



Fifth Year Interim Report

Submitted to the New England Association of
Schools and Colleges Commission on Institutions
of Higher Education

January 2018



Berklee

**Spring 2018
Fifth Year Interim Report**

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Submitted to the New England Association of Schools and Colleges Commission on Institutions of Higher Education on January 15, 2018.

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A handwritten signature in black ink, reading 'Roger H. Brown'.

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Introduction to the Self-Study Process Used by Berklee College of Music for the Interim Report

This interim report comes 18 months after the merger of Berklee College of Music and the Boston Conservatory (now Boston Conservatory at Berklee), a merger that united two of the world's preeminent music education institutions, and set the stage for creating a transformative model for performing arts education. The merger provides students with a wide range of flexible and experiential options for achieving their educational goals. The merger also came at, approximately, the 150th anniversary of the Boston Conservatory at Berklee and the 70th anniversary of Berklee College of Music. This interim report, then, marks a time when Berklee is both celebrating its history and also preparing for its future as a new, invigorated institution.

With this invigoration, comes continued growth—growth to which Berklee is no stranger. As evidence of recent growth, it is helpful to remember that, since the institution's 2013 comprehensive evaluation, Berklee has submitted and had approved the following substantive change requests:

1. The launching of a new international campus in Valencia, Spain (request approved in 2013, with the comprehensive visit)
2. The addition of master's degrees on campus in Valencia and Boston (request for Valencia approved in 2013 with the comprehensive visit; request for Boston approved in 2015)
3. The addition of bachelor's degrees online (request approved in 2013, with the comprehensive visit)
4. The merger with the Boston Conservatory (request approved in 2017)
5. The plan to launch master's degrees online (preliminary approval granted in 2017; anticipating final approval in spring 2019, after the program launches in fall 2018 and a team visits campus)

The self-study process to prepare for this interim report was an inclusive one, spanning summer and fall 2017, and concluding in spring 2018. It was supported by the highest levels of Berklee leadership. Members of the President's cabinet took responsibility for the standards narrative most related to their area of responsibility, working with their staff and faculty to detail any significant changes since the 2013 comprehensive evaluation and to discuss how the institution continues to meet each standard. As well, institutional leaders took responsibility for addressing areas identified for special emphasis, again working with the appropriate and relevant faculty, staff, and students to discuss, analyze, and appraise actions taken regarding the area and projecting what needs continued attention. The majority of these areas are related to the merger, and include:

1. Outstanding issues from the comprehensive visit at the Boston Conservatory
2. Enterprise Resource Planning
3. Enrollment and Support Services
4. Library
5. Assessment of Academic Programs
6. Faculty
7. Credit Hour and Identity Authentication Compliance

Those leading the work of this interim report include:

Interim report leader

President's cabinet members

Standard committee members (primarily staff and faculty related to the standards and areas of emphasis)

Data leader

Communications leader

In summer and fall 2017, meetings with the president's cabinet helped to launch and facilitate the work. Various additional meetings were held with the interim report leader, data leader, those responsible for data collection, those responsible for writing various standards, and those responsible for responding to the various areas of special emphasis. Drafts of all sections were completed by December 2017. Data compilation continued through December 2017, as well. By the beginning of the spring 2018 semester, the interim report was finalized for publication.

Institutional Overview

Berklee College of Music was founded on the revolutionary principle that the best way to prepare students for careers in music is through the study and practice of contemporary music. Since its founding in 1945, the institution has evolved to reflect the state of the art of music, performing arts, and the entertainment industry.

Berklee College of Music has been continuously accredited in the United States through the Commission on Institutions of Higher Education (CIHE) of the New England Association of Schools and Colleges (NEASC) since 1973. In 2012, as Berklee opened the Valencia, Spain, campus, NEASC approved that campus as well as the institution's request to add master's degrees to its educational offerings. At the same time, NEASC also approved Berklee's request to offer bachelor's degree programs online. In 2016, as Berklee College of Music merged with the well-regarded Boston Conservatory, NEASC authorized the combined institution to offer all the degrees it had previously 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, and Master of Fine Arts in musical theater and/or dance. In fall 2017, Berklee received approval from NEASC, pending a campus visit before the first class graduates, to begin offering master's degrees online in fall 2018.

With a diverse and talented student body representing more than 100 countries and an entertainment industry "who's who" of alumni, Berklee is the world's premier learning lab for the music and performing arts of today—and tomorrow. *Newsweek* recently ranked Berklee College of Music as third among all U.S. colleges that "offer an exceptional artistic atmosphere." In 2017, *Billboard* listed Berklee as one of 15 "Elite Music Business Schools Shaping the Industry's Future," highlighting Berklee's growth in Valencia and its music business degree programs. *The Luxonomist* ranked Berklee's campuses in Boston and Valencia as the top two music colleges in the world. *The Hollywood Reporter* ranked Berklee College of Music as the number eight music school in the world. Berklee's Valencia campus recently earned the Fundación Excelentia Award for the most innovative education project in Spain. In 2015, OnStageMagazine.com ranked the Boston Conservatory fourth on its list of Top 10 Dance Colleges in the Country, calling it the best contemporary program. *Backstage* magazine, the leading resource for actors, singers, dancers, and associated performing arts professionals, wrote that the Boston Conservatory is widely recognized as the best program for contemporary dance. In 2015, *College Magazine* ranked the Boston Conservatory as the number four college for musical theater majors. *Playbill* listed Boston Conservatory at Berklee as number seven among "Most Represented Colleges on Broadway in the 2017–18 season."

Berklee's annual fall enrollment snapshot shows a student body of more than 6,500 students, 1,138 of whom were enrolled in online bachelor's degree courses in fall 2017. This enrollment makes Berklee one of the world's largest music and arts institutions. The student body is also among the most diverse in the United States, with 29 percent of the students coming from outside the country.

Berklee's graduates are prepared for success. Berklee alumni have earned 275 Grammy Awards, 89 Latin Grammy Awards, 25 Emmy Awards, seven Academy Awards, and five Tony Awards. Some of the best-known alumni include

Paula Cole '90, Melissa Etheridge '80 '06H, Juan Luis Guerra '82, Quincy Jones '51, Diana Krall '83, Branford Marsalis '80, John Mayer '98, Danilo Pérez '88, Esperanza Spalding '05, Alf Clausen '66, and Howard Shore '69 '08H. Alumni have also gone on to win the Thelonious Monk Institute of Jazz's International Competition, the world's most prestigious jazz competition, and to win admission to this distinguished institute.

Berklee believes that there is a unique opportunity, as stated in the institutional vision for 2025, to “transform arts education and empower artists to better our world.” In “building an inclusive culture that promotes diversity in all its forms,” Berklee intends to “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 also seeks to “forge new connections among art forms, musical traditions, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration, and community.”

Response to Areas Identified for Special Emphasis

Area 1: Issues identified by the NEASC commission in its April 28, 2014, letter to the Boston Conservatory, in response to the Conservatory's pre-merger interim report.

Prior to the merger of Berklee College of Music and the Boston Conservatory, the Conservatory submitted its fifth-year interim report to NEASC in 2014. In response to that report, the commission asked that, in its spring 2019 comprehensive evaluation, the Conservatory give special emphasis to success in three areas:

1. Evaluating the effectiveness of its strategic plan
2. Implementing a comprehensive approach to the assessment of student learning at the course, program, and institutional levels
3. Continuing to ensure its financial stability

Overview

As the Boston Conservatory no longer exists as an independent entity and will therefore not have a 2019 comprehensive evaluation, there is a sense that these three issues are moot as separate Conservatory concerns. All are thoroughly addressed for the entire institution throughout this report.

