has been added:
  - The internship, Entrepreneurial Practicum, the ICE-sponsored Open Music Initiative, IDEO + Berklee ICE Summer Lab, and ICE Ambassadors project, and the activities coordinated by the Berklee Popular Music Institute provide bridges to the real world, where students apply skills and knowledge gained from the program.

**Program Review: Music Education  
Academic Year 2015-16**

Section	No Changes	Formatting Changes Only	Minor Content Changes	Major Content Changes
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- The following 20 courses had description revisions to delineate more accurately the context of the courses, reflecting what is stated in the course syllabus.
  - COND-221: Choral Conducting for Music Education Majors
  - COND-222: Instrumental Conducting for Music Education Majors
  - COND-321: Choral Rehearsal Techniques for Music Education Majors
  - COND-322: Instrumental Rehearsal Techniques for Music Education Majors
  - ENVC-361: Music Education Concert Choir
  - ISBR-221: Trumpet Class for Music Education Majors
  - ISBR-231: Trombone Class for Music Education Majors
  - ISWD-221: Flute Class for Music Education Majors
  - ISWD-222: Clarinet Class for Music Education Majors
  - ISWD-223: Double Reed/Saxophone Class for Music Education Majors
  - ME-111: Introduction to Music Education
  - ME-152: Computer Applications for Music Education
  - ME-211: Elementary Classroom Methods
  - ME-212: Music Classroom Methods and Materials
  - ME-326: Multimedia for the Educator
  - ME-387: Instrument Repair 1
  - ME-P388: Instrument Repair 2
  - ME-P389: Instrument Repair 3
  - ME-475: Pre-Practicum Apprenticeship/Seminar
  - PSME-311: Recital Class for Music Education Majors

**Entrance Requirements**

- Students interested in the major must first complete all core music requirements and successfully complete (or be enrolled in) ME-111 Introduction to Music Education before declaring. They must also complete an application and interview explaining why music education is the best fit for them.

**Program Requirements**

- No changes submitted.

**Learning Outcomes**

- Learning Outcomes for music education required/elective courses have been rewritten by listing specific tasks the student will be able to do.

**Additional Program Review Information**

- No changes submitted.

**Program Review: Professional Music  
Academic Year 2015-16**

<b>Section</b>	<b>No Changes</b>	<b>Formatting Changes Only</b>	<b>Minor Content Changes</b>	<b>Major Content Changes</b>
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- No changes submitted.

**Entrance Requirements**

- No changes submitted.

**Program Requirements**

- Replaced 2 credits of Pro Music approved specified electives (currently choosing from ensembles, labs or additional Plxx-xxx) with PM-340 The Artist Entrepreneur as a required sixth semester course.
- Requiring PM-340 will provide the necessary framework and foundation for students then moving on to take the required PM-P425 Business of Professional Music and PM-475 Pro Music Capstone Project.
- Private Instruction levels 5 & 6 on a student's principal instrument or on guitar, voice or piano as a secondary instrument will still be afforded to Pro Music students but they may apply those to fulfill electives.
- ASE's are redundant in a major that already allows freedom of choice in the concentration and Pro Music core in addition to Electives, so these have been removed.

**Learning Outcomes**

- No changes submitted.

**Additional Program Review Information**

- No changes submitted.

**Program Review: Songwriting  
Academic Year 2015-16**

Section	No Changes	Formatting Changes Only	Minor Content Changes	Major Content Changes
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- The revised description emphasizes the technology stream in songwriting to allow students to select from any two of a group of songwriting courses. In this way, students who have not found that ProTools is the best DAW for them may try Logic or Ableton, and students who are already conversant in ProTools can test into advanced song production courses.

**Entrance Requirements**

- Students must complete HR-212 Harmony 2 in order to take SW-211 Songwriting 1.

**Program Requirements**

- Added to the required courses:
  - SW-P238: Keyboard Techniques for Songwriters
  - SW-P236: Guitar Techniques for Songwriters
  - SW-261: Song Demo Production Techniques
  - SW-P281: Advanced Non-Linear Creative Strategies
  - SW-P291: Advanced Logic Skills for the Songwriter
  - SW-P360 Band Record Production for the Songwriter
- Added to the elective courses:
  - ENDS-406: Songwriters' Directed Study Ensemble
  - ET-332: Harmonic Ear Training 2
  - HR-261: The Music of the Beatles
  - HR-325: Reharmonization Techniques
  - ILGT-115: Guitar Performance Skills for the Non-Guitar Principal
  - ILVC-210: Elements of Vocal Technique for Non-Voice Principals
  - LENG-450: Spoken Word and Slam Poetry 1
  - LENG-452: Spoken Word and Slam Poetry 2
  - LENG-460: Flo'ology: Spoken Word and Improvisation
  - MLAN-251: Blues: Analysis and Application



- MP-114: Critical Listening Lab for Musicians
- MTI-309: Music Video Production and Dissemination
- PSPR-365: The Pop/Rock Player/Vocalist
- PST-P352: Stage Performance Techniques 2
- PSVC-P440: Vocal Perspectives on Songwriting
- Removed from the required courses:
  - SW-361: Song Demo Production Technique

### Learning Outcomes

- The learning outcomes have been revised to include the following:
  - Upon completion of the program, students will be able to:
    - Analyze the harmonic and melodic structures of songs in a variety of contemporary and traditional styles;
    - Contextualize songs in their historical, musical, and social context;
    - Synthesize and apply knowledge of contemporary and traditional musical styles to the composition of songs;
    - Synthesize and apply knowledge of contemporary and traditional song lyrics to the composition of original lyrics;
    - Arrange songs in a variety of musical styles for ensembles of varying size and instrumentation;
    - Create professional quality recordings of songs using ProTools and other DAWs; and
    - Create a professional portfolio of original songs.

### Additional Program Review Information

#### *Assessment Evidence*

- Statement has been revised as follows
  - **In-class performances:** Students receive informal critiques on the form and content (musical and lyrical) of their songs from both peers and faculty.
  - **Written exams:** The exams evaluate the student's mastery of key course concepts (e.g. song forms).
  - **Recordings:** Production classes require students to apply their knowledge of ProTools and other software by creating and editing recordings.
  - **Research projects:** The Business of Songwriting (SW-335) requires students to complete several projects exploring songwriting careers. **Directed Study and Senior Seminar portfolios:** Students complete a portfolio that can include lead sheets, lyric sheets, and demonstration recordings of each song.
  - **Songwriting contests:** Throughout their course of study, students have opportunities to enter songwriting contests sponsored by the department.

#### *How does this program link to external professionals?*

- Statement has been revised as follows:

- The program continually invites music professionals to give clinics in either songwriting, music publishing, music production and related fields for our students.
- The program also offers students the opportunity to meet with Nashville artists, songwriters, producers, and publishers and to be present in co-writing situations and in recording studios.

*How does this program reflect the mission and vision of the college?*

- The revised statement clearly reflects the mission of Songwriting curriculum by adding new courses such as SW-335 The Business of Songwriting, and by showing commercially successful songs that use techniques and tools that can be appropriated and learned by them.
- The revised statement helps define a goal for students: to become a professional musician, not simply a songwriter. This reflects this part of Berklee's mission statement: Developing the musicianship of all our students is the foundation of our curriculum.

*How does this program link with the college's Diversity Statement?*

- The revised statement clearly reflects how well the program is diversified by adding statements such as:
  - Within the Songwriting major, we expose the origins of the American popular song in a required course SW-241: The Survey of Popular Song Styles, a course that acknowledges and examines the contributions of African Americans to the makeup of this great cultural and world phenomenon.
  - In Songwriting classes, we attempt to be as non-stylistically driven as possible, concentrating our teaching on techniques and tools that be applied to every genre of songwriting: Pop, Country, EDM, R&B, Hip Hop, Rock, and Alternative, etc. We offer elective courses, taught by people who work in these fields, in hiphop writing and production and R&B toplining.

*How does this program link with or reinforce the college's Core Competencies?*

- The revised statement well articulates how the program reinforces the college's Core Competencies:
  - Develop musicianship as they sing and/or play a variety of music
  - Compose, arrange, and transcribe music in a variety of styles
  - Improvise music
  - Read and notate music
  - Listen to, analyze, and describe music
  - Relate music to history and culture
  - Develop professional skills needed to participate in the music industry
  - Evaluate music and music performances representing a variety of musical styles
  - Lead and collaborate with musicians in rehearsal and/or performance settings
  - Employ technology as a learning and music making instrument software and hardware available
  - Demonstrate information literacy using a variety of research tools

- Think logically, critically, and creatively
- Communicate (musically, orally, and in writing)
- Make ethical choices
- Develop a global perspective for music and society
- Apply skills and knowledge in real world settings

## ***Bachelor of Music Minors***

### **Program Review: American Roots Music Academic Year 2015-16**

<b>Section</b>	<b>No Changes</b>	<b>Formatting Changes Only</b>	<b>Minor Content Changes</b>	<b>Major Content Changes</b>
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

#### **Description**

- No changes submitted.

#### **Entrance Requirements**

- No changes submitted.

#### **Program Requirements**

- Added to the liberal arts courses:
  - LHis-223: History Topics: History and Music in Rural America
- Added to the ensemble courses:
  - ENVC-P219: Celtic Vocal Ensemble
  - ENRT-P202: 21st Century String Band
- Removed from the ensemble courses:
  - ENRT-P304 Acoustic Strings Workshop
  - ENST-131 Harp Improvisation Ensemble
  - ENST-132 Banjo Improvisation Ensemble
  - ENST-222 Acoustic Roots Improvisation Ensemble
- Removed from the required courses:
  - PFSS-P363 Bluegrass Traditions and Contemporary Trends
  - PSIS-P364 Melodic Variation Techniques in American String Traditions

#### **Learning Outcomes**

- No changes submitted.

#### **Additional Program Review Information**

- No changes submitted.

**Program Review: Conducting - Choral Track**  
**Academic Year 2015-16**

<b>Section</b>	<b>No Changes</b>	<b>Formatting Changes Only</b>	<b>Minor Content Changes</b>	<b>Major Content Changes</b>
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- No changes submitted.

**Entrance Requirements**

- No changes submitted.

**Program Requirements**

- No changes submitted.

**Learning Outcomes**

- No changes submitted.

**Additional Program Review Information**

*Determining and Sharing Results*

- Information has been revised to note that conducting capstone projects are recorded in order to provide a comparative analysis. All grading and statistical results are shared among the conducting faculty.

**Program Review: Conducting - Contemporary Track  
Academic Year 2015-16**

<b>Section</b>	<b>No Changes</b>	<b>Formatting Changes Only</b>	<b>Minor Content Changes</b>	<b>Major Content Changes</b>
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- No changes submitted.

**Entrance Requirements**

- No changes submitted.

**Program Requirements**

- No changes submitted.

**Learning Outcomes**

- No changes submitted.

**Additional Program Review Information**

- No changes submitted.

**Program Review: Conducting - Music Education Track**  
**Academic Year 2015-16**

Section	No Changes	Formatting Changes Only	Minor Content Changes	Major Content Changes
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- The description has been revised to explain that the music education track is designed specifically for students who plan to be music teachers who serve as conductors of secondary school concert bands, orchestras, and choruses. Many of the courses are taken through the Music Education Department.

**Entrance Requirements**

- No changes submitted.

**Program Requirements**

- No changes submitted.

**Learning Outcomes**

- Learning outcomes have been revised to focus on specific knowledge and skills that students gain.

**Additional Program Review Information**

*Assessment Evidence*

- Assessments include written exams and assignments, as well as one-on-one discussion of score preparation, harmonic analysis, and conducting technique.

*Course Technology Use*

- This program uses Notion Conducting software. This enables a real time response between the student conductor and the class, which serves as the orchestra.

*External Professionals*

- The Conducting Minor - Music Education Track includes guest conductors in weekly seminars.

**Program Review: Mediterranean Music**  
**Academic Year 2015-16**

<b>Section</b>	<b>No Changes</b>	<b>Formatting Changes Only</b>	<b>Minor Content Changes</b>	<b>Major Content Changes</b>
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- No changes submitted.

**Entrance Requirements**

- No changes submitted.

**Program Requirements**

- Added to elective courses:
  - ENDS-400 (Directed Study) - Balkan Choir
  - ENVC-218 - Eastern Vocal Styles
- Removed from the liberal arts courses:
  - LSOC-213 Music and Peace

**Learning Outcomes**

- No changes submitted.

**Additional Program Review Information**

- No changes submitted.



**Program Review: Video Game Scoring  
Academic Year 2015-16**

Section	No Changes	Formatting Changes Only	Minor Content Changes	Major Content Changes
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- No changes submitted.

**Entrance Requirements**

- No changes submitted.

**Program Requirements**

- No changes submitted.

**Learning Outcomes**

- No changes submitted.

**Additional Program Review Information**

*Assessment Evidence*

- The following assessments have been added to the program:
- **Projects:** Scores are created for real and simulated video games using different technology in various courses.
- **Session evaluations.** Reports from studio personnel document the specific preparedness and leadership/rehearsal proficiency of each student during his/her scoring session.

*How does this program link to external professionals?*

- This statement has been revised as follows:
- Faculty who teach in the minor are active professionals and maintain close industry ties through annual GDC (Game Developers Conference) visits and other speaking engagements as well as extensive networking.
- Visiting artists are included in the semesterly rotation.

*Missing Outcomes / Future Topics*

- The statement has been revised as follows:  
We also need to determine if a game-version of FS-487 or similar capstone course should be offered; we have piloted sections of FS-487 but this is not ideal as it is a similar but not identical course. We are awaiting final word on whether a Video Game Audio Major will be

offered at the college. This would impact the minor; if the major is not going to be offered by 2017 we will move forward on rethinking the minor offerings.

## Appendix B: Graduate Programs

### *Master of Arts*

#### Program Review: Master of Arts in Global Entertainment and Music Business Academic Year 2015-16

Section	No Changes	Formatting Changes Only	Minor Content Changes	Major Content Changes
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

#### **Description**

- No changes submitted.

#### **Entrance Requirements**

- No changes submitted.

#### **Program Requirements**

- Moved MB-555: Global Leadership and Management to elective from required courses
- Title changed for MB-563: Strategic Marketing Management and MB-611: Emerging Business Models Practicum
- Added to the required courses:
  - GS-500: Master's Advising as required under heading "Advising"
  - GS-503: Graduate Professional Development Seminar as required under heading "Career Preparation"

#### **Learning Outcomes**

- No changes submitted.

#### **Additional Program Review Information**

- No changes submitted.

**Program Review: Master of Arts in Music Therapy**  
**Academic Year 2015-16**

<b>Section</b>	<b>No Changes</b>	<b>Formatting Changes Only</b>	<b>Minor Content Changes</b>	<b>Major Content Changes</b>
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- No changes submitted.

**Entrance Requirements**

- No changes submitted.

**Program Requirements**

- MTH-520 Clinical Music Improvisation is no longer a required course; it has been moved to electives.
- Added to the required courses:
  - GS-502: Music Therapy Master's Advising Committee
- Removed from elective courses:
  - ET-511: Contemporary Ear Training
- Students may take any combination of courses from the two tracks as long as the prereqs are met and they have permission from the program director; if they take the first two levels of each track in the second semester, one course will apply as an elective.

**Learning Outcomes**

- No changes submitted.

**Additional Program Review Information**

- No changes submitted.

## *Master of Music*

### **Program Review: Master of Music in Contemporary Performance (Global Jazz Concentration)**

**Academic Year 2015-16**

<b>Section</b>	<b>No Changes</b>	<b>Formatting Changes Only</b>	<b>Minor Content Changes</b>	<b>Major Content Changes</b>
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

#### **Description**

- No changes submitted.

#### **Entrance Requirements**

- No changes submitted.