Regarding issue number one, Berklee, including Boston Conservatory at Berklee, has a comprehensive strategic plan and is very committed to its implementation, evaluation, and effectiveness, as is made clear in Standard 2 of this report

Regarding issue number two, Standard 4's discussion of academic programs and Standard 8's discussion of educational effectiveness explain that all Berklee programs, including programs at the Boston Conservatory at Berklee, are reviewed in a comprehensive way that assesses student learning at the course, program, and institutional levels. Area 5 also targets the assessment of student learning, addressing the areas of emphasis recommended by the commission in its November 1, 2017, letter—specifically in response to the implementation of the merger of Berklee College of Music with the Boston Conservatory.

Regarding issue number three, financial stability, Standard 7's discussion of institutional resources highlights the strong financial position of the entire institution. The Conservatory, as part of Berklee, is now very financially solid.

Area 2: Enterprise Resource Planning

In its November 1, 2017, letter to Berklee College of Music, regarding the implementation of the merger of Berklee College of Music with the Boston Conservatory, the commission asked that the spring 2018 interim report provide an update on Berklee's success in continuing to integrate the Boston Conservatory, with special attention to:

“Implementing its new enterprise resource planning (ERP) system and establishing a timeline that specifies benchmarks throughout the implementation process.”

Overview

Berklee has developed an extremely comprehensive, thoughtful, and inclusive process for implementation of a new ERP system. At the foundation of this effort are a set of guiding principles and a vision statement that align with Berklee's vision for 2025, and that keep the student experience at the forefront. As mentioned throughout this report, the Berklee vision for 2025 emphasizes the ways that the institution will develop as the “preeminent institute of

contemporary music and the performing arts,” and will “transform arts education and empower artists to better our world.” The goal of the new ERP system implementation is to help Berklee realize its vision by “delivering a modern, powerful, and flexible enterprise-wide system that enables us to reimagine and simplify our business processes, elevate our service levels, and provide a world-class user experience to our students, faculty, and staff.”

Guiding principles for the work are collaboration (including participation from stakeholders across the institution), respect (respecting and trusting one another), and communication (engaging in a transparent process). The goals involve making thoughtful, deliberate, and timely decisions; adopting best business practices; designing processes with the student in mind; and keeping things as simple as possible.

The governance structure of the project is institution-wide to ensure broad input. The executive steering committee includes top leadership of the institution: the vice president for Technology Resources; the senior vice president for Academic Affairs/Provost; the senior vice president of Administration and Finance/Chief Financial Officer; the senior vice president for Student Enrollment and Engagement; and the senior vice president of Online Learning and Continuing Education/Chief Executive Officer of Berklee Online. This group provides overall guidance and high-level oversight.

A functional steering committee leading the work includes the vice president of Human Resources; the vice president for Academic Affairs—Strategic Initiatives; the vice president for Academic Affairs/Vice Provost; the dean of Student Advising and Success; the vice president of Online Education; the assistant vice president of finance/controller; and the program sponsor/project leader.

Additional subcommittees, composed of relevant staff, are developed for each business area as those functions are integrated into the new ERP system.

Timeline

Prior to the merger with the Boston Conservatory, Berklee College of Music was already undergoing a review of many of its administrative business processes, with special focus on the administrative processes required for undergraduate, graduate, and summer programs admissions. Berklee’s current ERP, Colleague, had been installed in 1998, with heavy customizations and work-arounds. These customizations have, over the past 20 years, made the system increasingly complex, and made innovation increasingly difficult.

The merger brought into focus the need to assess the existing ERP thoroughly, especially as the Conservatory uses a different system, PowerCampus. And while Colleague and PowerCampus are both Ellucian products, they are not compatible. PowerCampus has limited functionality, most suited to small institutions. The fact that the two schools are on different ERPs makes cross-registration for students, double majoring, and a whole series of processes extremely difficult. It prevents students from taking full advantage of the merger. There is a strong need to have all students on one ERP and to modernize the ERP to streamline processes.

Assessment Phase

The first phase of the ERP work involved a comprehensive assessment of the internal business processes at both institutions as well as an evaluation of existing and potential ERP systems. The assessment process took place over four months and engaged 92 staff members who are considered subject matter experts in the various business processes. All available ERPs in the marketplace were reviewed and the field was narrowed to three products, representatives of which were invited to campus for open presentations: Ellucian Colleague, Unit4, and Workday.

Based on a pan-institution assessment, a recommendation was made to the president's cabinet to select Workday as the institution's future ERP. Colleague was ruled out because it is not a true cloud-based solution and there was a lack of confidence in Ellucian's long-term product strategy. Unit4 was ruled out because it has not been widely used in the United States and there was concern over long-term support. Workday was recommended based on its true cloud solution and growing customer base among peer institutions, and on the features of its student information system. The cabinet voted in September 2016 to approve the selection of Workday. In October 2016, Berklee selected IBM as an implementation partner due to its experience and expertise.

By March 2017, negotiations with Workday and IBM, including scope of work and deliverables, were concluded.

In April 2017, the planning for the Workday implementation began.

This involved:

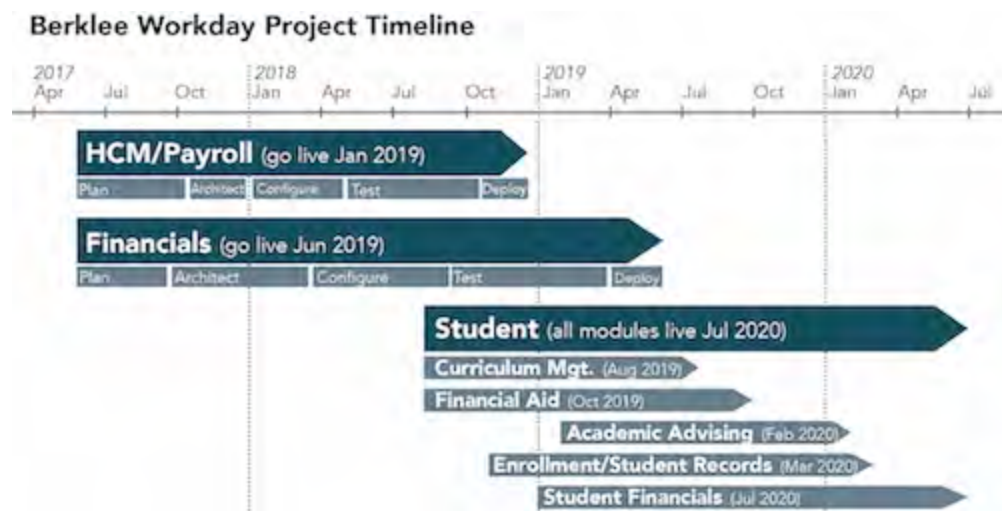
1. Establishing the governance structure, described above
2. Undertaking a staffing assessment and staffing gap analysis, described below
3. Launching an educational and communication plan, described below
4. Setting the project milestones, described below

As mentioned, governance includes an executive steering committee, a functional steering committee, and project leads for the various components of implementation. These include leads for the Human Resources (Human Capital Management in Workday terminology), Payroll, and Finance units; as well as leads for the Student unit.

The steering committees began meeting in April 2017 and established these project milestones:

- January 1, 2019: implementation of the Human Resources and Payroll units
- June 1, 2019: implementation of the Finance unit
- July 2018: implementation will begin for the Student unit, including curriculum management, financial aid, academic advising, enrollment, and student financials.
- July 2020: implementation of the Student unit will be completed.

See figure below for more detail regarding deadlines and milestones.



As part of the communication plan, a “Week of Workday” was organized for September 18 to 21, 2017. This included a week of activities open to all students, faculty, and staff. It began with a keynote address describing the project and Workday, followed by demonstrations of the different units. The steering committee has presented to key leadership bodies of the institution, including the academic leadership council, composed of all academic department chairs and deans. As well, a working group of academic chairs has been created to advise the Workday steering committee regarding key academic and student processes.

Equally important, as the institution began preparing for ERP implementation, Berklee partnered with IBM to conduct a comprehensive staffing assessment. This process has helped identify appropriate skill sets and competencies needed by the Workday implementation teams for the Workday Finance unit, the Workday Human Resources unit, and the Workday Student unit. This assessment led to the development of a staffing assessment committee. The committee, which comprises human resources and finance leadership, is organized to identify gaps in staffing and to hear from key individuals throughout the institution about their workloads and staffing needs as implementation efforts continue. As needs are identified, specific staffing actions will be taken. Finally, an add-to-head-count committee, assembled in 2017, meets quarterly to review and assess requests for additional staffing or upgrades to current positions throughout the College and the Conservatory.

Area 3: Enrollment, Financial Systems (including Financial Aid Processes), Student Support Services, and Advising

In its November 1, 2017, letter to Berklee College of Music, regarding the implementation of the merger of Berklee College of Music with the Boston Conservatory, the commission asked that the spring 2018 interim report provide an update on Berklee’s success in continuing to integrate the Boston Conservatory, with special attention to:

“Evaluating the effectiveness of enrollment and financial systems and ensuring that student support services, including advising and guidance through the financial aid process, are sufficient to support programs across the institution.”

Overview

Berklee has a strategic approach to enrollment management, student engagement, student advising, student support, and student success services. Since spring 2016, prior to the merger of Berklee College of Music and the Boston Conservatory, all student enrollment and engagement areas have been fully integrated and led by one senior vice president of Student Enrollment and Engagement. This senior vice president oversees four fully integrated enrollment and engagement areas: Enrollment Marketing and Management; Student Affairs, Diversity and Inclusion; Student Advising and Success; and Career Services.

This integration was built from a comprehensive assessment of strengths and weaknesses at the separate institutions and a commitment to parity of services for all students, whether in programs at the College, the Conservatory, or Berklee Online.

Enrollment Management and Student Support

This assessment in enrollment management led to a reorganization of the team under one vice president of Enrollment Marketing and Management, and streamlined and rationalized assignment of admissions recruitment, enrollment marketing, and enrollment operations staff. This rationalization resulted in synergies and improved work processes, resulting in no loss of staff and in more efficient and effective work.

Two key accomplishments have occurred: the development of a comprehensive enrollment plan and strategy that sets goals and leverages resources for the integrated institution; and the completion of the “One Berklee Application Project.” A new application with integrated back end systems is in place for all students, whether they are applying to programs at the College, the Conservatory, or Berklee Online. Berklee has also implemented best practices to increase consistency in assessing candidates for each respective program and in awarding scholarships and financial aid.

Financial Aid Processes and Student Support

An additional integration achievement is the completion of Berklee’s financial aid optimization project. For this project, Berklee engaged an external consultant, an expert in financial aid processes, to develop a comprehensive analysis of the underlying practices of the legacy institutions in terms of the awarding of merit- and need-based financial aid. The results of this analysis will be used to implement changes for the fall 2018 awarding cycle to build a statistically driven model that informs Berklee’s overall admission, award, and yield strategies. This work will enable Berklee to become more sophisticated in the overall approach to yielding and retaining students, and in achieving enrollment and net tuition revenue goals.

Berklee’s financial aid office is now fully integrated. Post-merger, Berklee, including Boston Conservatory at Berklee, has one federal identification number, and all financial aid is aligned through one account from the federal government. For fall 2017, the College and the Conservatory processed aid through one unified system for all students, regardless of the program. Berklee has also leveraged the College’s cocurricular financial literacy program to offer this training to all Conservatory students, beginning with the spring 2017 semester.

Academic Advising

Berklee relies on a combination of professional staff and faculty advisors to guide students. For undergraduate students, the advisors work closely with the faculty in the first-year seminar (required of all bachelor’s degree students, regardless of program, campus, or modality), as well as with student academic mentors (peer advisors) to support new students’ social, emotional, and academic adjustment to life at Berklee.

At the College, undergraduate students have an assigned academic advisor monitoring their progress and supporting the development of their educational plans from the point of matriculation. Once a student declares a major, he or she transitions to a faculty advisor in the academic department. Conservatory undergraduate students enter an academic program at the point of matriculation and thus have a faculty advisor from the first semester. They also receive support from professional advisors in their transition to Berklee. All Berklee Online degree students, whether undergraduate or graduate, are assigned a professional staff advisor who works with them regularly on their progress.

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

As well, all students, including those studying online, have access to a variety of additional support services such as international student advising, personal counseling, and services for students with disabilities.

Area 4: Library

In its November 1, 2017, letter to Berklee College of Music, regarding the implementation of the merger of Berklee College of Music with the Boston Conservatory, the commission asked that the spring 2018 interim report provide an update on Berklee's success in continuing to integrate the Boston Conservatory, with special attention to:

“Unifying library systems policies, processes, and responsibilities.”

Overview

The Stan Getz Library of Berklee College of Music and the Albert Alphin Library at the Boston Conservatory were organizationally merged as of June 1, 2016, the date of Berklee College of Music's merger with the Boston Conservatory. As a result, the library director for the Albert Alphin Library reports to Berklee's dean of Library and Learning Resources, and all library staff members at the institution report as a coherent and integrated team.

Additionally, several key projects and initiatives have been launched that focus on unifying library processes, systems, and collections. These include initiatives to (1) combine and consolidate the physical collection; (2) ensure seamless access to library resources and services for all institutional stakeholders; (3) consolidate online database and journal subscriptions; (4) improve the library discovery system; (5) plan library spaces; and (6) establish a single integrated library system.

Major goals include consolidating the physical collections of both libraries to create a unique collection spanning popular music, jazz, classical music, dance, musical theater, and such specialized disciplines as music therapy and music business, and utilizing the existing library space most effectively in alignment with best practices for college and university libraries today.

Combine and Consolidate the Physical Collection

This work has proceeded on several fronts and includes efforts to:

- Identify items held in common by both libraries
- Identify items that have seen low use in the past five to 10 years
- Identify items that are now available in online or streaming format

It is anticipated that consolidation will be complete by summer 2018.

By analyzing the overlap in music monograph holdings between the two libraries, the physical monograph and score holdings located in the College's Stan Getz Library have been reduced by more than 25 percent. In addition, more than 6,000 other items were relocated from the College's Stan Getz Library to the Conservatory's Albert Alphin Library, and some low-use items were moved to an offsite storage vendor. The next phase of the consolidation project involves relocating an additional portion of the Stan Getz Library score collection to compact shelving. The reduction in the physical collection housed at the Stan Getz Library has opened up space that has been repurposed as much-needed student study and collaboration areas.

Ensure Seamless Access to Library Resources and Services for All Institutional Stakeholders

While the College and the Conservatory's libraries continue to use two different library management systems (Evergreen and Koha, respectively), students, faculty, and staff from across the institution are now easily able to access and circulate the physical collections of both libraries.

In fall 2017, a service was put in place to deliver library items directly to faculty. As well, all technology labs and training services available through the College's Stan Getz Learning Center are open to pan-institutional stakeholders. Internal marketing efforts have been undertaken to ensure that Conservatory faculty and students are aware of these opportunities. Several Conservatory faculty members have already taken advantage of the facility and brought their classes there for music technology training.