#### **Program Requirements**

- Added to the required courses:
  - GS-500: Master's Advising under heading "Advising"
  - GS-503: Graduate Professional Development Seminar as required under heading "Career Preparation"
- Added to the elective courses:
  - GS-556 Avant-Garde Explorations in Music and Visual Arts
  - GS-627 The Composing Performer
- Added as the Optional Skills Classes:
  - PSW-235: World Percussion for Non-percussionists
  - ILPN-P375: Danilo Perez Performance Lab
- Removed from the elective courses:
  - ET-511: Contemporary Ear Training

#### **Learning Outcomes**

- No changes submitted.

#### **Additional Program Review Information**

- PS-523 Studio Recording and Production for the Contemporary Musician will be offered in two sections, one for beginning producers and one for more advanced students. The projects in the course will more closely link with students' Culminating Experience.
- PS-530 The Business Potential of Making Music Today will have its assignments more closely linked with students' Culminating Experience.

**Program Review: Master of Music in Contemporary Performance (Production Concentration)**  
**Academic Year 2015-16**

Section	No Changes	Formatting Changes Only	Minor Content Changes	Major Content Changes
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- The revised description more accurately describes what is happening on the Valencia campus for this degree program.
- The words "recorded" or "recording" were added throughout to reflect the type of production and projects the program offers.

**Entrance Requirements**

- Entrance Requirements have been revised to describe ideal candidates. They should:
  - have a very advanced level of instrumental or vocal technique and musical skill;
  - desire to expand their experience through further exploration of familiar and new styles including fusions of genres;
  - be deeply motivated to learn and apply strategies for recorded music production (including the pre-production, recording, and mixing processes) to their craft, with a focus on artistic identity and intent; and
  - demonstrate a strong interest in learning and applying new performance technology, electroacoustic instruments, and video into their live and recorded performances.

**Program Requirements**

- The course PS-532: The Artist as a Startup was moved to the second semester
- Added to the required courses:
  - GS-500: Master's Advising as required under the heading "Advising"
  - GS-503: Graduate Professional Development Seminar as required under the heading "Career Preparation"
- Added to the elective courses:
  - MTI-543: Music Video Production
  - PS-631: Performance Pedagogy
  - SW-565: Lyric Writing

- Removed from the required courses:
  - ISKB-211 (Basic Keyboard Techniques 1)
  - ISKB-212 (Basic Keyboard Techniques 2)

**Additional Program Review Information**

- No changes submitted.

**Program Review: Master of Music in Music Production, Technology, and Innovation  
Academic Year 2015-16**

<b>Section</b>	<b>No Changes</b>	<b>Formatting Changes Only</b>	<b>Minor Content Changes</b>	<b>Major Content Changes</b>
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- No changes submitted.

**Entrance Requirements**

- No changes submitted.

**Program Requirements**

- Added to the required courses:
  - GS-500: Master's Advising as required under heading "Advising"
  - GS-503: Graduate Professional Development Seminar as required under heading "Career Preparation"
- Removed from the elective courses:
  - PS-532: The Artist as a Startup
  - MTI-617: Master's Engineering Lab
- MTI-645: Advanced Studio and Interactive Performance was moved from a required to an elective course
- Title change for MTI-615: Multimedia Installation Workshop

**Learning Outcomes**

- No changes submitted.

**Additional Program Review Information**

- No changes submitted.



**Program Review: Master of Music in Scoring for Film, Television, and Video Games  
Academic Year 2015-16**

<b>Section</b>	<b>No Changes</b>	<b>Formatting Changes Only</b>	<b>Minor Content Changes</b>	<b>Major Content Changes</b>
Description				
Entrance Requirements				
Program Requirements				
Learning Outcomes				
Additional Program Review Information				

**Description**

- No changes submitted.

**Entrance Requirements**

- No changes submitted.

**Program Requirements**

- Added to the required courses:
  - FS-616: Technology in Media Scoring
  - FS-631: Recording, Editing, and Mixing Techniques for Film Composers 1
  - GS-500: Master's Advising as required under heading "Advising"
  - GS-503: Graduate Professional Development Seminar as required under heading "Career Preparation"
- Added to the elective courses:
  - FS-533: Conducting for Scoring Sessions
  - FS-618: Additional DAWs for Scoring
  - FS-633: Advanced Conducting for Scoring Sessions
- Removed from the required courses:
  - FS-361: Computer/Synthesis Applications for Film Scoring
  - ISKB-211: Basic Keyboard Techniques 1
  - ISKB-212: Basic Keyboard Techniques 2

**Learning Outcomes**

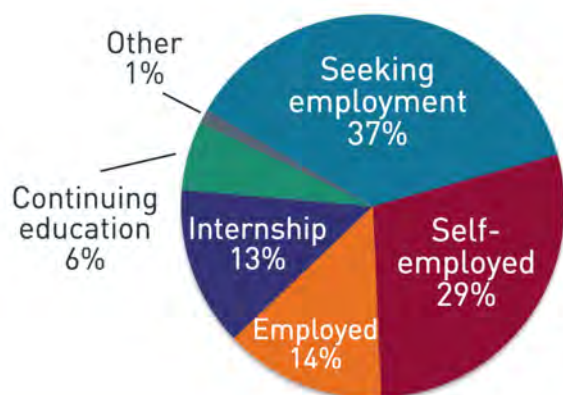
- No changes submitted.

**Additional Program Review Information**

- No changes submitted.

# BERKLEE COLLEGE OF MUSIC CLASS OF 2016

## Primary activity after graduation



**92%** Pursuing music related activities

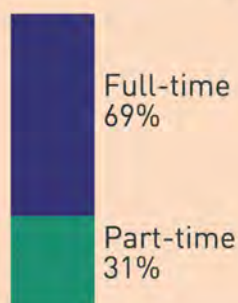
## Top 5 countries

United States  
South Korea  
Spain  
Canada  
China

## Top 5 states

Massachusetts  
California  
New York  
Tennessee  
Texas

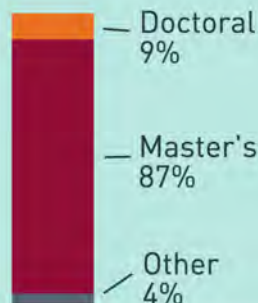
## Employment



## Employers include

Disney  
Pasha Entertainment  
Duotone Audio  
Boys and Girls Club  
PledgeMusic

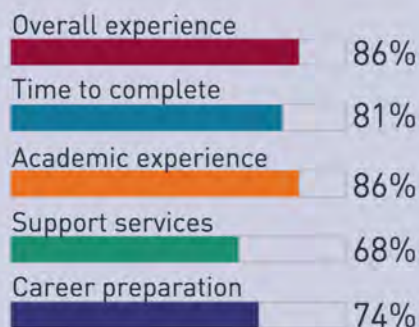
## Continuing education



## Schools include

Berklee  
NYU  
NE Conservatory  
Belmont University  
University of Miami

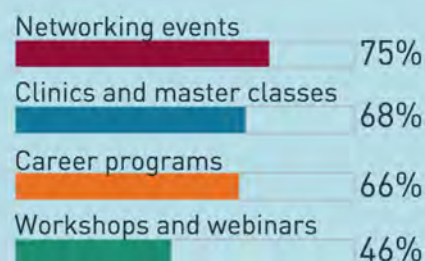
## Satisfied with Berklee



**90%**

**Likely to recommend Berklee to others**

## Interest in alumni services





# MASTER OF MUSIC IN CONTEMPORARY PERFORMANCE

## (GLOBAL JAZZ CONCENTRATION) CLASS OF 2016

### Areas of Music Industry Alumni Plan to Enter



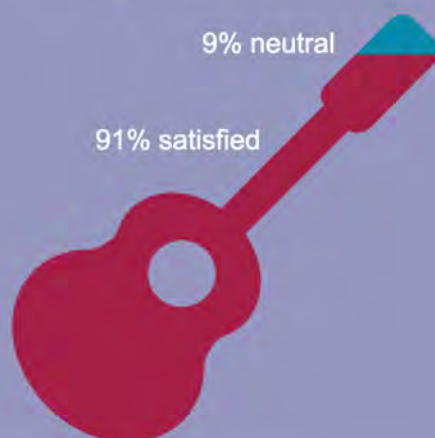
- 55% live performance
- 36% other (includes composition, education, scoring, technology, & combinations of multiple areas)
- 9% internship or further study

### Helpfulness of Studies for Career Advancement



- 82% definitely/probably
- 14% maybe
- 5% definitely not/probably not

### Student Satisfaction with the Berklee Experience



91%

satisfied with their professors

91%

satisfied with Berklee activities & events

83%

satisfied with their graduate program

Data based on the responses of graduating students in Berklee's Master of Music in Contemporary Performance - Global Jazz concentration. Prepared by the Office of Institutional Assessment, August 2016.

# BERKLEE VALENCIA MASTER'S GRADUATES

## CLASS OF 2016

### Likelihood of Program Recommendation



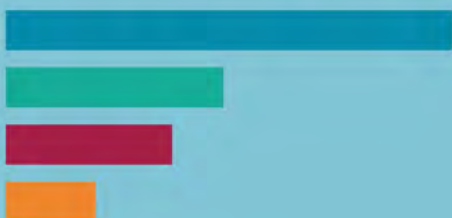
- 73% definitely/probably
- 17% maybe
- 10% definitely not/probably not

### Helpfulness of Studies for Career Advancement



- 87% definitely/probably
- 8% maybe
- 6% definitely not/probably not

### Most Valuable Part of Valencia Experience



- 35% community
- 17% education/curriculum
- 13% faculty
- 7% facilities (labs/studios)

### Career Plans of Valencia Master's Graduates



- 23% live performance
- 23% scoring
- 19% music technology
- 19% music business
- 11% education
- 4% internship/study
- 2% publishing

Data based on the responses of students graduating from Berklee's master's degree programs in Valencia, Spain.  
Prepared by the Office of Institutional Assessment, October 2016.



# BERKLEE COLLEGE OF MUSIC PEER COMPARISON REPORT

2015-16

Prepared by the Office of Institutional Assessment

## THE 2015-16 PEER COMPARISON REPORT

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Data is based on most recent complete IPEDS data from survey year 2014-15

Prepared by the Office of Institutional Assessment

Summer 2016

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# Preface

The Berklee Peer Comparison report compares Berklee College of Music to a selected group of peer schools<sup>1</sup> on a variety of the most recent data publicly available from the National Center for Education Statistics' (NCES) Integrated Postsecondary Education Data System (IPEDS) data center (<http://nces.ed.gov/ipeds/>). Data from IPEDS are submitted via surveys from each institution, and undergo a review and revision process after all surveys are completed. Due to this verification process, finalized data sets are not available until the second year after the surveys are complete. As of April 2016, the most recent complete data sets available are from the 2014–15 surveys, which are used throughout this report. Year-to-year comparisons made in this report reflect changes from previous survey responses. Whenever available, the most recent data are provided for Berklee and are used when comparing to previous years.

This report focuses on the seven key areas listed in the table below. Berklee's peer group is composed of the following 16 institutions with a similar focus on music and/or art education. At the time of the data analyzed in this report, The Boston Conservatory was considered a peer school, however the next report will incorporate Conservatory institutional data as part of Berklee. Data presented from 2013-14 also precedes the introduction of Berklee Online's Bachelor of Professional Studies degree; sections with more recent Berklee data include Berklee Online degree students.

## AREAS OF FOCUS

- Accreditation and Degrees
- Admissions and Selectivity
- Enrollment
- Retention and Graduation
- Faculty
- Endowment
- Tuition and Financial Aid

## PEER GROUP

- Belmont University
- Boston University
- Emerson College
- Ithaca College
- Manhattan School of Music
- New York University
- Oberlin College
- Rhode Island School of Design
- The Boston Conservatory
- The Juilliard School
- The New England Conservatory of Music
- The New School
- University of Miami (Frost School of Music)
- University of North Texas
- University of Rochester (Eastman School of Music)
- University of Southern California (Thornton School of Music)

For those music schools contained within larger colleges or universities, the IPEDS data are reported for the overall institution since separate data on the music school are not available.

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<sup>1</sup> The peer group has been expanded from previous reports to include Belmont University, Boston University, Ithaca College, and Oberlin College. California Institute of the Arts has been removed from the peer comparison group.



# Executive Summary

The purpose of this report is to provide a benchmark for comparing Berklee to peer schools using concrete data points. The information reported in the following pages allows Berklee to have an accurate understanding of institutional data both relative to other schools and longitudinally. The report shows that Berklee compares favorably in some admissions and enrollment categories, including application growth and international student population, and less favorably in some success categories such as graduation rate. The following highlights areas of strength and places for improvement.

## POSITIVE HIGHLIGHTS

---

1. Undergraduate application increase of 11% from 2012 to 2014, slightly higher than the peer group average of 9%.
2. Undergraduate enrollment growth of 7% from 2012 to 2014, third highest among the peer group.
3. Graduate enrollment growth of 120% from 2012 to 2014, highest among the peer group.
4. Master's graduation rate for the 2014 cohort is 98%, unchanged from the 2013 cohort.
5. Undergraduate retention rate has increased from 82% to 87% from the 2012 cohort to the 2014 cohort.
6. Percentage of undergraduate and graduate international students is strong relative to peer schools (third and second, respectively).

## AREAS FOR IMPROVEMENT

---

1. Percentage of female undergraduate applicants is lowest among peer group at 33%.
2. Undergraduate graduation rate is lowest among peer group at 51%, but increased to 58% for the 2009 cohort.
3. Graduation rate for African-American students in the 2008 cohort is down from the previous two years at 31%, ranking last among the peer group.
4. Student loan default rate is highest among the peer group at 10%, but is still below the national average of 12%.

# Accreditation and Degrees Offered

Berklee is institutionally accredited by the New England Association of Schools and Colleges (NEASC) as are the other five New England Schools in the peer group. The peer group schools outside of New England are accredited by their respective regional associations. Berklee's Music Therapy program is accredited by the National Association of Schools of Music (NASM) via the American Music Therapy Association (AMTA). As of 2015, nine peer schools had at least one program accredited by NASM. Oberlin College, like The Boston Conservatory, was previously accredited by NASM, but resigned this accreditation. Each peer school offers both bachelor's and master's degrees as does Berklee, while all but five, including Berklee and The Boston Conservatory, offer doctoral degrees.

## Accreditation and Degrees offered by peer schools

	Accrediting Body	1+ programs Accredited by NASM	Pre-baccalaureate Certificat	Associate's Degree	Bachelor's Degree	Master's Degree	Doctor's Degree
Belmont University	SACS	X			X	X	X
<b>Berklee College of Music</b>	<b>NEASC</b>	<b>X</b>	<b>X</b>		<b>X</b>	<b>X</b>	
Boston University	NEASC	X	X		X	X	X
Emerson College	NEASC				X	X	
Ithaca College	MSCHE	X	X		X	X	X
Manhattan School of Music	MSCHE		X		X	X	X
New York University	MSCHE		X	X	X	X	X
Oberlin College	NCA/HLC	Resigned 12/31/2014	X		X	X	
Rhode Island School of Design	NEASC				X	X	
The Boston Conservatory	NEASC	Resigned 6/01/2016			X	X	
The Juilliard School	MSCHE		X		X	X	X
The New England Conservatory	NEASC	X	X		X	X	X
The New School	MSCHE		X	X	X	X	X
University of Miami	SACS	X	X		X	X	X
University of North Texas	SACS	X			X	X	X
University of Rochester	MSCHE	X			X	X	X
University of Southern California	WSCUS	X			X	X	X

Table 1. Accreditation and degrees offered by peer schools. IES College Navigator

NEASC=New England Association of Schools and Colleges, Commission on Institutions of Higher Education

SACS=Southern Association of Colleges and Schools, Commission on Colleges

MSCHE=Middle States Commission on Higher Education

NCA/HLC=North Central Association of Colleges and Schools, The Higher Learning Commission

WSCUS=Western Association of Schools and Colleges, Senior College and University Commission

NASM=National Association of Schools of Music

# Admissions and Selectivity

In this section, Berklee is compared to the peer schools on three key metrics: undergraduate application growth, acceptance rate, and yield.<sup>1</sup> Data used for these comparisons are from the 2014–15 IPEDS reporting cycle, which are reported in spring 2015 and reflect data from the fall 2014 entering class. Data from previous years are from the corresponding year's IPEDS cycle.