Consolidate Online Database and Journal Subscriptions

This work was completed in spring 2017. All subscriptions and licenses have been consolidated and all online resources are available to the entire Berklee constituency. As part of this project, the systems infrastructure, including that which provides off-campus access to online resources, was also consolidated.

Improve the Library Discovery System

In September 2016, Berklee selected EBSCO Discovery Service (EDS) as the new library discovery system. This was fully implemented by the spring 2017 semester, and it provides a unified entry point for all library resources, both online and physical. An added benefit has been the ability to provide seamless search access to the combined College Evergreen and Conservatory Koha public catalogs. EDS offers a much more sophisticated search interface than either catalog system can provide, and the ability to surface real-time availability information means that patrons can often bypass the catalog systems entirely. EDS has also increased the visibility of and improved search access to online resources, including text databases and audio-visual packages.

Plan Library Spaces

The presence of two physical library spaces and the collection consolidation now in process provide Berklee with the potential to repurpose some current library spaces for new and innovative functions. In fall 2017, Berklee began a process of pre-design and early planning for renovation of the Stan Getz Library space. Berklee has engaged an architect to develop conceptual drawings and some high-level cost estimates. While there is still much work to do, Berklee is beginning to develop options and pricing estimates that will be used for future planning.

Establish a Single Integrated Library System (ILS)

Even before the merger was formally completed, a project was launched to examine the two integrated library systems in place at the College's Stan Getz Library and the Conservatory's Albert Alphin Library. As this investigation evolved, it became clear that several pre-steps should be completed before embarking on the migration to a single system. These include the completion of a full inventory of both libraries (underway as part of the project to combine physical holdings described above), the identification of any overlap in holdings, and decisions concerning deaccessioning and off-site storage of little-used materials. Moving forward without completing these projects would likely make it more challenging to achieve a "clean" consolidated catalog and would also result in the migration of unnecessary data in the combined system.

While the institution continues to operate on two ILSs, the implementation of EBSCO EDS provides relief to patrons. Even for libraries who are satisfied with their ILS, the advent of library discovery systems has significantly impacted the library systems landscape and undeniably changed the function of the ILS by reducing its previously central role in searching a library's collection. All of this notwithstanding, the inconvenience and inefficiencies associated with operating the two ILSs is undeniable. Berklee is committed to migrating to a single platform and sees the intense work being done currently on collection unification as a key first step in the process. Berklee is also following a potential game-changer in the ILS marketplace: the advent of a well-funded, open-source ILS solution,

FOLIO. (For more information, please see folio.org.) This open-source development may wind up being a major solution for the institution and for the library world generally.

Area 5: Assessment of Academic Programs

In its November 1, 2017, letter to Berklee College of Music, regarding the implementation of the merger of Berklee College of Music with the Boston Conservatory, the commission asked that the spring 2018 interim report provide an update on Berklee's success in continuing to integrate the Boston Conservatory, with special attention to:

“Establishing a comprehensive approach to the assessment of academic programs across the institution.”

Overview

Beginning with the 2017–18 academic year, all academic programs at Boston Conservatory at Berklee have been incorporated into the institution's academic program review process. Berklee's academic program review process requires all academic programs, regardless of location or modality, to undergo a complete review every three years. The 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 those learning outcomes. Academic leaders and faculty are also asked to align these outcomes with the Berklee mission and diversity values statements. 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.

In the 2017–18 academic year, all programs at Boston Conservatory at Berklee are undergoing a baseline review. The goal is to articulate and clarify comprehensive learning outcomes for each program and course. An additional, likely multiyear, goal is to rationalize all bachelor's degree-level Conservatory programs to 120 credits (they currently range from 125 to 145 credits).

The work began in summer 2017 with a focused educational session with Conservatory deans and the Berklee dean of Institutional Research and Assessment/Graduate Studies. The associate vice president of Academic Affairs at the Conservatory has taken on leadership of the Conservatory program review project, working closely with the Berklee dean of Institutional Research and Assessment/Graduate Studies, as well as the deans of the Conservatory music, dance, and theater divisions.

It is expected that baseline reviews for Conservatory graduate programs will be complete by April 1, 2018, and baseline reviews for Conservatory undergraduate programs will be complete by June 1, 2018. Reviews will be presented to the respective undergraduate and graduate curriculum committees and then submitted for provost approval. It is expected that the rationalization of Conservatory bachelor's degree-level programs to 120 credits will be completed in stages, to be finished by June 1, 2020. (See [Appendix 4.3](#).)

Area 6: Faculty

In its November 1, 2017, letter to Berklee College of Music, regarding the implementation of the merger of Berklee College of Music with the Boston Conservatory, the commission asked that the spring 2018 interim report provide an update on Berklee's success in continuing to integrate the Boston Conservatory, with special attention to:

“Ensuring that Boston Conservatory faculty are appropriately integrated into Berklee College of Music with attention to effective systems of communication, compensation models, educational processes, and workload.”

Overview

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 students work to realize their potential. Faculty members are not only exceptionally skilled as educators and leaders in their disciplines, but also highly connected to areas in and outside of the music, theater, and dance industries 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 members are experienced and talented professionals in their fields and bring this expertise to the classroom. They inspire students to pursue their talents and think beyond their limits. Faculty qualifications, numbers, and performance are sufficient to accomplish the mission and purposes of both legacy institutions—Berklee College of Music and the Boston Conservatory. Together, the faculty are even more accomplished and powerful.

In Boston, the combined Berklee College of Music and Boston Conservatory at Berklee faculty comprises 870 members, 344 (or 40 percent) of whom are full-time and 526 (or 60 percent) of whom are part-time. Berklee’s campus in Valencia, Spain, employs 59 faculty, 13 (or 22 percent) of whom are full-time and 46 (or 78 percent) of whom are part-time. Berklee Online includes 187 instructors, 46 (or 25 percent) of whom are members of the full-time faculty from the Boston campus, and 53 (or 28 percent) of whom are part-time faculty from the Boston campus. As well, 88 additional instructors (or 47 percent) are part-time facilitators with no faculty rank.

College faculty on Berklee’s Boston campus have been, since 1986, 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.

Prior to the merger, faculty at the Boston Conservatory were not members of a bargaining group; did not have faculty rank; and did not have multiyear contracts. All Conservatory faculty were compensated on an hourly basis, and for most Conservatory faculty, compensation was lower than that provided to College faculty.

Integration

In fall 2016, as a first step in the integration process, a Boston Conservatory faculty ranking committee was created for the purpose of assigning an entering rank to all Boston Conservatory faculty. This committee was cochaired by the senior vice president for Academic Affairs/Provost and the vice president for Academic Affairs—Strategic Initiatives. Members included the division deans at the College and the Conservatory, as well as Berklee’s vice president for Academic Affairs/Vice Provost. Conservatory faculty had the opportunity to prepare portfolios and self-evaluations to request a rank of 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 Boston Conservatory faculty in a series of town hall meetings, as well as communicated through email, were:

- 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
- Service to the profession

The committee reviewed all requests, and all faculty members were assigned initial rank in spring 2017. The small number of Boston Conservatory faculty who had dual appointments with Berklee College of Music retained their existing rank.

A second step in the integration process involved improvements in working conditions for Conservatory faculty members through the following institutional commitments:

- More than \$1,500,000 committed to improve Conservatory faculty salaries and benefits (a 20 percent increase in total Conservatory faculty salaries)
- Salary increase of 17.5 percent for full-time Conservatory faculty members whose pay was below the minimum levels specified in the College contract
- 35 additional Conservatory faculty members hired for fall 2017 (an 18 percent increase)
- More than \$60,000 committed for Conservatory faculty members to participate in faculty development programs, including Berklee's Opening Day event
- Offices in the 7 Haviland Street building at the College provided to Conservatory faculty members in the Liberal Arts Department

A third step in integration came in June 2017, when an independent arbitrator certified Boston Conservatory faculty as members of the Berklee Faculty Union. A collective bargaining process was undertaken during summer 2017 to negotiate the specifics of a collective bargaining agreement applicable to Conservatory faculty. A one-year agreement was reached. This puts all of Berklee's Boston on-campus faculty on the same bargaining cycle. The collective bargaining agreement for all Boston faculty expires in November 2018, and the next collective bargaining process in the summer of 2018 will involve all Berklee's Boston on-campus faculty as a unified group.

The major provisions of the 2017–18 collective bargaining agreement for Boston Conservatory at Berklee faculty members encompass the following:

- A one-year collective bargaining agreement that aligns the contract duration for all of Berklee's Boston on-campus faculty
- A 2.5 percent wage increase for all Conservatory faculty based on the 2016–17 academic year wage increase for all of Berklee's Boston on-campus faculty (in addition to the increase mentioned above)
- Multiyear contracts for full-time assistant professors, associate professors, and professors, in alignment with contract provisions for all on-campus Berklee Boston faculty
- A commitment that all Conservatory faculty whose 2017–18 annual salaries remained below the minimum wages (even with increases) identified in the contract for legacy Berklee College of Music faculty will receive compensation increases that align them to minimum wage levels for the 2018–19 academic year
- Eligibility, by September 2020, of Conservatory full-time faculty members with appropriate years of service for the retirement transition contracts offered to College faculty
- Payment of their hourly wage to part-time Conservatory faculty members for office hours and department meeting attendance required by department chairs
- Consideration of years of service at Boston Conservatory prior to merger for benefits eligibility

- An agreement that faculty teaching at both pre-merger Boston Conservatory and legacy Berklee College of Music during the 2016–17 academic year may continue to teach in both programs for the 2017–18 academic year; phase down of cross-teaching over two years to reach teaching workload maximums outlined in the collective bargaining agreement for College faculty by fall 2019
- An agreement that Conservatory faculty members who taught more than the maximum course-load limit during the 2016–17 academic year may continue to teach more than the maximum course-load limit during the 2017–18 academic year

Conservatory faculty have equal access to the same resources and benefits offered by Human Resources, as well as the same professional development opportunities that College faculty do; faculty are now considered, in terms of bargaining and all other meetings, responsibilities, and functions, as one unified group.

As mentioned, the next collective bargaining process, which will include all of Berklee’s Boston on-campus faculty members, is scheduled to occur in summer 2018.

Area 7: Credit Hour and Identity Authentication Compliance

In its October 31, 2017, letter to Berklee College of Music, regarding the request to offer master’s programs online, the commission asked that the spring 2018 interim report provide an update on Berklee’s success in:

“Ensuring that all courses offered in an online format are consistent with the Commission’s policy on Credits and Degrees, and that policies and procedures are in place to authenticate the identity of online students.”

Definition of Credit Hour

The awarding of credit and the definition of the credit hour at Berklee, whether for courses offered on campus or online, follow federal regulations and are based upon clearly stated criteria that reflect the institution’s focus on learning.

For lecture and discussion courses on campus, students earn one course credit for every 15 classroom contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the undergraduate level, there is also the expectation that one hour of class time requires two hours of outside-of-class work. For graduate courses, the expectation is that one hour of class time requires at least three hours of out-of-class study. For ensemble, lab, and other applied courses, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. For undergraduates, private instruction is delivered as either a two-credit, one-hour per week course or as a one-credit, 30-minute per week course; for graduate students, private instructions is delivered as a three-credit, one-hour per week course. Private instruction requires significant weekly expectations regarding practice time and study outside of the class.

For Berklee Online courses, students also earn one course credit for every 15 hours of instruction completed over 12 weeks. There is also the expectation that 15 hours of instruction requires at least 30 hours of additional course work over 12 weeks, or two to three hours of outside-of-class work each week. This definition is clearly published in academic policy information for Berklee Online (online.berklee.edu/about/academic-policies and online.berklee.edu/about/definition-of-credit-hour).

Identity Authentication: Code of Conduct

Academic policies for Berklee Online include a Code of Conduct, which details expectations regarding honesty in academic work. Students are required to accept the policies prior to enrolling in a course or program. The following excerpt from the Code of Conduct is used to ensure student identity:

Honesty in Academic Work and in Scholarly and Professional Practice

Berklee Online values integrity within the classroom, across all areas of scholarly and professional practice, and in the use of information technology resources. Consequently, members of the Berklee Online community are expected to maintain high standards of honesty and practice throughout the many aspects of their life and study at the College. Students who have evidenced academic dishonesty may be made subject to disciplinary procedures including but not limited to: receiving a warning; dismissal from the course; suspension; or permanent dismissal from Berklee Online.

The following definitions are provided for the information of the Berklee Online community and constitute notice of unacceptable academic behavior or scholarly and professional practice. Academic work in this context means any and all music and non-music work related to any course or major at the College. While scholarly and professional work may occur in the context of a course, they are also found in activity that is independent of course work. Dishonesty in scholarly or professional work, whether in the form of fraud, plagiarism, or cheating, is unacceptable and subject to appropriate disciplinary procedures.

- Fraud is using identifiers (such as name, password, ID) of other persons as one's own or submitting false information about oneself. Some examples include such infractions as concealing or misrepresenting one's identity, impersonating another individual, falsifying information on such documents as one's résumé or internship applications, misrepresenting oneself as acting on behalf of Berklee, or using the College's name, logo, or symbol without prior written permission.
- Plagiarism is defined as misrepresenting work that has been done by another as one's own efforts, whether such misrepresentation has been accomplished with or without the permission of the other individual.
- Cheating is the use of prohibited assistance (whether in the nature of a person or a resource) in the performance of assignments and examinations, and copying of another student's work or the giving or receiving of information or answers, whether verbally or in writing. More extensive guidelines regarding honesty and the use of technological resources are found in Technology Policies (see online.berklee.edu/about/technology-policies).

Students are reminded of this policy when they first enter a course and are asked to accept that they will abide by this policy in their course experience. (See online.berklee.edu/about/code-of-conduct). As part of the assessment process, instructors are able to recognize inconsistencies in student work that may be the result of academic dishonesty, and will report these instances to the administration for disciplinary action.

Additionally, students are required to maintain the privacy and uniqueness of their password and agree not to disclose or make that password available to anyone else. This assures the identity of the student accessing course work through the unique password. The password policy is below:

Passwords

Students may be given passwords that Berklee Online has selected for accessing the online school ("Berklee Online passwords") and be authorized to use one or more Berklee Online passwords for specific purposes. Students are responsible for maintaining all Berklee Online passwords in confidence and shall not disclose or make them available to any to third parties without prior written consent of the College. Students will be held

responsible and will be liable for any harm resulting from their disclosing or allowing disclosure or improper use of a Berklee Online password. (See online.berklee.edu/about/technology-policies.)

Standard 1: Mission and Purposes

Berklee is a unique 21st-century educational institution that provides students with a complete array of opportunities upon which to build the foundation of their life's purpose and discover their authentic artistic voices. Berklee develops the mindsets and provides creative opportunities that characterize the 21st century's new artists and art forms. Graduates are prepared to succeed in a wide range of careers, including music, dance, and theater performance; production; education; sound design; music therapy; music technology; and the business of music and entertainment. The goal of Berklee is simple and ambitious: 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 life, arts, and the creative industries. Berklee seeks to provide students, both on campus and online, with as many educational opportunities as possible, while also offering flexibility in educational delivery and multiple pathways to earn their degrees. Berklee's commitment to students and to arts education is clear in our mission, vision, and purposes.