## KEY ADMISSIONS AND SELECTIVITY FINDINGS

1. Undergraduate applications have grown at a slightly higher rate than peers.
2. Among the peer schools, Berklee shows the largest gender differences in applications, selectivity, and yield.
3. Over the last four years, the acceptance rate for women has been lower than it is for men.
4. Overall selectivity in 2015 is at similar levels to 2011, while admissions yield is lower.

### APPLICATIONS

Undergraduate applications to Berklee grew 11% from 2012 to 2014. This is slightly above the peer group average (9%). This increase is largely due to the increase of 16% from 2012–2013. Only one school, The New England Conservatory of Music, saw an application decrease from 2012 to 2013, while six peer schools and Berklee saw an application decrease from 2013 to 2014. Looking over the past five years, Berklee has seen a 63% growth in applications from 2011 to 2015, with an increase of almost 2,000 applications from 2014 to 2015.

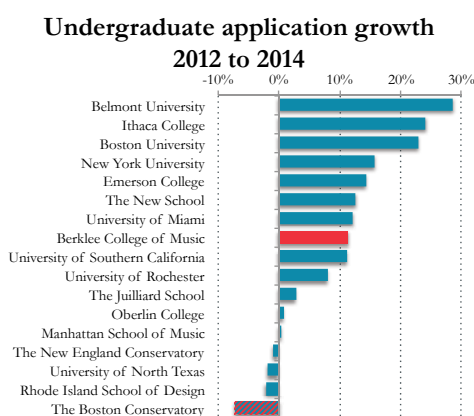


Figure 1. Undergraduate application growth from fall 2012 to fall 2014. First-time degree/certificate-seeking undergraduate students. IPEDS 2014–15 Admissions survey.



Figure 2. Berklee undergraduate application growth. First-time degree/certificate-seeking undergraduate students. 2014 and 2015 figures include Berklee Online first-time degree students. IPEDS 2015–16 Admissions and previous years' IPEDS.

<sup>1</sup> Acceptance rate is calculated as the number of students accepted for admission out of the number of students who submitted applications. Yield is calculated as the number of students enrolled in the college out of the number of students accepted for admission.

Most of the peer schools have higher percentages of female applicants than male. Only three peer schools—Manhattan School of Music, The New England Conservatory, and University of Rochester—and Berklee, have more male applicants than female applicants. Berklee has the highest percentage of male applicants (67%), 26 percentage points above the peer group average (41%). However, Berklee is trending towards a more gender balanced application pool: the percent of applications from women increased from 27% in 2011 to 39% in 2015.

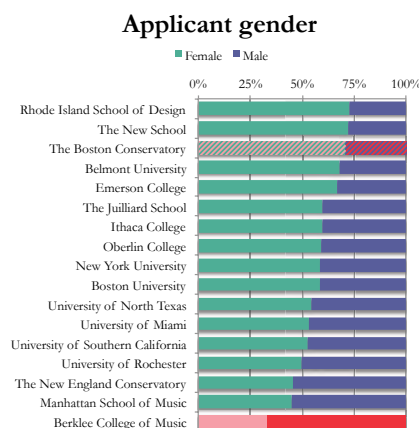


Figure 3. Fall 2014 applications by gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2014–15 Admissions survey.

### Berklee applicant gender

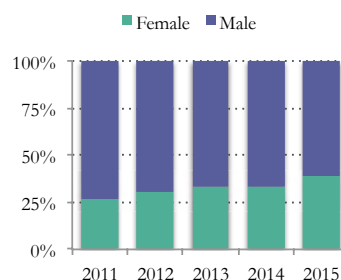


Figure 4. Berklee applicant gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2015–16 Admissions and previous years' IPEDS.

## SELECTIVITY

Berklee's 40% acceptance rate for 2014 is slightly lower than the average rate of the peer group (42%). Schools with similar acceptance rates to Berklee include The Boston Conservatory (39%) and the University of Rochester (36%). The Juilliard School has the lowest acceptance rate (8%). Half of the peer schools accept men at a higher rate than women. Some notable schools from this group include The Juilliard School, Rhode Island School of Design, and The Boston Conservatory. Berklee has the largest difference between male and female acceptance rates with a male acceptance rate of 13 percentage points higher than for females. The school with the next largest difference between male and female acceptance rate is The Boston Conservatory (male acceptance is 7% higher than female).

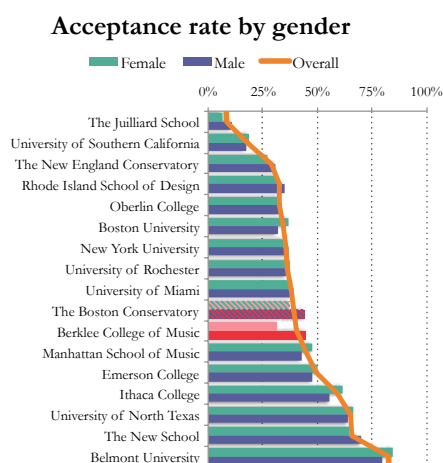


Figure 5. Fall 2014 acceptance rate by gender. First-time degree/certificate seeking undergraduate students. IPEDS 2014–15 Admissions.

As the graph below shows, Berklee has experienced variability in acceptance rate over the past five years. While women had a higher acceptance rate in 2011, over the past four years, Berklee has had a higher acceptance rate for men, with the largest difference in 2014 (14 percentage points). In 2014, the male acceptance rate reached a five year high (45%) while women saw a decrease to 31% in 2014 and 26% in 2015.

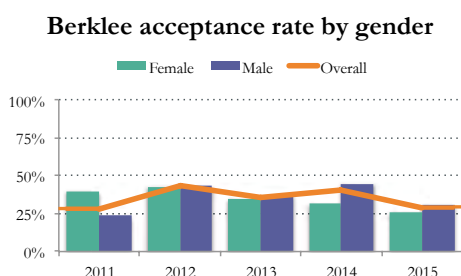


Figure 6. Berklee acceptance rate by gender. First-time degree/certificate seeking undergraduate students. IPEDS Admissions data.

## YIELD

Berklee's yield (39%) ranks fourth among the peer group and is above the peer group average (30%). In looking at yield through the lens of gender, only The Juilliard School (63%), has a higher yield rate for women than Berklee (46%). In 2014, women who were admitted to Berklee had a nine percentage point higher yield than men, the largest yield difference compared to the peer group.

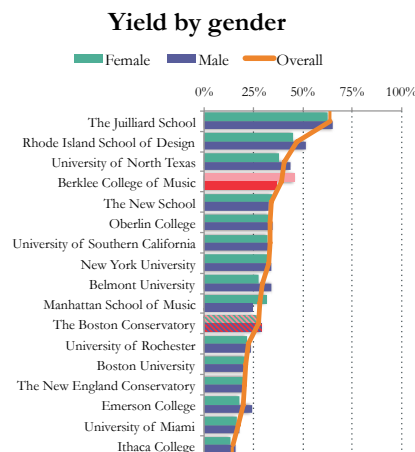


Figure 7. Fall 2014 Yield by gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2014–15 Admissions.

Berklee's yield peaked in 2011 (66%), then decreased in 2012 (42%) and has had little change since then. In 2011, the yield for men (72%) was substantially higher than for women (57%). In three of the past four years, women have had a slightly higher yield than men.

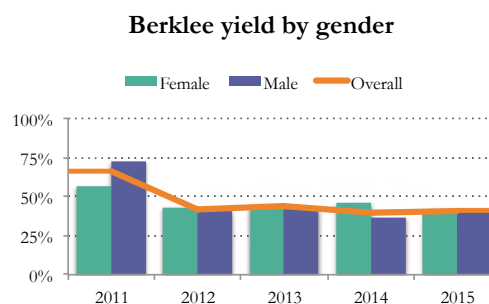


Figure 8. Berklee yield by gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2015–16 Admissions and previous years' IPEDS.

# Enrollment

This section explores student enrollment trends. Demographic and additional student profile information is included in comparing Berklee's student body to our peers. Data used in this section are from the 2014–15 IPEDS reporting cycle, which reflects data from the fall 2014 entering class. Data from previous years are from the corresponding years' IPEDS cycles. This section includes information about international (nonresident alien) students and various student ethnicities; IPEDS reports race and ethnicity only of domestic students.

## KEY ENROLLMENT FINDINGS

1. Berklee's student population is largely undergraduate, however its graduate enrollment is the fastest growing among the peer group.
2. Compared to peers, Berklee has a large number of international students in both graduate and undergraduate programs, and a large number of ALANA<sup>1</sup> students in graduate programs. However, Berklee has a lower percentage of ALANA students in its undergraduate programs than do others in the peer group.
3. Berklee has a higher percentage of men at both the undergraduate and graduate levels than do all other members of the peer group.

### STUDENT BODY

An overview of the entire student body shows that Berklee is composed of a large percentage of undergraduate students (97%), and a small percentage of graduate students (3%). On average, the peer group enrolls 68% undergraduate students and 32% graduate students. Only two of the peer schools, University of Southern California and Manhattan School of Music, enroll more graduate students than undergraduate students.

#### Fall 2014 enrollment by student type

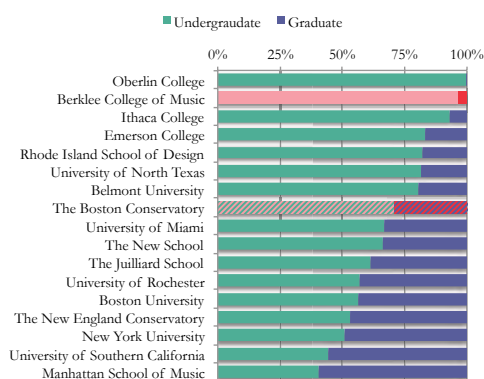


Figure 9. Fall 2014 enrollment by student type. First-time degree/certificate seeking students. IPEDS 2014–15 Fall Enrollment.

### ENTERING UNDERGRADUATE STUDENT ENROLLMENT

Berklee has a slightly higher percentage of entering transfer students than the average of the peer group (Berklee: 21%, peer group: 19%). The University of North Texas, The New School, and the University of Southern California all report over 30% of entering students as transfer students.

From 2012 to 2014, Berklee saw a 4% increase in entering undergraduate enrollment, which is just above the peer group average (3%). Berklee's increase was driven by

<sup>1</sup> ALANA stands for African, Latino/a, Asian, and Native American.

a 41% increase in transfer enrollment (see Appendix A for more detail). The Manhattan School of Music saw the largest increase in entering students, with a 33% increase (31% first time and 44% transfer). A number of schools saw a large decrease in entering students, including the New England Conservatory of Music (-27%) and The Boston Conservatory (-8%).

#### Entering student type

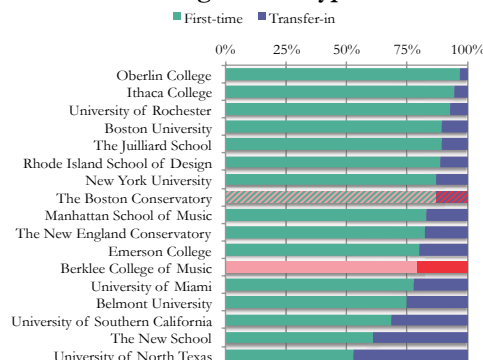


Figure 10. Fall 2014 entering student enrollment by student type. Entering degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

#### Undergraduate entering student growth 2012 to 2014

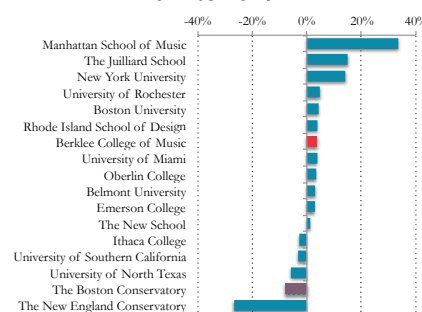


Figure 11. Entering student enrollment growth from fall 2012 to fall 2014. Entering degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

Berklee's 2014 entering class had the fourth highest percentage of students from outside of the United States (29%), which was above the peer group average of 19%. Of the 71% of Berklee students from the United States, one-third are ALANA students. On average, 38% of the peer group's entering students are ALANA students, with four schools having an entering class of over 50% ALANA students (University of North Texas, New York University, University of Southern California, and Rhode Island School of Design). Berklee's incoming fall 2014 class (59%) had a slightly higher percentage of students coming from out of state than the peer group average (55%).

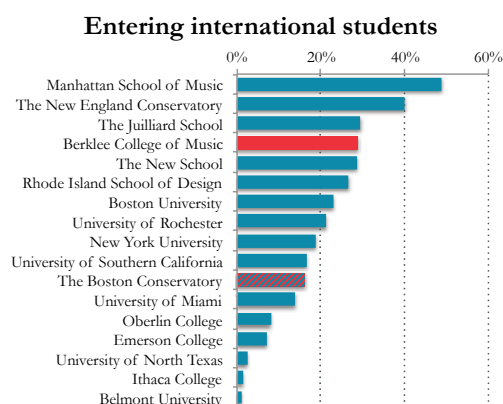


Figure 12. Fall 2014 entering international students. Entering degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

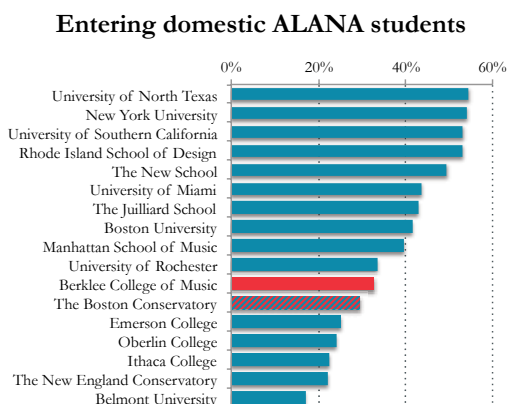


Figure 13. Fall 2014 entering domestic ALANA students. Entering degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

### Out-of-state entering students

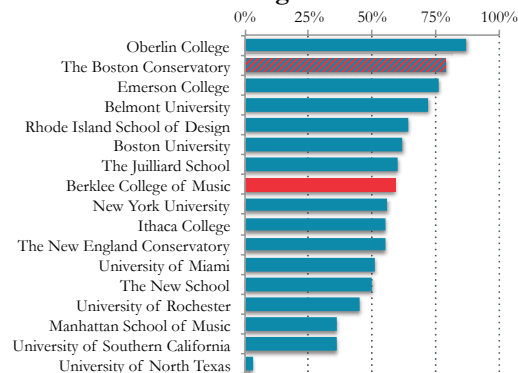


Figure 14. Fall 2014 entering undergraduate domestic students that are from a state other than the location of the institution. Domestic degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

### UNDERGRADUATE ENROLLMENT

All of the peer schools enroll at least 80% full-time students, with the majority enrolling over 90% and the average enrolling 94% full-time students. Berklee has the third lowest percentage of full-time students (88%), only higher than The New School (87%) and The University of North Texas (80%).

### Undergraduate students by student type

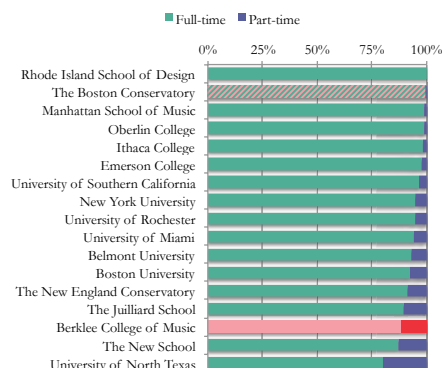


Figure 15. Fall 2014 undergraduate enrollment by student type. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.



Reflective of the admissions numbers discussed above, Berklee has the lowest percentage of students who are women (32%), below the peer group average of 56%. Only two peer schools report having a fewer number of women than men, The Juilliard School (44% female) and The New England Conservatory of Music (43% female). Over the past four years, there has been a one percent increase in female undergraduate enrollment each year at Berklee.

### Undergraduate enrollment by gender

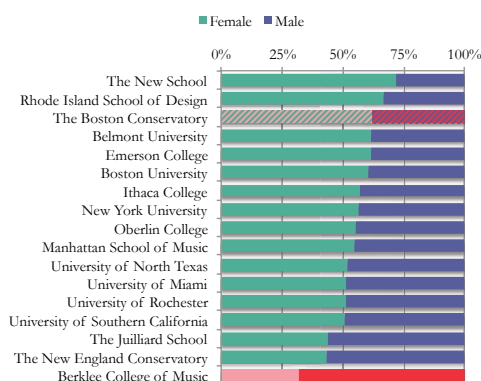


Figure 16. Fall 2014 undergraduate enrollment by gender. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

### Berklee female enrollment

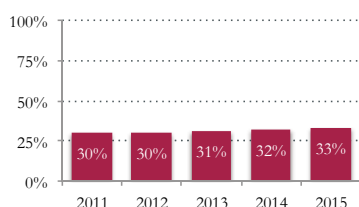


Figure 17. Undergraduate female students. Degree/certificate-seeking undergraduate students. IPEDS 2015–16 Fall Enrollment and previous years' IPEDS.

Compared to the peer groups, Berklee has one of the highest percentages of older students. Fifteen percent of Berklee's undergraduate students are over the age of 25, which is higher than the peer average of 6% of students over the age of 25. Only two schools had a higher percentage of students over the age of 25: University of North Texas (23%) and The New School (22%).

Schools are required to report the percentage of students with a disability only if that number is over 3%. Only six peer schools reported a number greater than 3%, with Oberlin College as the only school over 10%. Five percent of Berklee students reported having a disability, which is the fifth highest in the peer group.

### Undergraduate students over age of 25

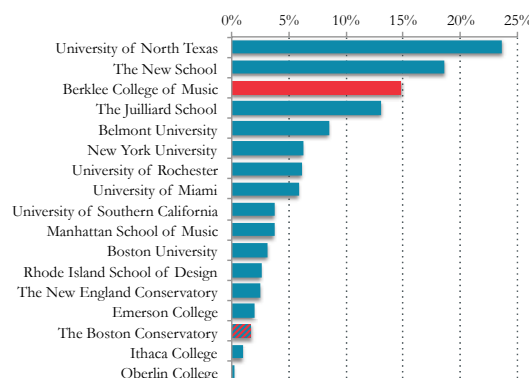


Figure 18. Fall 2014 undergraduate enrollment over the age of 25. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

### Undergraduate students with a disability

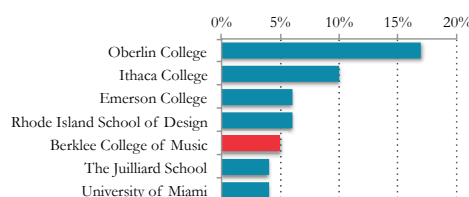


Figure 19. Fall 2014 undergraduate enrollment with a disability. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

In 2014, Berklee had one of the most internationally diverse student bodies in the peer group with 32% of students from countries outside of the United States. This was well above the peer group average of 17%. Berklee's large international student population has grown by 18% from 2012 to 2014, slightly more than the peer group average (14%). New York University (42%), University of Rochester (38%), and Manhattan School of Music (32%) all had international student growth of over 30%. Growth for The Boston Conservatory could not be calculated as they did not report having international students prior to 2014.

### Undergraduate international students

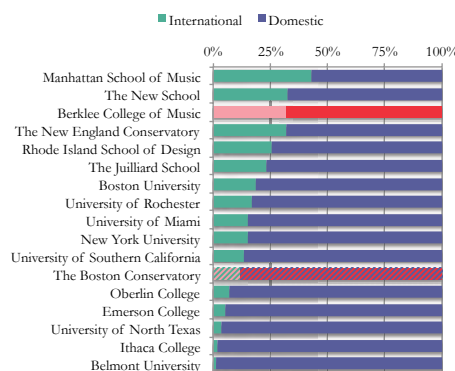


Figure 20. Fall 2014 Undergraduate enrollment by country of origin. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

## Undergraduate international student growth

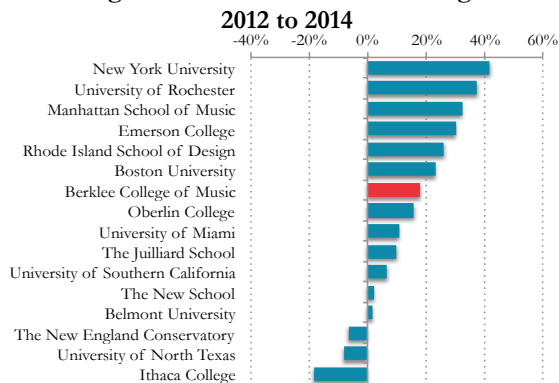


Figure 21. Undergraduate international student growth from fall 2012 to fall 2014. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

Berklee's percentage of domestic ALANA students (33%) is slightly below the peer average of 35%. Of Berklee's 33%, 12% are Hispanic, 8% are Black or African American, 7% are two or more races, 5% are Asian American, and fewer than 1% are American Indian, Alaskan Native, Native Hawaiian or Other Pacific Islander. Over the past five years, the percentage of domestic ALANA students at Berklee has grown from 29% in 2011 to 33% in 2014. See table in Appendix B for complete peer school undergraduate enrollment by ethnicity.

## Domestic ALANA students

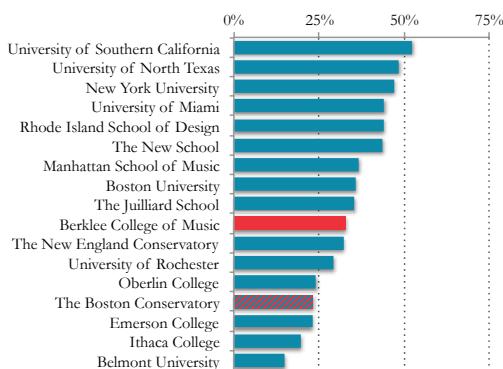


Figure 22. Fall 2014 undergraduate domestic ALANA students. Domestic degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

## Berklee domestic ALANA students

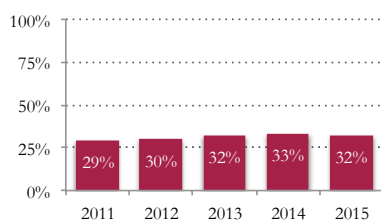


Figure 23. Undergraduate domestic ALANA students. Domestic degree/certificate-seeking undergraduate students. IPEDS 2015–16 Fall Enrollment and previous years' IPEDS.

Compared to peer schools, Berklee (7%) had the third highest growth of undergraduate enrollment from 2012 to 2014. Only Belmont University (9%) and New York University (9%) saw more growth. As a whole, the peer group saw a 1% decrease in undergraduate enrollment, with Boston University (-10%), The New England Conservatory of Music (-11%), and The Juilliard School (-18%) all having at least a 10% decrease.

## Degree/certificate-seeking undergraduate enrollment growth

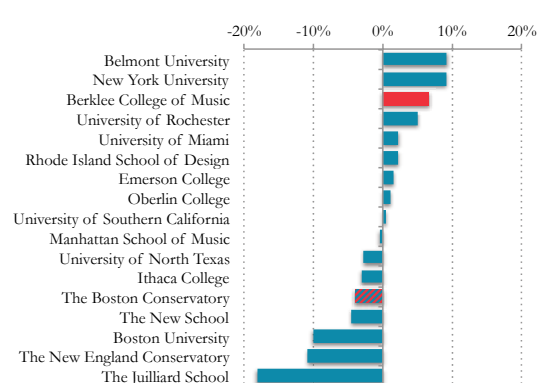


Figure 24. Undergraduate student growth from fall 2012 to fall 2014, degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

## GRADUATE ENROLLMENT

Berklee's graduate programs began in 2012, and saw a growth from 75 students in the first year to 165 in the third. Berklee's 120% graduate enrollment growth was the highest of the peer group. On average, the peer group's graduate student enrollment grew 2%, with three schools reporting an increase of at least 10% [Oberlin College (21%), New York University (10%), and University of Southern California (10%)].

## Total graduate student enrollment growth

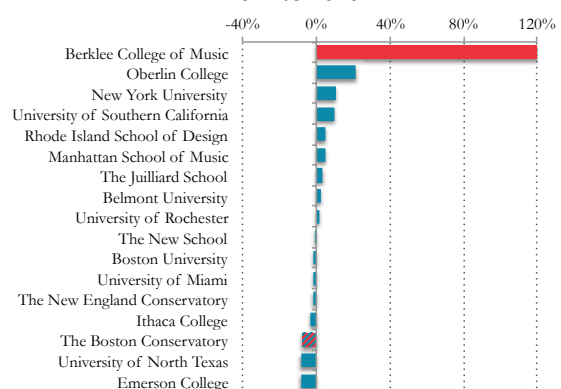


Figure 25. Graduate student growth from fall 2012 to fall 2014. Degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.



Compared to undergraduate students, a larger percentage of graduate students are part-time. Twelve percent of Berklee's graduate students are part-time, a percentage that places Berklee in the middle of the peer group. More than 50% of the graduate students at the University of North Texas are part-time, while two schools—Oberlin College and Rhode Island School of Design—have no part-time graduate students. Similar to undergraduate enrollment, most peer schools have more women than men, with the peer group female graduate student average at 56%. Berklee has fewer female graduate students (30%) than male, similar to the percentage of undergraduate female students (32%).

### Graduate students by student type

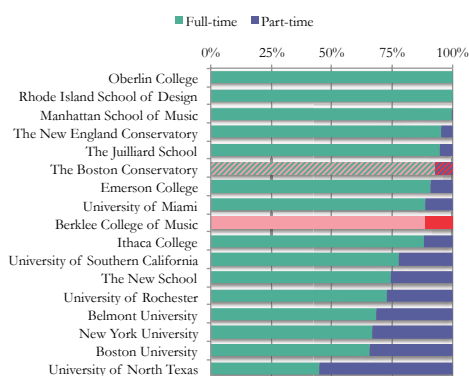


Figure 26. Fall 2014 graduate enrollment by student type, degree/certificate seeking graduate students. IPEDS 2014–15 Fall Enrollment.

### Graduate students by gender

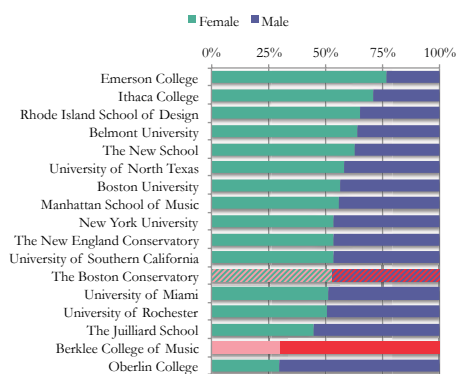


Figure 27. Fall 2014 graduate enrollment by gender, degree/certificate seeking graduate students. IPEDS 2014–15 Fall Enrollment.

While Berklee's undergraduate enrollment contains a higher than average number of older students, Berklee's graduate enrollment of students over the age of 25 (56%) is on par with the peer group (56%).

### Graduate students over age of 25

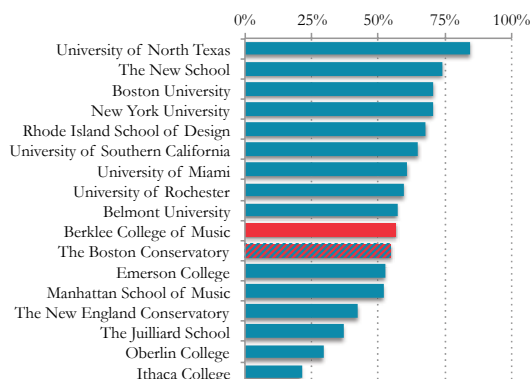


Figure 28. Fall 2014 graduate enrollment students over the age of 25. Degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

As of 2014, over half (55%) of Berklee's graduate students are from a country other than the United States, well above the peer group average of 29%. Only Manhattan School of Music has a higher percentage of international graduate students (56%). Of domestic graduate students, Berklee ranks among the highest in terms of domestic ALANA students (39% compared to peer group average of 29%). Of the domestic students, 15% are Black or African American, 14% are Hispanic, 5% are two or more races, 3% are Asian American, 1% are Native Hawaiian or Other Pacific Islander, and 1% are American Indian or Alaska Native. See Appendix C for a complete list of peer school graduate enrollment by ethnicity.

### Graduate students country of origin

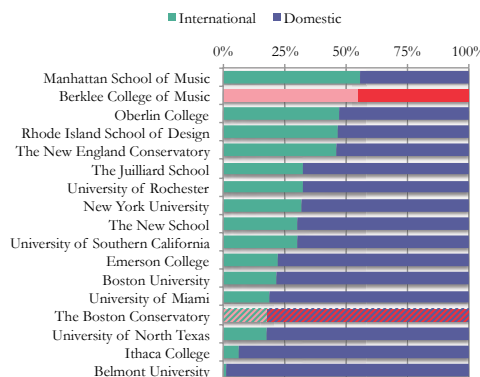


Figure 29. Fall 2014 graduate enrollment by country of origin, degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

### Graduate domestic ALANA students

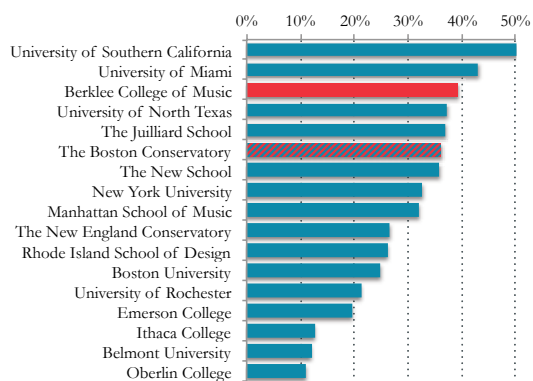


Figure 30. Fall 2014 graduate domestic ALANA students, domestic degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

# Retention and Graduation

The following section of this report examines two key metrics that look at the success of a college in selecting and guiding students to reach their goal of graduation. Retention rates required for national reporting measure how many undergraduate first time/full-time students (FTFT) return to Berklee after year one of their program. Graduation rates required for national reporting measure how many undergraduate FTFT students complete their intended program within six years. Data used in this section is from the 2014–15 IPEDS reporting cycle and reflects data from the fall entering class.<sup>1</sup> Data from previous years are from the corresponding year's IPEDS cycles. Graduation rate data reported in this section are based on the cohort's FTFT students, which include both Bachelor of Music degree and professional diploma students. Berklee Online Bachelor of Professional Studies students are not yet included in these data but will be in future years.

## KEY RETENTION AND GRADUATION FINDINGS

1. Berklee's one-year undergraduate retention rate is below the peer group average, but is rising.
2. The undergraduate graduation rate for the 2008 cohort is the second lowest among the peer group, and the lowest from Berklee in the past five years, but the rate rose for the 2009 cohort.
3. Berklee's master's student graduation rate is high, at 98%, in 2014.
4. The graduation rate for Berklee's African American students is lower than both the graduation rate for African American students at peer schools and the graduation rate for all other demographic groups at Berklee.