A Vision for Berklee in 2025

On September 23, 2016, the 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.

To see a video presentation of Berklee's vision statement, visit berklee.edu/vision/vision-2025. For information about our Pathways Part 1 Strategic Vision, visit berklee.edu/vision/pathways-2017-2020.

Mission Statement

Berklee College of Music's mission statement reads:

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.

This mission statement does not yet include the specific programs and offerings of Boston Conservatory at Berklee. Historically, both Berklee College of Music and the Boston Conservatory have been mission-driven institutions. Below is the legacy mission from the 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.

In spring 2018, Berklee will begin working to develop an inclusive pan-institution process that will be used to create a new post-merger mission statement. In fall 2018, Berklee expects to engage the community fully in a robust mission review, with the goal of developing a new mission statement for spring 2019 to be adopted by the Berklee Board of Trustees.

As it has in past planning processes, the Board of Trustees will play a leadership role in the mission review, and Berklee will engage faculty, staff, students, and alumni, as well as an extended community of supporters, in the mission discussion. The process will not only yield the next iteration of the Berklee mission, but will enable community members to understand better their roles in helping the institution reach its mission.

Standard 2: Planning and Evaluation

Planning

Focusing on the institutional mission, Berklee uses a 10-year vision-planning horizon supported by multiyear strategic plans. As mentioned, the Vision for Berklee in 2025 states:

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.

The Vision for Berklee in 2025 inspires the institution to craft a concrete plan for achieving ambitious goals. That said, we live in a world of accelerating changes, and a 10-year planning horizon is too long for effective strategic planning. Therefore, Berklee creates three-year plans to help us reach our vision, with annual review and assessment to ensure that steady progress is being made, and that plans are moving forward.

With this in mind, the president's cabinet met for a strategic planning retreat on March 11, 2016. This retreat focused on priorities for the next three-year period and directed Berklee's vice president for Innovation and Strategy 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 address, held November 2016. While summarizing the planning work to date, this address included a call to action to respond to online surveys requesting community input for the final stages of the process. The final plan was developed, presented to the Board of Trustees at its May 2017 meeting, and rolled out officially to the Berklee community on September 1, 2017, as part of Berklee's fall Opening Day events. The plan was a focus of the president's November 2017 State of the College and Conservatory address, as well. Special attention is being placed on communications to the community to ensure that, as Berklee operates as a unified institution, the new vision and strategy remain guiding principles.

The full three-year plan, entitled "Pathways Part 1: Strategic Direction for Berklee 2017 to 2020," is available at berklee.edu/vision/pathways-2017-2020. The plan explains that "pathways" is the overarching theme for Berklee over this next period:

The completion of the merger with the Conservatory in June 2016...set the stage for creating a transformative model for performing arts education, one that provides students with a wide range of flexible and experiential options for achieving their educational goals. By creating learning pathways among the Boston and Valencia campuses, Conservatory programs, online programs, study abroad, internship opportunities, and educational partners, we are positioned to create the world's most dynamic and comprehensive program for music, dance, and theater education.

The strategic initiatives are grouped into four themes: infrastructure, inclusion, innovation, and integration. Infrastructure lays the foundation necessary to achieve the many strategic initiatives that will help Berklee achieve its vision, including facilities, people, processes, and systems that support all our work. Inclusion is a core institutional value and central to our common culture. Innovation initiatives comprise two parts: those designed to create innovative programs in support of student success, campus life, and careers, and those that expand the reach of Berklee programs. Integration initiatives are designed to realize the potential of our merged institution. Plans to realize these initiatives are guided by a set of principles, common not just for the strategic planning cycle, but also for guiding our work toward achieving the Vision for Berklee in 2025.

These principles are as follows:

- Focus on increasing global access to Berklee educational programs.
- Commit to providing high-quality student experience in everything we do.
- Realize the artistic, creative, and career potential of our community members.
- Evaluate new initiatives from the business process, capacity, demand, and resource perspectives.
- Make affordability, retention, and graduation a key focus in all planning and operational decisions.
- Be proactive in exploring and, where appropriate, integrating new technologies.

As we work to realize the goals of Pathways Part 1, we will look ahead to how we can use these new capacities to form strategies for the 2020 to 2023, Pathways Part 2, plan.

Additionally, these principles and goals contribute to Berklee's academic, enrollment, development, and technology plans, included in the Plans section at the end of this report.

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 has been expanded to include the programs at Boston Conservatory at Berklee as of fall 2017. 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 vice president of Technology Resources, who was hired in fall 2015 to improve the institution's technology infrastructure in support of this focus on data and assessment. This council brings together leaders from all areas of Berklee to share information about business processes and data as the institution continues to improve and streamline its operations. We are very aware that our evaluation processes must be ever more data-driven and that evaluation will play an increased role in Berklee's planning and success as we continue to strengthen our programs and offerings to serve our students and to reach our vision.

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 institution. The organizational design and governance structure enables the institution to create and sustain environments that encourage teaching, learning, service, scholarship, research, and creativity.

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 institution). 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 merged institution. All 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 institution 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 institution, 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 (see [Appendix 3.1](#)). The primary functions of the board are the establishment of policy as well as the sound management of the institution'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 institution; and act in good faith and in Berklee's best interest.

The trustee executive committee, comprising 15 members and including the president of the institution, 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 11 trustee committees:

1. Academic affairs committee
2. Student affairs committee
3. Audit and risk committee
4. Campus planning committee
5. Online education committee
6. Finance and budget committee
7. Institutional advancement committee
8. Investment committee
9. Trustee committee on membership
10. Berklee City Music® advisory board
11. Boston Conservatory at Berklee committee (added in June 2016 as part of the merger agreement)

The Boston Conservatory is now a distinct but integrated unit of Berklee, identified as Boston Conservatory at Berklee. In the discussion of Berklee leadership below, we explain that the position of president at the Boston

Conservatory, held by outgoing Conservatory President Richard Ortner for many years, has transitioned into the position of executive director of Boston Conservatory at Berklee, now held by Catherine Young, who reports 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 each of the following standing committees of the board must include one or two trustees of the legacy Boston Conservatory: 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 have led to a strong renewed board that is overseeing the development of the merged institution.

The Boston Conservatory at Berklee committee was established in June 2016 to advise on the development of Conservatory programs. The group comprises three legacy Conservatory trustees and three Berklee trustees plus the president of Berklee and the executive director of 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.

The commitment of the Berklee Board of Trustees to its own self-assessment and to continuous improvement is clear in the work of the trustee committee on membership. Members of this committee interview each trustee during his or her second, fifth, and eighth year of service. These years mark the middle of each of the trustee’s three three-year terms, a good time to evaluate the past and plan for the future of one’s board commitment. Topics discussed during these one-on-one interviews include board engagement; professional interests; professional goals; board meeting satisfaction; suggestions for improvement; candidate nominations; and other topics of the members’ choosing. The personal interviews provide a space for board members to discuss their evaluations in a confidential environment. Data from these interviews are reviewed by the committee on membership, the board chair, the executive committee, and the president, with follow-up and improvements to the board processes as appropriate.

College Leadership and Internal Organization

The President

As specified in Berklee’s bylaws, the president is the chief executive officer of the institution 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 has served as Berklee’s president since 2004.

Senior Vice Presidents

There are a total of six senior vice president positions.

- 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 Student Enrollment and Engagement
- Senior vice president of Online Learning and Continuing Education/CEO Berklee Online
- Executive director of Boston Conservatory at Berklee (senior vice president level)

All senior vice presidents report to the president. Additionally, three vice presidents—the vice president for Innovation and Strategy; the vice president for Technology Resources; and the vice president for External Affairs—report to President Brown. The president also leads a support team comprising the chief of staff, the 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 deans report to the appropriate area’s 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. Every other meeting of the same group also includes the vice presidents of Innovation and Strategy, External Affairs, and Technology Resources to lead implementation of the strategic plan.

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, the 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
- 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. The council agenda planning committee, which is currently chaired by an academic division dean and includes representation from the broader council, sets the agendas. 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 institutional vision throughout the organization
- Lead the strategic plan and contribute to the formation of the institutional vision
- Allocate resources wisely
- Identify obstacles to achievement and strategize how best to overcome them

The merged institution benefits from these strong leadership and organizational structures. Creating a leadership organization that combines the strengths of the two legacy institutions into a single, cohesive team has been a major goal post-merger. To this end, the president has crafted a new organizational chart (see [Appendix 3.2](#)) and revamped all leadership teams to include membership from both legacy institutions.

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 oversees the vice president for Academic Affairs/Vice Provost and has a strong collaboration with the executive director of Boston Conservatory at Berklee. The provost oversees the vice president of Academic Affairs–Strategic Initiatives; the associate vice president of Global Initiatives; the deans of the College’s three academic divisions (Professional Education, Professional Performance, and Professional Writing and Music Technology); the dean of Institutional Research and Assessment/Graduate Studies; the executive director/academic dean of Berklee’s campus in Valencia, Spain; and the director of academic budgeting and administration. Additionally, 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, theater, and dance at Boston Conservatory at Berklee report to the executive director of the Conservatory, and, through her, to the provost.

The number of academic affairs standing committees that exist are described in some detail in Standard 4. Key to Berklee are the college curriculum committee, which is led by the vice president for Academic Affairs/Vice Provost and oversees the undergraduate curriculum, and the graduate studies committee, which is led by the dean of Institutional Research and Assessment/Graduate Studies and oversees the graduate curriculum.

The student enrollment and engagement area of Berklee, as well as administration, information technology, and other operational functions of Berklee represent both legacy institutions. 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. As explained in Standard 6, the faculties of the legacy institutions have been integrated as well.

Berklee's commitment to academic excellence, student success, and student experience has always been demonstrated in coherent, intentional, and participatory structures.

Standard 3 Appendix

- [3.1 Board of Trustee Bylaws](#)
- [3.2 Organizational Charts](#)

Standard 4: The Academic Program

Curriculum Design

Berklee offers a curriculum that is outcomes-based. Each academic program, regardless of campus or modality, 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 education 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 to complete both major and minor areas of study. Berklee is currently investigating ways to enable Conservatory students to study minor disciplines. At the undergraduate level, the liberal arts program provides students the opportunity to explore a wide range of disciplines.

At the graduate level, the programs provide students with the opportunity for deep study of a particular field and mastery of a discipline, while they also develop and complete a culminating experience or thesis project that is uniquely theirs and offers them the space to make an original contribution to their chosen area of study.

Berklee offers the following degrees on campus:

- Bachelor of Music
- Bachelor of Fine Arts in theater
- Bachelor of Fine Arts in dance
- Master of Arts
- Master of Music
- Master of Fine Arts in musical theater

Additionally, Berklee offers the following degrees online:

- Bachelor of Professional Studies (fully online)
- Master of Arts (low-residency; courses are fully online; students complete two four-day residencies each year)
- Master of Arts and Master of Music (fully online; to be launched in fall 2018)
- Master of Business Administration in alliance with Southern New Hampshire University (SNHU) (degree issued by SNHU; fully online)

See [Appendix 4.1](#) for a detailed list of academic programs.

All academic leaders of the institution report up to Berklee's chief academic officer, Lawrence J. Simpson, the senior vice president for Academic Affairs/Provost, who reports directly to the president.

Berklee's academic leadership team, the highest academic body, is chaired by the provost and includes 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 Theater divisions of the Conservatory. As well, the academic leadership team includes the vice provost, associate vice president for Academic Affairs for Boston Conservatory at Berklee, the vice president for special programs, the vice president for Academic Affairs–Strategic Initiatives, the associate vice president for Global Initiatives, the dean of Institutional Research and Assessment/Graduate Studies, the vice president of Online Education, the dean of Learning Resources, the dean of Faculty Development, the associate vice president of Education Outreach and Social Entrepreneurship, and the assistant vice president for academic operations.

While the academic offerings of the merged institution include all legacy programs, work will continue to be done to strengthen synergies that provide enhanced experiences for students and to develop new programs. There have been many integrations 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 faculty at the College
- Opportunities for students at the College to study dance with Conservatory faculty and/or to complete a dance minor
- Opportunities for students at the College to complete new minors in stage management or in musical theater performance, taught by Conservatory musical theater faculty
- Opportunities for Conservatory graduate students to enroll in the College’s graduate course electives

Academic Department Integration

Liberal Arts

The Liberal Arts departments at the legacy institutions have merged. As of June 2016, Boston Conservatory at Berklee’s director of liberal arts began reporting to Berklee College of Music’s chair of the Liberal Arts Department. Liberal arts faculty from the College and the Conservatory are unified and all have offices in the same building. There have also been a number of important curricular integrations: the two-semester English requirement at the College and the Conservatory has been revised and unified so that, as of fall 2017, all students now take the same two courses: LENG-111: Introduction to College Writing and LENG-223: Literature Topics. As well, as of fall 2017, all students take a newly revised first-semester seminar course called LENS (liberal arts engaging seminar) to replace legacy first-semester seminar classes.

Music Education

Likewise, the Music Education departments at the Conservatory and the College have also merged. The department at the Conservatory has historically been small and focused on graduate education. It has also placed 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, effective fall 2017, allows Berklee to promote the unique features of the institutional approach to music education. The department head of music education at the Conservatory has a new role as the managing director of the new Berklee Institute for Arts Education and Special Needs, located in the College’s Music Education Department. In terms of academic programming, the Bachelor of Music with a music education major continues, as does the Master of Music in music education.

Program Level Integration: Graduate Studies

Beginning in fall 2017, all of Berklee's master's degree offerings were unified under one graduate studies umbrella. This did not change reporting lines nor realign the departmental homes of existing programs. This integration is strategic and creates a unified graduate studies community. There is one bulletin for all graduate programs at the College and the Conservatory. Orientation is integrated, and there are integrated performance opportunities as well as shared electives. Berklee's graduate career-development offerings have been expanded to support students at the College and the Conservatory, and the College's post-master's internship and fellowship programs have been opened to Conservatory students. New integrated program offerings may develop in the future.

Curriculum and Policy Committees

The college curriculum committee (CCC), chaired by the vice president for Academic Affairs/Vice Provost, comprises academic deans, chairs, faculty, and representatives from student affairs, including enrollment and admissions. It has broad oversight of 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 includes institution-wide representation.

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.

The committee for academic policies (CAP) considers the relevance and effectiveness of academic policies and processes, including those related to transfer credit and student complaints, 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.

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, Percussion, Piano, Strings, Voice, and Woodwinds—and Music Composition. The Bachelor of Music degree ranges from 120 to 127 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 two Bachelor of Fine Arts degrees: one in musical theater, requiring 134 credits, and one in contemporary theater, requiring 123 credits.