### RETENTION

The retention rate is a significant measure of students' academic progress and a school's ability to select students who are academically prepared for success. A poor retention rate may point to various issues, such as students' inability to meet costs, students' dissatisfaction, or students' lack of academic preparedness. IPEDS calculates retention rate as the percentage of the FTFT cohort who re-enroll the following fall semester.

Berklee's retention rate for FTFT bachelor's degree students entering in 2013 is 84%, which is lower than the peer group average (90%). However, Berklee's retention rate increased to 87% in 2014. Four other peer schools have lower retention rates than Berklee—Belmont University, The New School, Manhattan School of Music, and University of North Texas. The Juilliard School continues to have the highest retention rate of the peer group at 98%. Over the past five years, Berklee's retention rate has hovered between 82% and 87%, except for a dramatic rise with the 2011 cohort, which had 96% retention from fall 2011 to fall 2012.

### Full-time bachelor's retention rate

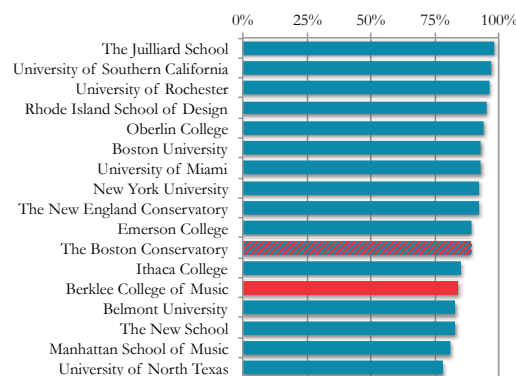


Figure 31. Retention rate for students entering fall 2013 and returning in fall 2014, FTFT bachelor's degree seeking students. IPEDS 2014–15 Fall Enrollment.

### Berklee one-year retention rate

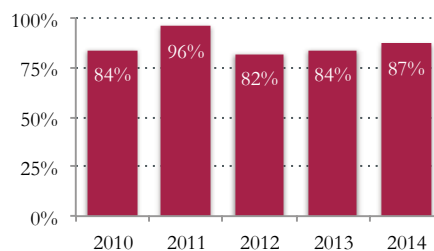


Figure 32. Berklee's one-year retention rate by entering cohort for students admitted in 2010 to 2014. FTFT bachelor's degree seeking students. IPEDS 2015–16 Fall Enrollment and previous years' IPEDS.

<sup>1</sup> The 2014–15 IPEDS surveys report retention rates from the 2013 FTFT entering student cohort and graduation rates from the 2008 FTFT student cohort.

## GRADUATION

Graduation rates are commonly accepted as a fundamental measure of an institution's academic success. Traditionally, the IPEDS graduation rate for a cohort is based on FTFT students who graduate within six years of starting (150% graduation rate). This group includes only those students who attended no post-secondary institutions prior to attending Berklee. Transfer students are not calculated into the official IPEDS graduation rate. This section analyzes graduation rates based on students seeking bachelor's degrees.

For the data reported in the 2014–15 IPEDS (2008 entering class cohort), Berklee's graduation rate was the second lowest of the peer group (51%), leading only the University of North Texas (50%). All peer schools except for the University of North Texas had a graduation rate of at least 60%, and the peer group average is 78%.

While full data for the peer group are not yet available, the IPEDS survey Berklee completed for 2015–16 showed that the graduation rate for bachelor's degree students has increased to 58%. The graduation rate including both bachelor's and diploma students increased to 56% from 49%.

IPEDS introduced a new survey component in the winter of 2016, called Outcome Measures. This is used to report graduation rates that include both traditional FTFT students as well as transfer and part-time students. Peer comparison data is not yet available from this measure. However, Berklee's 150% graduation rate from the 2007 cohort of all entering students—FTFT, transfer, part-time, degree and diploma—was 53%.

### Bachelor's 150% graduation rate

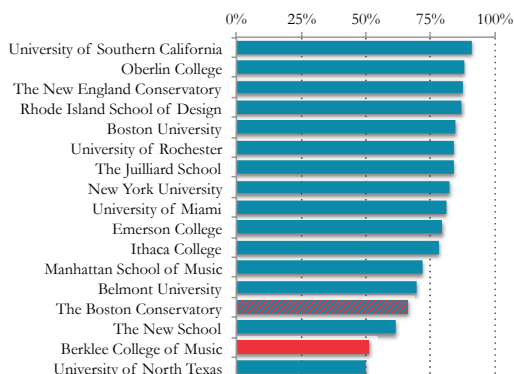


Figure 33. Graduation rate for undergraduate students entering in fall 2008 and graduating by spring 2014. FTFT bachelor's degree seeking students. IPEDS 2014–15 150% Graduation rates.

### Berklee 150% bachelor's graduation rate

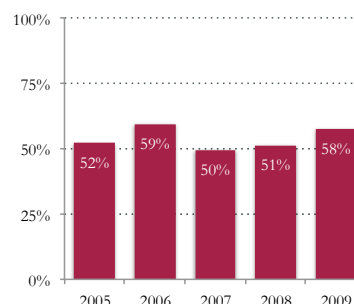


Figure 34. Berklee's six-year graduation rates by entering cohort. FTFT bachelor's degree seeking students. IPEDS 2015–16 150% Graduation rates and previous years.

Similar to the peer group, the graduation rates for the 2008 FTFT cohort at Berklee are higher for women (54%) than for men (50%). Only four peer schools had higher graduation rates for men than women: Oberlin College, Emerson College, Ithaca College, and The Boston Conservatory. In four of the past five years, women have had a higher graduation rate than men at Berklee.

### Graduation rate by gender

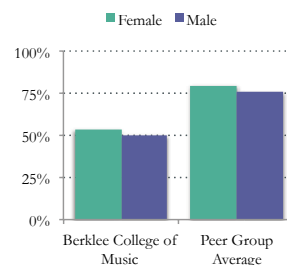


Figure 35. Graduation rate by gender for undergraduate students entering in fall 2008 and graduating by spring 2014, FTFT bachelor's degree seeking students. IPEDS 2014–15 150% Graduation rates.

### Berklee graduation rate by gender

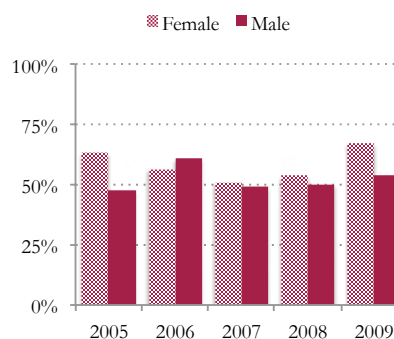


Figure 36. Berklee's six-year graduation rates by gender by entering cohort. FTFT bachelor's degree seeking students. IPEDS 2015–16 150% Graduation rates and previous years.

Compared to the peer group, Berklee has similar trends in graduation rate by ethnicity.<sup>2</sup> Berklee has the lowest graduation rate for African American students (31%), with the next lowest being the University of Texas (47%). This is below the peer group average (71%). Berklee is closer to the peer average in Hispanic and international students graduation rates (63%, 65% respectively). However, these rates are still lower than the peer average (73%, 79%). Over the past three years, African American students have had the lowest graduation rate of any race or ethnicity at Berklee. In each of the past five years, international students had the highest graduation rate, most recently 78% for the 2009 cohort.

#### Black or African American bachelor's 150% graduation rate

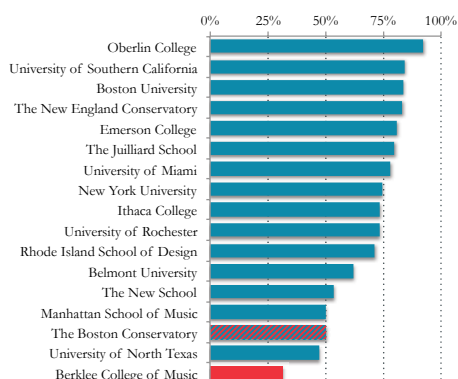


Figure 37. Graduation rate for Black or African American undergraduate students entering in fall 2008 and graduating by spring 2014. FTFT bachelor's degree seeking students. IPEDS 2014–15 150% graduation rates.

#### Graduation rate by ethnicity

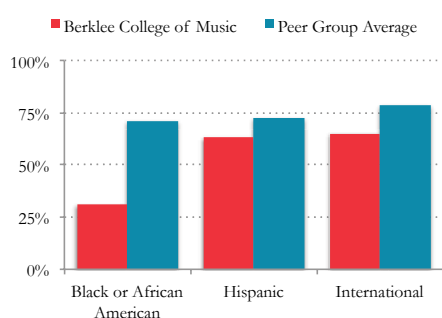


Figure 38. Graduation rate by ethnicity for undergraduate students entering in fall 2008 and graduating by spring 2014. FTFT bachelor's degree seeking students. IPEDS 2014–15 150% graduation rates.

#### Berklee graduation rate by ethnicity

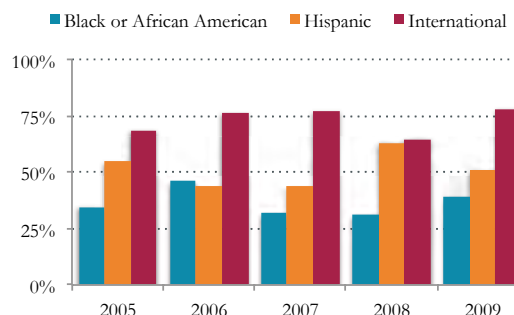


Figure 39. Berklee's six-year graduation rates by ethnicity. FTFT bachelor's degree seeking students. IPEDS 2015–16 150% graduation rates and previous years.

See Appendix D for a table of graduation rates by demographics for each peer school.

<sup>2</sup> Students with American Indian/Alaska Native, and Native Hawaiian/Other Pacific Islander are not used for comparison due to small or no sample size at peer schools.

# Faculty

In this section, faculty changes, compensation, and student-to-faculty ratio are examined.

## KEY FACULTY FINDINGS

1. The student-to-faculty ratio for Berklee and the peer group average has not changed during the past five years.
2. Student-to-faculty ratio is slightly higher at Berklee than the peer group average.
3. From 2012 to 2014, Berklee's full-time equivalent (FTE) faculty has grown at the third fastest rate among the peer group.
4. Berklee's average faculty salary is at the midpoint of the peer group, and has been the highest among arts schools in the peer group for the past three years.

### STUDENT-TO-FACULTY RATIO

Student-to-faculty ratio<sup>1</sup> is often used as a measure to indicate class size and the kind of individualized attention students can expect. At 12:1, Berklee has a slightly higher student-to-faculty ratio than the peer group average (11:1). Three music/arts schools have the three lowest ratios, The Juilliard School (5:1), The New England Conservatory (5:1), and The Boston Conservatory (6:1), but the Manhattan School of Music has the second highest ratio (18:1). Berklee's student-to-faculty ratio has stayed constant at 12:1 over the past five years, as has the peer group average at 11:1.

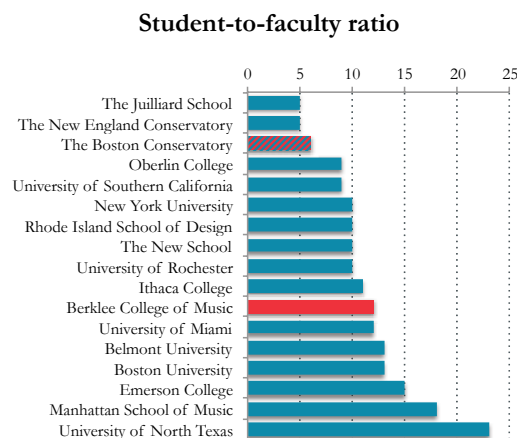


Figure 40. 2014 undergraduate student-to-faculty ratio. IPEDS 2014–15 Fall enrollment.

### Berklee student-to-faculty ratio

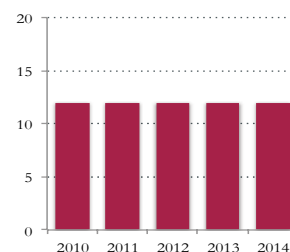


Figure 41. Berklee's student-to-faculty ratio. IPEDS 2015–16 Fall enrollment and previous years.

### FACULTY SIZE AND SALARY

Over the past three years, the size of Berklee's part-time faculty has grown at a slightly higher rate (8%) than that of full-time faculty (6%). Overall, the size of Berklee's FTE faculty is growing at a faster rate than most peer schools, with the exception of New York University and Belmont University.

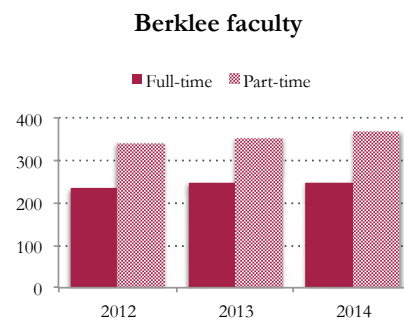


Figure 42. Berklee number of instructional staff. IPEDS 2014–15 Human Resources.

<sup>1</sup> Student-to-faculty ratio is measured as full-time student equivalent enrollment to full-time equivalent faculty. Using IPEDS requirements, part-time faculty are counted as 1/3 full-time faculty. Teaching loads for part-time faculty vary by institution, and at Berklee, part-time faculty often have a higher course load than 33% of the load of full-time faculty. Additionally IPEDS calculates full-time equivalent students based on credit hours; 30 credit hours per year (reported in 12 Month Enrollment IPEDS) is equal to one FTE student. Since most Berklee students take 16 credits per semester, and many Berklee students study for three semesters a year, the IPEDS calculations of student-to-faculty ratio tend toward a higher FTE count which inflates the student-to-faculty ratio. Berklee's student-to-faculty ratio is projected to decrease as a result of the recent merger with the Conservatory.

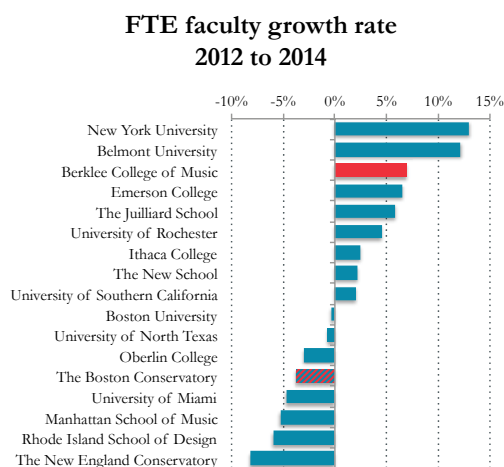


Figure 43. FTE faculty growth rate. IPEDS 2014–15 Human Resources.

Berklee's average faculty salary (\$87,444) is at the midpoint among the peer group, with a few large schools in the peer group having average salaries of over \$110,000 (New York University, University of Southern California, University of Rochester, and Boston University). This skews the average to \$90,629. (See Appendix E for more detail.) Berklee's average full-time faculty salary has grown from \$83,844 in 2012 to \$87,444 in 2014, a 4% increase compared to an average 7% increase for the peer group.

However, when the large universities are removed from the peer group, and Berklee is compared with the arts schools in the group, average faculty salary at Berklee has ranked the highest for the past three years.<sup>2</sup> In these three years, average faculty salary at Berklee has been at least \$10,000 higher than that of the average of the arts schools in the peer group.

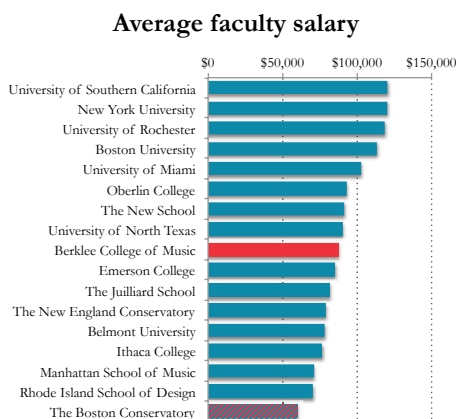


Figure 44. Average faculty salary. IPEDS 2014–15 Human Resources.

### Average faculty salary for arts schools 2012 to 2014

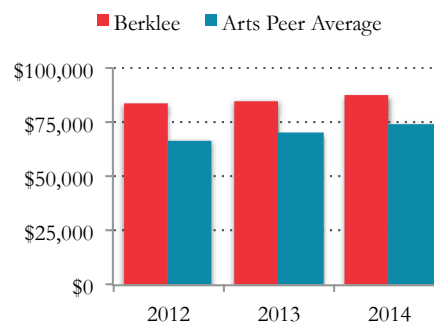


Figure 45. Average faculty salary increase compared to peer arts schools from 2012 to 2014. IPEDS 2014–15 Human Resources.

<sup>2</sup> Arts schools in the peer group include Emerson College, Manhattan School of Music, Rhode Island School of Design, The Boston Conservatory, The Juilliard School, and The New England Conservatory.



# Endowment

IPEDS data on endowments reported in the 2014–15 cycle reflect the 2013–14 fiscal year. Berklee (\$321 million) is just above the peer group midpoint for total endowment, which ranges from \$4.5 billion (University of Southern California) to \$11 million (The Boston Conservatory). Only one arts peer school, The Juilliard School (\$1 billion), has a higher endowment than Berklee. Berklee's endowment has increased greatly from 2012, and has increased each of the past four years, reaching \$327.7 million in May 2015.

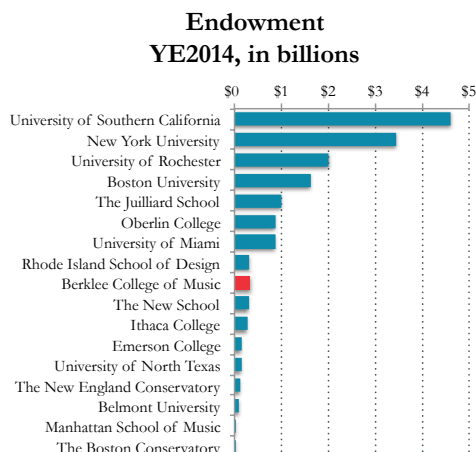


Figure 46. Endowment assets year-end 2014. Undergraduate and graduate enrollment. IPEDS 2014–15 Finance.

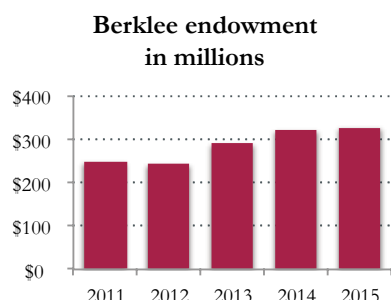


Figure 47. Berklee endowment at year-end 2011 to 2015. IPEDS 2015–16 Finance and earlier.

IPEDS uses the endowment assets per FTE enrollment metric, which allows for endowment comparison between different size schools. This metric is directly affected by enrollment growth, therefore schools who have a jump in enrollment will see the metric decrease. The Juilliard School is at the top of the list with \$935,238 endowment assets per full-time enrollment student (FTE), followed by Oberlin College (\$301,926/FTE). Berklee (\$66,678/FTE) ranks just above the peer group median<sup>1</sup> (\$52,141/FTE). Every school in the peer group reported endowment growth with Berklee growing 22% from 2012 to 2014. Berklee's growth is below the peer group average growth of 29%. The Boston Conservatory's

percentage endowment growth was considerably higher than the peer group at 124% (\$13,176/FTE to \$29,485/FTE).

## Endowment assets per FTE enrollment in thousands

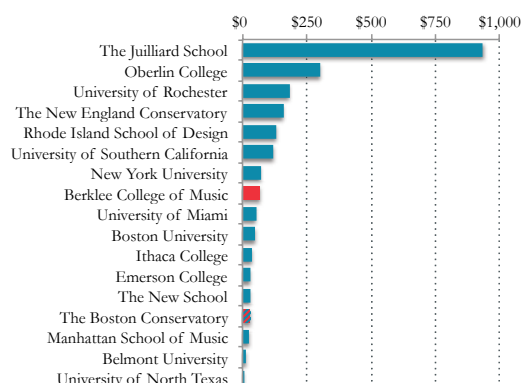


Figure 48. Endowment assets per FTE enrollment, year-end 2013–14. Undergraduate and graduate enrollment. IPEDS 2014–15 Finance.

## Change in endowment assets per FTE enrollment YE2012 to YE2014

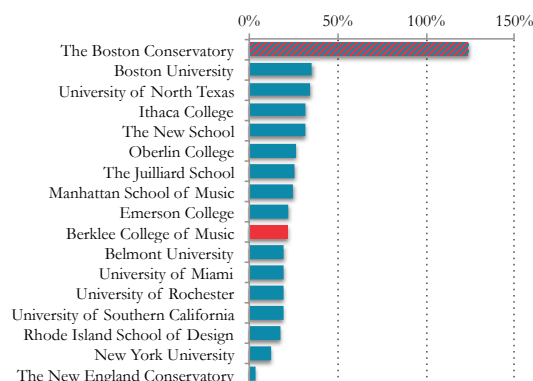


Figure 49. Two-year change in endowment assets per FTE from year-end 2012 to year-end 2014. IPEDS 2014–15 Finance and 2012–13 Finance.

<sup>1</sup> The median, or midpoint, is reported here rather than the average due to the effect of Juilliard's significantly larger endowment on the average.



# Tuition and Financial Aid

The following sections of this report examine aspects of affordability including tuition costs, total cost of attendance, and different types of funding available to help students pay for education. Data used in this section is from the 2014–15 IPEDS reporting cycle and reflects data from the all 2013 entering class. Data from previous years is from the corresponding years' IPEDS cycles. Financial aid data reported in this section is based on FTFT students, including both Bachelor of Music degree and professional diploma students.

## KEY TUITION AND FINANCIAL AID FINDINGS

1. Tuition cost is below the peer group average.
2. Berklee's cost of attendance increase from 2012 to 2014 is the third lowest among the peer group.
3. Percentage of students receiving institutional grant aid is the second lowest among the peer group.
4. Average size of student loans are the highest among the peer group.
5. Berklee has the highest federal student loan default rate among the peer group, but the rate is lower than the national average.

### UNDERGRADUATE TUITION

The 2013–14 tuition for Berklee was \$37,586, which is below the peer group average of \$39,207. Oberlin College, the University of Southern California, and the University of Rochester are the only schools over \$45,000. The University of North Texas, a public institution, has the lowest tuition of the peer schools (\$17,241), while Belmont University has the lowest tuition of all private peer schools (\$27,380). Every peer school saw an increase in tuition from the 2012–13 academic year to the 2013–14 academic year, with an average increase of 4%. Berklee's tuition rate increase over the two years (3%) was third lowest in the peer group.

**2013–14 Undergraduate tuition  
in thousands**

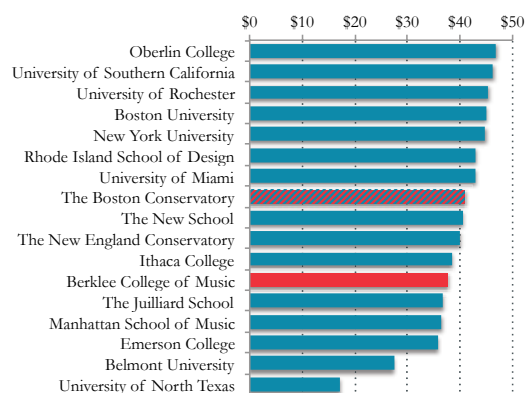


Figure 50. 2013–14 Undergraduate tuition. IPEDS 2014–15 Student Financial Aid.

**One-year tuition rate increase  
2012–13 to 2013–14**

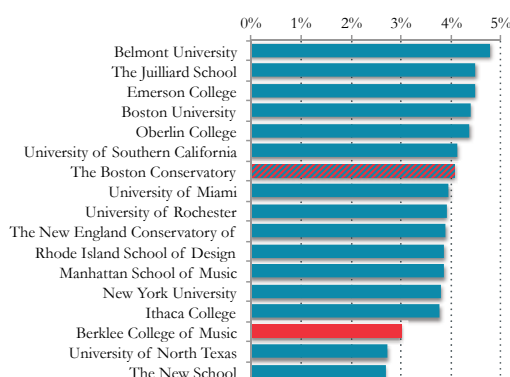


Figure 51. Tuition rate increase from 2012–13 to 2013–14. IPEDS 2014–15 Student Financial Aid.

### COST OF ATTENDANCE

The calculated cost of attendance<sup>1</sup> for Berklee in the 2013–14 academic year was \$58,522, slightly above the peer group average of \$55,800, and just below the peer group's median. The peer group average is pulled down by The University of North Texas — the only public institution in the peer group — which has a cost of attendance of \$20,232. Fourteen of the peer schools, including Berklee, are clustered around this average with New York University (\$63,540) at the high end and Emerson College (\$53,554) at the low end. From 2012–13 to 2013–14, Berklee had the third lowest percent cost of attendance increase, 2.4%, which is lower than the peer average of 3.4%. Of all peer schools, the Juilliard School saw the lowest increase (1.3%), while Emerson College saw the highest increase (4.6%).

<sup>1</sup> Cost of attendance is equal to tuition and fees + books and supplies + room and board + other expenses.

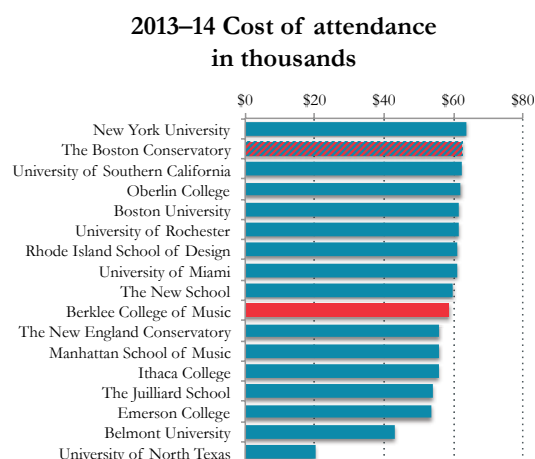


Figure 52. Total cost of undergraduate attendance. Calculated as the average cost for all undergraduate students at all levels. IPEDS 2014–15 Student Financial Aid.

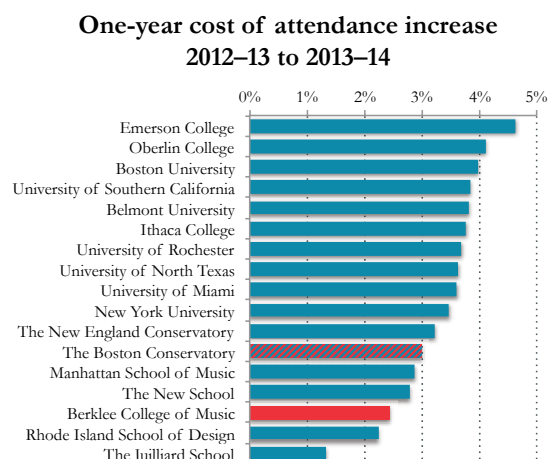


Figure 53. Cost of Attendance Increase from 2012–13 to 2013–14. IPEDS 2014–15 Student Financial Aid.

## NET PRICE BY INCOME RANGE

Average net price is the average price a student pays for college taking into account aid received from the government or from the institution. Traditionally, the net price for students with a lower household income is lower than those with a higher household income. For the 2013–14 academic year, Berklee had the highest average net price for students in both the \$0–\$30,000 and \$30,001–\$48,000 income ranges, and the second highest in the \$110,000+ income range. Also of note, Berklee’s average net price for students in the \$48,001–\$75,000 income range was lower than that for students in the \$0–\$30,000 and \$30,001–\$48,000 ranges.

	Students receiving grant or scholarship aid	Average net-price				
		Income range				
		0– 30,000	30,001– 48,000	48,001– 75,000	75,001– 110,000	110,000+
The Juilliard School	\$29,013	\$21,077	\$26,102	\$21,882	\$29,274	\$34,111
Belmont University	\$30,581	\$25,586	\$27,962	\$31,886	\$34,492	\$37,057
University of Southern California	\$31,189	\$15,013	\$16,754	\$21,248	\$32,515	\$45,639
Boston University	\$32,539	\$22,695	\$21,952	\$26,827	\$32,940	\$45,821
University of Rochester	\$32,996	\$13,995	\$14,240	\$19,580	\$26,848	\$40,554
University of Miami	\$33,284	\$24,792	\$26,468	\$29,465	\$34,005	\$39,206
Manhattan School of Music	\$33,541	\$31,393	\$28,510	\$45,968	\$22,403	\$43,920
Ithaca College	\$33,866	\$22,302	\$25,703	\$30,080	\$33,703	\$39,441
Emerson College	\$34,427	\$30,287	\$30,446	\$33,534	\$35,014	\$42,992
Rhode Island School of Design	\$35,058	\$27,160	\$32,879	\$34,986	\$39,444	\$50,402
New York University	\$35,543	\$25,311	\$27,272	\$33,244	\$39,445	\$50,276
Oberlin College	\$38,887	\$11,788	\$15,566	\$19,063	\$24,241	\$39,728
The New England Conservatory	\$41,086	\$37,790	\$30,175	\$36,860	\$43,286	\$42,045
<b>Berklee College of Music</b>	<b>\$41,619</b>	<b>\$46,416</b>	<b>\$49,701</b>	<b>\$35,436</b>	<b>DNR</b>	<b>\$50,249</b>
The New School	\$42,505	\$29,010	\$29,936	\$36,499	\$37,131	\$44,499
The Boston Conservatory	\$42,649	\$32,858	\$41,624	\$48,231	\$44,746	\$44,150
University of North Texas		Did not report (DNR)				

Table 2. Net Price of Attendance by Income Range. FTFT degree/certificate-seeking student . IPEDS 2014–15 Student Financial Aid.

## FINANCIAL AID (ALL FINANCIAL AID INFORMATION IS FOR FTFT STUDENTS ENTERING FALL COHORT 2013)

Financial aid includes federal work-study, loans to students, or grant or scholarship aid from the federal government, state/local government, the institution, or other sources known to the institution. In 2013, 67% of Berklee FTFT undergraduates received some form of financial aid, the same percentage of students as in 2012 (67%) and a decrease from 2011 (70%). Berklee's percentage of students receiving financial aid is the sixth lowest among the peer group, and 10 percentage points below the group average of 77%. In 2014, Berklee's percentage increased slightly to 68%.

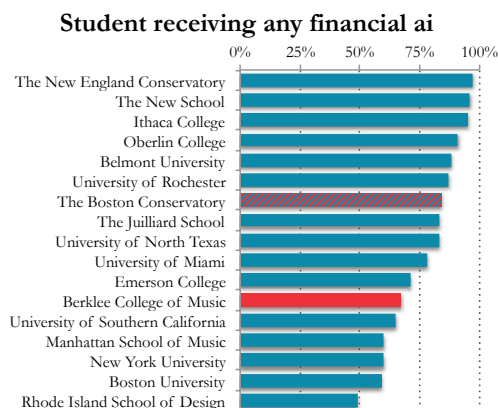


Figure 54. 2013 entering students receiving financial aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2014-15 Student Financial Aid.

## Berklee students receiving financial aid

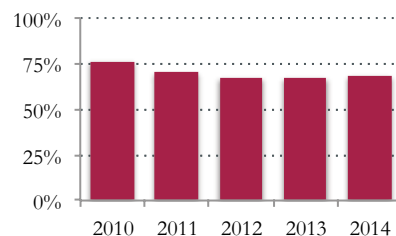


Figure 55. Entering students receiving financial aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015-16 Student Financial Aid and earlier.

## FEDERAL, STATE, LOCAL, OR INSTITUTIONAL GRANT AID

Fifty-one percent of Berklee FTFT undergraduate students received grant aid—that is aid that does not need to be repaid. Looking at both governmental and institutional grant aid, at 51%, Berklee ranked the second lowest in percentage of students receiving aid, 20 percentage points below the peer group average of 71%. Berklee's average grant aid amount was \$16,629, which is below the peer group average of \$21,973. The two peer schools with the highest percentage of students receiving grant aid, The New England Conservatory and The New School, both rank below Berklee in the average amount of grant aid. In 2014, Berklee's percentage of students receiving aid remains at 51% with the average amount of aid increasing to \$17,247.

## Federal, state, local, or institutional grant aid

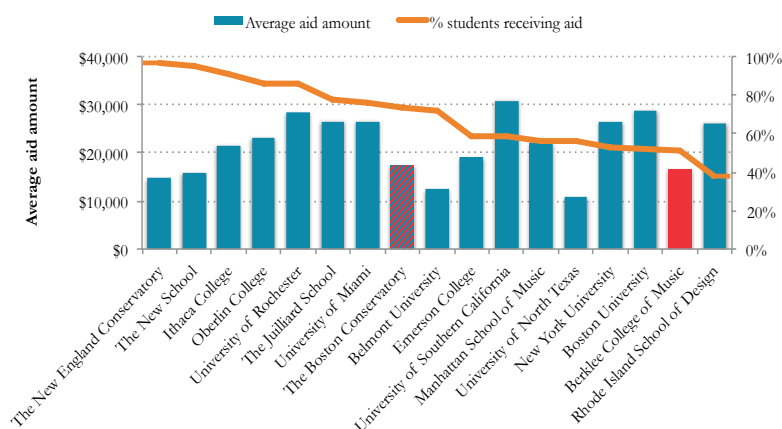


Figure 56. 2013 FTFT degree/certificate-seeking entering undergraduate students receiving federal, state, local, or institutional grant aid. Entering. IPEDS 2014-15 Student Financial Aid.

## Berklee students receiving federal, state, local, or institutional grant aid

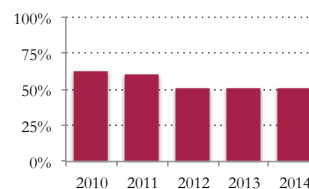


Figure 57. Entering students receiving federal, state, local, or institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015-16 Student Financial Aid and previous years' IPEDS.

## Average amount of federal, state, local, or institutional grant aid

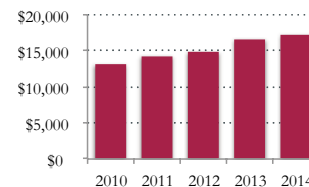


Figure 58. Average grant aid of entering students receiving federal, state, local, or institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015-16 Student Financial Aid and previous years' IPEDS.

## INSTITUTIONAL GRANT AID

Berklee awarded institutional grant aid to 44% of its students, which is below the peer group average of 69%, and less than all but one peer school, Rhode Island School of Design. Berklee's average amount of institutional grant aid (\$17,558) is also lower than the peer group average (\$20,328). In 2014, Berklee's percentage remains at 44% with the average aid amount increasing to \$18,218.

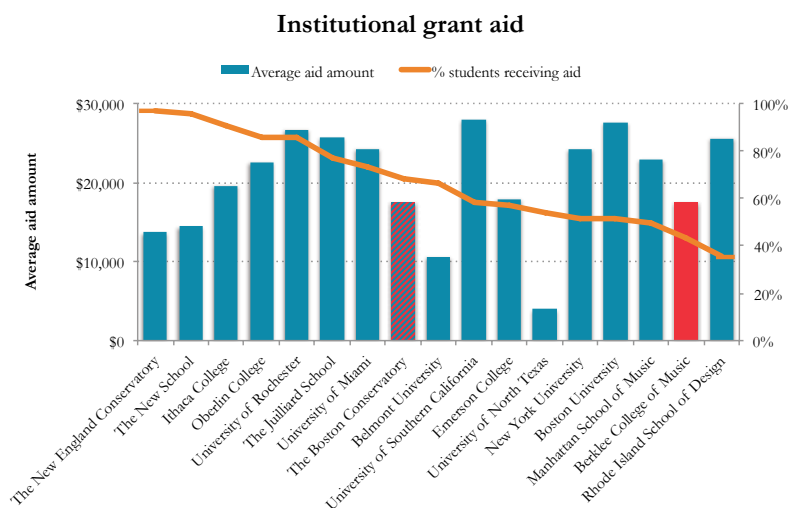


Figure 59. 2013 entering students receiving institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2014–15 Student Financial Aid.

## Berklee students receiving institutional grant aid

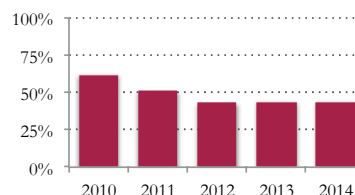


Figure 60. Entering students receiving institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

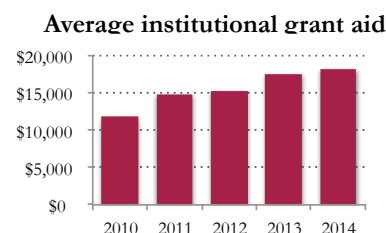


Figure 61. Average institutional grant aid of entering students receiving institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

## DISCOUNT RATE

The tuition discount rate is the percentage of institutional aid that is awarded relative to the revenue from tuition and fees. Berklee's overall undergraduate discount rate in 2013–14 was 20%, compared to the peer group average of 30%. Berklee's undergraduate discount rate increased by 1.2% over one year, above the peer group average of 0.4% increase. Berklee's graduate discount rate (including the Boston and Valencia graduate programs) for 2015 was 35%. Information on peer schools' graduate discount rate is not available.

### 2013–14 Tuition discount rate Gross institutional aid / tuition & fee revenue

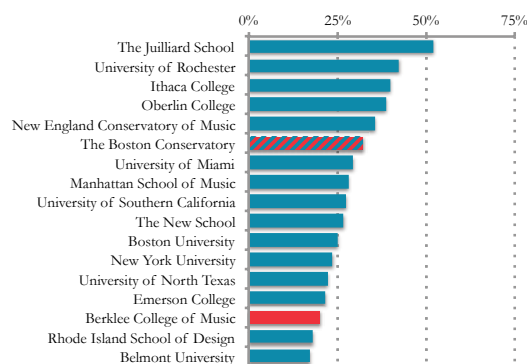


Figure 62. 2013–14 tuition discount rate. Gross institutional aid divided by tuition & fee revenue. IPEDS 2014–15 Finance.

### Percentage point difference in discount rate 2012–13 to 2013–14

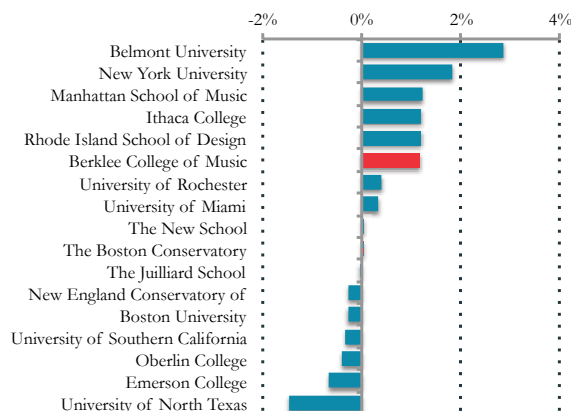


Figure 63. Change in discount rate (gross institutional aid divided by tuition & fee revenue) in from 2012–13 to 2013–14. IPEDS 2014–15 Finance.

# PELL GRANT AID

Pell Grants are need-based federal student financial aid grants awarded to low-income undergraduate students with a maximum award of \$5,645. In 2013, 20% of Berklee FTFT students received Pell Grants, which is slightly below the peer group average of 23%. Two schools have over one-third of students receiving Pell Grants (University of North Texas, 41% and The New School, 35%), while only one school has fewer than 15% of students receiving Pell Grants (Oberlin College, 10%).

The range of the peer group average award size is quite small, with the lowest at \$3,827 (Manhattan School of Music) and the highest at \$4,704 (The Juilliard School). Berklee is fifth lowest in the peer group, with an average Pell Grant aid award of \$4,096. In 2014, Berklee's percentage decreased to 14%, a five year low, with an average award increasing to \$4,121.

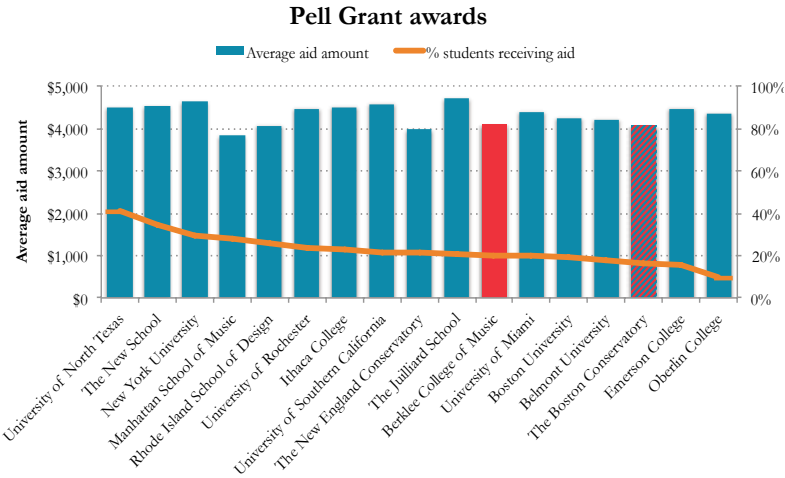


Figure 64. 2013 entering students receiving Pell Grants. Entering FTFT degree/certificate-seeking domestic undergraduate students. IPEDS 2014–15 Student Financial Aid.

# Berklee students receiving Pell Grants

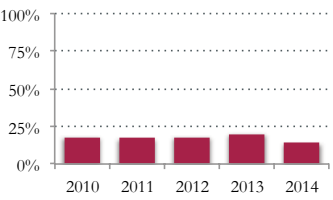


Figure 65. Entering students receiving Pell Grants. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

# Average Pell Grant award

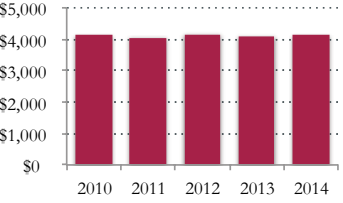


Figure 66. Average Pell Grant awarded to entering students receiving Pell Grants. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

<sup>2</sup> International students (non US-citizens or US Green Card holders) are not eligible for federal financial aid and are not included in calculations for Pell Grants.

## LOAN AID

Slightly less than half (44%) of Berklee's FTFT students received student loan aid from either federal or other (privately funded) sources in 2013, which is a slight increase from 2011 (39%), and below the peer group average of 47%. On average, Berklee's students received \$15,493 in loan aid, which is the highest of the peer group and 84% higher than the peer group average of \$8,394. Only four other schools had an average loan size over \$10,000: The Boston Conservatory, The New England Conservatory of Music, Emerson College, and Boston University—all of which are located in Boston. In 2014, Berklee's percentage remains at 44% with the average loan aid amount decreasing to \$14,091.

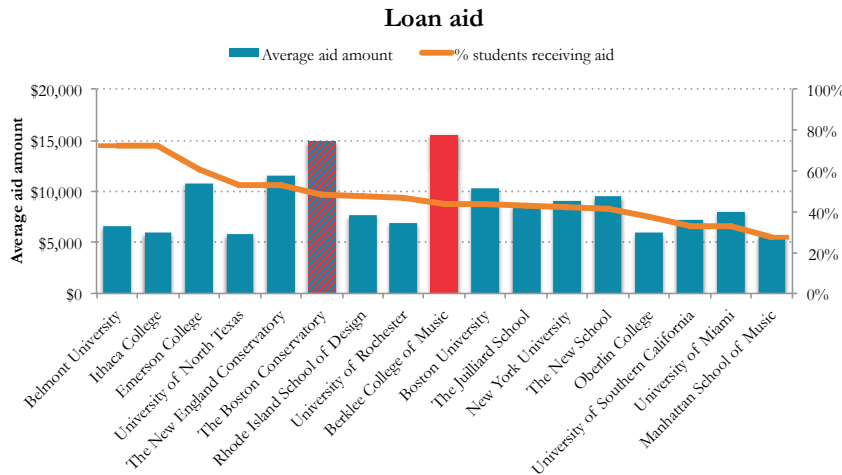


Figure 67. 2013 entering students receiving any loan aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2014–15 Student Financial Aid.

When looking at the type of loan aid, Berklee (43%, \$6,111) lies near the peer average (46%, \$6,043) for both percentage receiving and average amount of federal student loans, and on the high end for other loan aid. Berklee has the third highest percentage of students receiving other loan aid (14%), behind The Boston Conservatory (14%), and Emerson College (17%). Berklee students have the second highest average other loan aid amount, \$31,081, which is below only The Boston Conservatory (\$34,902). This is above the peer group average of \$19,380.

## Berklee students receiving any loan aid

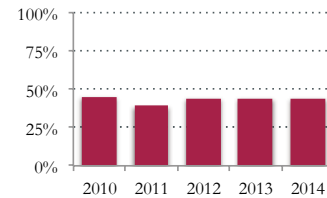


Figure 68. Entering students receiving any loan aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years IPEDS.

## Average loan aid

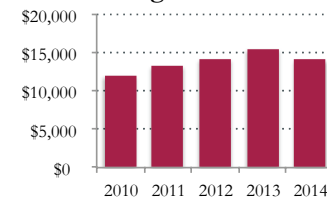


Figure 69. Average loan aid of entering students receiving any loan aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years IPEDS.

## Loan details

	Federal Student Loans		Other Loan Aid	
	% Students Receiving	Average Amount	% Students Receiving	Average Amount
Belmont University	69%	\$5,637	5%	\$19,326
Ithaca College	72%	\$5,930	0%	
Emerson College	60%	\$5,674	17%	\$18,699
University of North Texas	51%	\$5,316	4%	\$8,681
The New England Conservatory	52%	\$7,081	13%	\$18,739
The Boston Conservatory	45%	\$5,399	14%	\$34,902
Rhode Island School of Design	45%	\$6,734	3%	\$20,621
University of Rochester	46%	\$5,991	4%	\$12,753
<b>Berklee College of Music</b>	<b>43%</b>	<b>\$6,111</b>	<b>14%</b>	<b>\$31,081</b>
Boston University	43%	\$6,794	8%	\$18,533
The Juilliard School	41%	\$6,041	7%	\$16,179
New York University	41%	\$7,233	3%	\$24,574
The New School	41%	\$5,887	6%	\$23,519
Oberlin College	34%	\$6,087	3%	\$4,162
University of Southern California	33%	\$5,655	2%	\$26,969
University of Miami	33%	\$5,556	4%	\$23,663
Manhattan School of Music	27%	\$5,685	0%	

Table 3. 2013–14 Student loan details. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2014–15 Student Financial Aid.

Prepared by the Office of Institutional Assessment

## STUDENT LOAN DEFAULT

Berklee's three-year federal loan default rate<sup>3</sup> is the highest among the peer schools at 10%, which is above the peer group average of 3%. However, Berklee's default rate dropped from 12% for FY2010 and 14% for FY2011. All peer schools except for Oberlin College saw a drop in the federal loan default rate from FY2010 to FY2012. The Boston Conservatory had the biggest decrease, from 9% for FY2010 to 4% for FY2012.

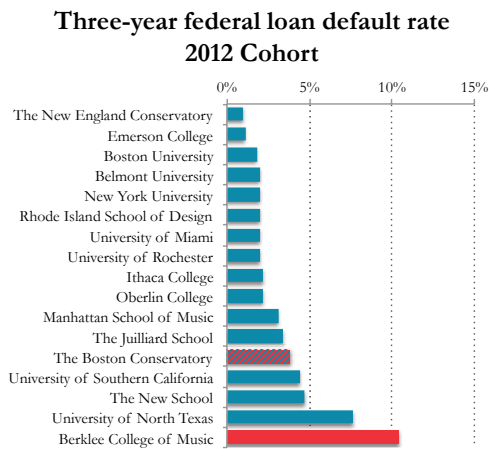


Figure 70. Three-year federal loan default rate for students with loan payments beginning in 2012. National Student Loan Data System. [nslds.ed.gov](http://nslds.ed.gov)

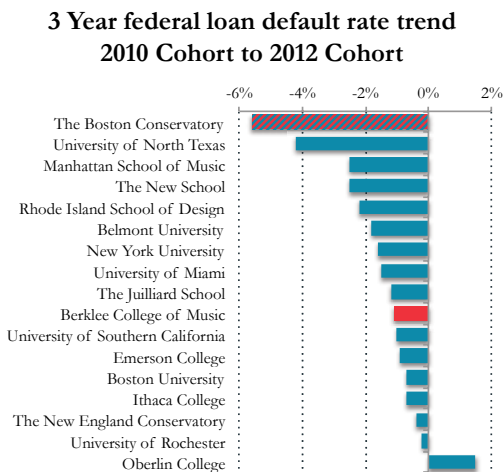


Figure 71. Change in default rate from 2010 cohort to 2012 cohort. National Student Loan Data System.

<sup>3</sup> Default rate is calculated as percent of borrowers who entered repayment in 2012 and defaulted in 2012, 2013, or 2014.



# Conclusion

Student interest in Berklee has continued to grow, as reflected by a strong increase in undergraduate applications over the past five years, a trend that is slightly higher than the peer group average. This applicant pool continues to be composed of more males than females, but the percentage of female applicants is trending upward. In the past four years, the acceptance rate for men has been higher than for women. Compared to peer schools, Berklee has remained a moderately selective school with a high yield. Berklee's undergraduate student body continues to be comprised of slightly older students, and is one of the few schools with over 3% of students with a registered disability. Berklee continues to be geographically diverse with a strong international student body.

Berklee's graduate program has the fastest growing enrollment rate of the peer group. Like undergraduate enrollment, there is a strong international presence and fewer females than males relative to other schools. The percentages of full-time and part-time students are typical of the peer group as is the average student age. The percentage of graduate domestic ALANA students is among the highest of the peer schools.

Although Berklee ranks in the lower third of the peer group regarding retention, the retention rate has increased over the past three years. Graduation rate, still below the other peer schools, has seen an increase from the last cohort. International students graduate at significantly greater rates and African American students' graduation rates are below the average.

Faculty growth has been relatively strong. Average full-time faculty salaries are competitive and lead among peer arts schools. Student-to-faculty ratio has stayed consistent, and ranks among the middle of peer schools. Like other schools, Berklee's endowment has increased.

Tuition and cost of attendance increases are below the peer group average as Berklee continues to work toward the goal of increasing affordability for students. The percentage of students receiving institutional aid is the second lowest among the peer group and the average size of student loans is high. One-fifth of Berklee FTFT students receive Pell Grants, just slightly below the peer group average. Berklee's undergraduate discount rate increase was above the peer group average increase, however Berklee's overall discount rate is 20%, while the peer group average discount rate is 30%. Federal student loan default rates have been decreasing, although Berklee's 2012 student cohort has the highest default rate among peer schools.

Two significant changes have taken place at Berklee since the time period represented by the data in this report. In 2014, Berklee Online began enrolling students in Bachelor of Professional Studies degree programs, and in June 2106, The Boston Conservatory merged with Berklee. These changes will undoubtedly affect Berklee's positioning relative to our peers in subsequent peer comparison reports.



# Appendices

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**Appendix A: Undergraduate Entering Student Growth  
2012 to 2014**

	Entering Enrollment	First-time	Transfer
Manhattan School of Music	33%	31%	44%
The Juilliard School	15%	19%	-11%
New York University	14%	15%	9%
University of Rochester	5%	7%	-15%
Boston University	4%	1%	44%
Rhode Island School of Design	4%	6%	-13%
<b>Berklee College of Music</b>	<b>4%</b>	<b>-3%</b>	<b>41%</b>
University of Miami	4%	3%	5%
Oberlin College	3%	4%	-18%
Belmont University	3%	10%	-13%
Emerson College	3%	-1%	22%
The New School	1%	10%	-10%
Ithaca College	-3%	-1%	-22%
University of Southern California	-3%	3%	-13%
University of North Texas	-6%	0%	-11%
The Boston Conservatory	-8%	-9%	0%
The New England Conservatory	-27%	-26%	-27%

Undergraduate entering student growth. All entering students. IPEDS 2014-15 Fall Enrollment

## Appendix B: Undergraduate enrollment by ethnicity

	Nonresident Alien	Domestic students							
		American Indian or Alaska Native	Asian	Black or African American	Hispanic	Native Hawaiian or Pacific Islander	Two or more races	White	Race/ ethnicity unknown
<b>Berklee College of Music</b>	<b>32%</b>	<b>0%</b>	<b>5%</b>	<b>8%</b>	<b>12%</b>	<b>0%</b>	<b>7%</b>	<b>55%</b>	<b>12%</b>
Belmont University	1%	0%	2%	4%	5%	0%	4%	81%	4%
Boston University	18%	0%	16%	4%	11%	0%	4%	55%	9%
Emerson College	5%	0%	4%	3%	11%	0%	5%	70%	7%
Ithaca College	2%	0%	4%	5%	8%	0%	3%	72%	9%
Manhattan School of Music	43%	0%	12%	4%	12%	0%	9%	57%	6%
New York University	15%	0%	23%	6%	13%	0%	4%	42%	11%
Oberlin College	7%	0%	5%	6%	8%	0%	6%	75%	1%
Rhode Island School of Design	26%	0%	24%	3%	11%	0%	5%	43%	13%
The Boston Conservatory	12%	0%	7%	5%	9%	0%	2%	65%	12%
The Juilliard School	23%	0%	16%	6%	7%	0%	7%	51%	14%
The New England Conservatory	32%	0%	16%	2%	7%	0%	7%	58%	10%
The New School	32%	0%	15%	8%	16%	0%	5%	49%	8%
University of Miami	15%	0%	7%	9%	25%	0%	3%	49%	6%
University of North Texas	4%	0%	6%	13%	21%	0%	8%	51%	1%
University of Rochester	17%	0%	12%	6%	7%	0%	3%	62%	9%
University of Southern California	14%	0%	26%	5%	16%	0%	6%	41%	6%

Undergraduate student enrollment ethnicity. IPEDS 2014-15 Fall Enrollment

### Appendix C: Graduate enrollment by ethnicity

	Nonresident Alien	Domestic students							
		American Indian or Alaska Native	Asian	Black or African American	Hispanic	Native Hawaiian or Pacific Islander	Two or more races	White	Race/ ethnicity unknown
<b>Berklee College of Music</b>	<b>55%</b>	<b>1%</b>	<b>3%</b>	<b>15%</b>	<b>14%</b>	<b>1%</b>	<b>5%</b>	<b>26%</b>	<b>35%</b>
Belmont University	1%	0%	3%	5%	2%	0%	2%	76%	12%
Boston University	22%	0%	10%	5%	7%	0%	2%	60%	15%
Emerson College	22%	0%	2%	7%	8%	0%	2%	64%	16%
Ithaca College	6%	0%	3%	3%	5%	0%	2%	78%	9%
Manhattan School of Music	55%	0%	19%	4%	6%	0%	3%	59%	9%
New York University	32%	0%	15%	7%	9%	0%	2%	51%	17%
Oberlin College	47%	0%	0%	0%	11%	0%	0%	56%	33%
Rhode Island School of Design	46%	0%	11%	3%	9%	0%	3%	58%	16%
The Boston Conservatory	18%	0%	22%	5%	8%	0%	1%	47%	17%
The Juilliard School	32%	0%	18%	5%	6%	0%	9%	59%	4%
The New England Conservatory	46%	0%	12%	2%	9%	0%	5%	63%	10%
The New School	30%	0%	6%	12%	13%	0%	5%	57%	8%
University of Miami	19%	0%	7%	8%	25%	0%	2%	47%	10%
University of North Texas	18%	0%	4%	9%	13%	0%	10%	61%	2%
University of Rochester	32%	0%	8%	6%	5%	0%	2%	65%	14%
University of Southern California	30%	0%	21%	9%	17%	0%	3%	44%	6%

Graduate student enrollment ethnicity: IPEDS 2014-15 Fall Enrollment

#### Appendix D: 150% Bachelor's degree or equivalent seeking graduation rate by ethnicity

Institution Name	Overall	American Indian or Alaskan Native	Asian	Black or African American	Hispanic	Native Hawaiian or Other Pacific Islander	White	Two or more races	Race/ ethnicity unknown	Nonresident alien
University of Southern California	91%	97%	95%	84%	89%		90%		89%	88%
Oberlin College	88%	100%	81%	92%	83%		88%	94%	100%	91%
The New England Conservatory	87%		100%	83%	67%		81%	100%	100%	96%
Rhode Island School of Design	87%	100%	91%	71%	90%		92%	88%	80%	84%
Boston University	85%	100%	88%	83%	84%	57%	87%	97%	67%	83%
University of Rochester	84%	100%	87%	73%	69%		86%		82%	83%
The Juilliard School	84%		76%	80%	80%		82%	100%	100%	95%
New York University	82%	89%	86%	74%	79%		83%	100%	80%	77%
University of Miami	81%	75%	85%	78%	83%		82%		84%	68%
Emerson College	80%	75%	84%	81%	79%	71%	78%	100%	85%	65%
Ithaca College	78%	33%	67%	73%	68%	100%	82%	93%	66%	81%
Manhattan School of Music	72%		69%	50%	80%		64%	0%	100%	86%
Belmont University	70%	100%	84%	62%	52%	100%	71%	80%	40%	75%
The Boston Conservatory	66%		64%	50%	50%		69%		73%	62%
The New School	62%	67%	81%	54%	60%		55%	58%	46%	69%
<b>Berklee College of Music</b>	<b>51%</b>	<b>0%</b>	<b>48%</b>	<b>31%</b>	<b>63%</b>		<b>50%</b>	<b>100%</b>	<b>56%</b>	<b>65%</b>
University of North Texas	50%	25%	53%	47%	47%		51%	57%	67%	56%

150% Graduation rates for bachelor's degree or equivalent seeking students by ethnicity. IPEDS 2014-15 Graduation Rates.

### Appendix E: Faculty size and salary

	Full-time faculty	Part-time faculty	Average Salary
<b>Berklee College of Music</b>	<b>249</b>	<b>367</b>	<b>\$87,444</b>
Belmont University	366	413	\$78,264
Boston University	2464	1208	\$113,058
Emerson College	197	259	\$85,230
Ithaca College	504	226	\$76,842
Manhattan School of Music	77	289	\$70,893
New York University	5028	4403	\$119,826
Oberlin College	336	36	\$92,682
Rhode Island School of Design	155	308	\$70,560
The Boston Conservatory	90	91	\$59,832
The Juilliard School	127	200	\$81,693
The New England Conservatory	98	305	\$78,984
The New School	416	1719	\$91,206
University of Miami	1507	380	\$102,366
University of North Texas	1102	382	\$90,090
University of Rochester	2061	220	\$118,341
University of Southern California	2184	1439	\$120,195

Faculty size and average salary. IPEDS 2014–15 Human Resources.

## Appendix F: Comparison of gender

	Year	Overall	Women	Men
% of Applications	2015	100%	39%	61%
Acceptance Rate	2015	29%	26%	31%
Yield	2015	41%	40%	41%
Overall 150% Graduation Rate	2015	56%	64%	53%
Bachelor's 150% Graduation Rate	2015	58%	67%	54%
Outcome Measures	Year	Overall	First Time	Transfer
6 year Graduation Rate	2007 cohort	53%	50%	61%

Note that the Outcome Measures section counts all first-time and transfer students who complete their programs at Berklee. This was the first year this information was collected, and peer data is not yet available. All data from IPEDS 2015–16.

# Glossary of Terms

	Description	Calculation
Acceptance Rate	Percent of applicants that were admitted to the college. This calculation includes only first-time degree/certificate seeking undergraduate students. Data is from Admissions IPEDS, Selection Process.	$\frac{\text{Number of admissions}}{\text{Number of applicants}}$
Cost of Attendance	Cost of attendance represents the gross cost for a student to attend an institution for one academic year. It consists of; tuition and fees, books and supplies, room and board, and other expenses. Data is from Student Financial Aid IPEDS, Section 1.	Tuition + Required fees + Books and supplies + Room and board + Other expenses
Default Rate	Percent of federal loan borrowers who entered repayment, and defaulted within three years.	Calculated by the National Student Loan Data System
Discount Rate	Percent of institutional aid awarded relative to the revenue from tuition and fees. Data is from Finance IPEDS. Total institutional grant aid is Part C, line 5 and 6. Total gross tuition and required fee revenue is Part D, line 1 and Part C, line 8.	$\frac{\text{Total institutional grant aid}}{\text{Total gross tuition and required fee revenue}}$
Student-to-Faculty Ratio	Ratio of FTE students to FTE instructional staff. Calculation does not include students or faculty in “stand-alone” graduate programs. Data is from Fall Enrollment IPEDS, Part F.	$\frac{\text{Full-time student equivalent enrollment}}{\text{Full-time equivalent faculty}}$
Yield	Percent of admitted applicants who enroll in the college. This calculation includes only first-time degree/certificate seeking undergraduate students. Data is from Admissions IPEDS, Selection Process. Data is from Student Financial Aid IPEDS, Section 1.	$\frac{\text{Total enrolled full-time and part-time}}{\text{Number of admissions}}$



# Standard 9 Appendix



Appendix 9.1 Links to Title IX/Equity Resources

The following letter and menu links are found on public page [berklee.edu/equity](https://www.berklee.edu/equity). They apply to the integrated institution. This information is duplicated at an additional URL as well: [bostonconservatory.berklee.edu/offices-and-services/equity-policy](https://bostonconservatory.berklee.edu/offices-and-services/equity-policy),

Dear Berklee Community,

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college’s role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. The college’s [Equity Policy and Process](https://www.berklee.edu/equity/policy-and-process) (<https://www.berklee.edu/equity/policy-and-process>) and the [Student Code of Community Standards](https://www.berklee.edu/student-code-of-community-standards) (<https://www.berklee.edu/student-code-of-community-standards>) prohibit discrimination and harassment.

Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”).

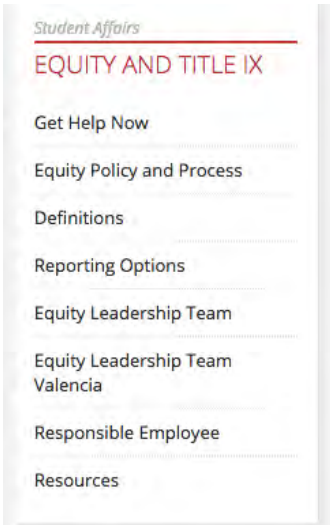
This prohibition includes all forms of sex discrimination, including sexual harassment, sexual assault, and relationship violence, which are also prohibited by Title IX of the Education Amendments of 1972:

*"No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving federal financial assistance."*

Berklee is committed not only to compliance with this and other federal mandates, but also to promoting a culture that is in line with the values our civil rights laws envision. The Equity Policy and Process was designed to further Berklee’s goal of inclusion, respect, and equality for all community members, and affirms Berklee’s commitment to promote fairness and equity in all aspects of the institution.

It is important that all members of our community know where to turn if they have a concern, need assistance or support, or would like to file a complaint. I hope this information is a helpful compilation that assists students, faculty, staff, and other members of the College of Music community.

Best,  
Christopher M. Kandus-Fisher  
Associate Vice President of Student Affairs and Chief Equity Officer



helpful  
Berklee