The undergraduate programs consist of three integrated sections:

- The core, foundational music, dancing, and acting 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, 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 60 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 specialized 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. 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 Berklee City Music programs, Berklee also provides precollege programs to grades four through 12 in underserved communities. Berklee established the Berklee City Music Network to replicate the successes of its 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 the Alexander Technique, vocal pedagogy, and teaching music to students on the autism spectrum.

The merger afforded 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. In summer 2017, Berklee launched a summer program in opera led by Conservatory faculty at the Berklee campus in Valencia, Spain, as well as a summer program in dance also led by Conservatory faculty in Boston. These programs will continue in future years.

Berklee's Online Continuing Education Division

Berklee's online continuing education division, Berklee Online, supports the institutional mission and expands its 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 studies; music production; music business; music composition for film, television, and games; guitar; songwriting 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 of Business Administration in music business. Berklee Online will begin offering a Master of Arts in Music Business and a Master of Music in Music Production in fall 2018. 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 first Conservatory MOOC in piano performance is currently in the planning phase.

Evaluation

Academic Program Review

All Berklee academic programs 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 institutional 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 on improving student learning with a goal of identifying gaps and making revisions to address them. The 2015–16 review of the Bachelor of Music in songwriting, for instance, resulted in substantial changes in program requirements and purposes to align the major with industry demands. Revisions included 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 programs of the College gained significant clarity by defining itself as a program of study and clearly articulating its purposes and options. Beginning in fall 2017, all academic programs at the Conservatory and those offered through Berklee Online are using the same academic program review process as the residential College. (For more detail about

the process, see [Appendix 4.3](#). For a sample of the results, see [Appendix 8.2](#).)

Student Course Evaluation

Students at Berklee evaluate their courses each semester using an EvaluationKit tool. This evaluation process is helpful in understanding students' perceptions of their learning, and their assessment of their faculty and course work. While student evaluations can never be the sole tool to assess student learning, such evaluations provide information that is useful in determining whether or not a course is 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](#).)

Conclusion

Berklee 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 practices grounded in studio teaching confirm the effectiveness of the new Berklee to develop and implement the academic programs needed to enable the institution 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 Links to 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 2017 Berklee Student Course Evaluation Infographic and Summary](#)

Standard 5: Students

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

As of fall 2017, Berklee serves approximately 4,900 undergraduate students and 250 graduate students on its Boston campus, and approximately 130 graduate students and 130 undergraduate study abroad students on its campus in Valencia, Spain. This includes students served in Conservatory-based programs. Berklee also serves approximately 2,900 students online, more than 1,100 of whom are in the Bachelor of Professional Studies degree program.

Berklee's student population is extremely diverse. Among the undergraduate on-campus student body, 33 percent are international, representing approximately 100 different countries. The largest international populations come from China, South Korea, Canada, Japan, India, and Mexico. Of the domestic students, the demographic composition is 46 percent Caucasian, 11 percent Hispanic, 8 percent African American, 6 percent Asian American, 5 percent mixed race, less than 1 percent Native American or Native Hawaiian or other Pacific Islander, and 25 percent unknown. Females make up 40 percent of the student body; 60 percent are male. The graduate population is also diverse: 62 percent of the students are from the United States, and more than 40 other countries are represented, including India, China, Taiwan, Mexico, Ecuador, South Africa, and South Korea. Forty-seven percent are male, and 53 percent are female.

Berklee has a strategic approach to enrollment management, enrollment marketing, and student engagement, and has implemented a 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. This strategic approach, informed by comprehensive external program review, resulted from careful and thorough organizational and departmental evaluation. Assessments of the admissions process, student financial services, health and wellness programming, residential and campus life programming, student advising and success, diversity and inclusion programming and organization, and career services inform Berklee's approach to student services.

As well, cocurricular and student support services are assessed on an ongoing basis, with a focus on student satisfaction as well as student learning. Upon completion of any and all events and activities—from orientation to leadership retreats to social gatherings—students are surveyed regarding their satisfaction, and asked for feedback as well as for suggestions for improvement. As discussed in Standard 8, programs of academic support and intervention are assessed regarding impact and effectiveness, with longitudinal monitoring of student participants. High impact practices, such as mentoring, study abroad, and internships, are assessed regularly. As explained below, academic advising and career advising are organized around clear learning outcomes, and results are used to make regular improvements.

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, 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.

Berklee's enrollment strategy sets as a priority a process that leverages the resources of the integrated institution and also builds on work each legacy institution had engaged in separately. The strategy includes:

- Creating the One Berklee Application, whereby all students complete an application on a common platform; this means that all application data is able to be analyzed holistically and by program
- Developing recruiting strategies for academically gifted students
- 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
- Improving the overall instrumental balance
- Developing a comprehensive approach to international recruiting for all Berklee programs

Berklee conducts more than 90 audition and interview sessions annually throughout the United States as well as around the world, including in Asia, Latin America, Europe, Africa, and the Middle East.

Financial Aid

As mentioned earlier in this report, Berklee's Office of Financial Services is now fully integrated. Post-merger, Berklee, including Boston Conservatory at Berklee, has one federal identification number, and all financial aid is aligned through one account from the federal government. For fall 2017, the College and the Conservatory processed aid through one unified system for all students, regardless of program. Berklee has also leveraged the College's cocurricular financial literacy program to offer this training to all Conservatory students, beginning with the spring 2017 semester.

Berklee engaged an external consultant, an expert in financial aid processes, to develop a comprehensive analysis of the underlying practices of the legacy institutions in terms of the awarding of merit- and need-based financial aid. The results of this analysis will be used to implement changes for the fall 2018 awarding cycle to build a statistically driven model to inform Berklee's overall admission, award, and yield strategies. This work will enable Berklee to become more sophisticated in the overall approach to yielding and retaining students, and in achieving enrollment and net tuition revenue goals. Key in this work is assessing the impact of financial aid and institutional support on student success, with special focus on retention and graduation.

Academic Advising

As mentioned earlier, Berklee relies on a combination of professional staff and faculty advisors to guide students. For undergraduate students, the advisors work closely with the faculty in the first-year seminar (required of all bachelor's degree students, regardless of program, campus, or modality), as well as with student academic mentors (peer advisors) to support new students' social, emotional, and academic adjustment to life at Berklee.

At the College, undergraduate students have an assigned academic advisor monitoring their progress and supporting the development of their educational plans from the point of matriculation. Once a student declares a major, he or she

transitions to a faculty advisor in the academic department. Conservatory undergraduate students enter an academic program at the point of matriculation and thus have a faculty advisor from the first semester. They also receive the transition to Berklee support from the professional advisors. All online degree students are assigned a professional staff advisor who works with them regularly on their progress.

The academic advising model is outcomes-based and goals-oriented, relying heavily on best practices identified by the National Academic Advising Association. Goals include

- Establishing a cooperative, collaborative relationship between advisor and student
- Utilizing the student academic mentor (peer advisor) to help students understand academic resources, support services, and procedures
- Teaching students how to apply academic planning resources

Corresponding student-learning outcomes help to assess the achievement of these goals. Outcomes include ensuring that students are able to:

- Schedule appointments with their advisor and meet with their advisor during their first semester
- Assess their program requirements
- Register for classes
- Access academic support services
- Apply academic planning resources
- Declare a major by semester two

Specific assessment instruments were put in place in August 2017, with a review and revision process designed for annual evaluation and improvement.

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

All students at Berklee also have access to the institution'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.

Berklee's student support program is enhanced by the Office of Retention and Student Success, which monitors and assists students in need of additional curricular support. The Learning Center and the Center for Liberal Arts Tutoring 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 Health and Wellness Programs, 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 a contract with Harvard Pilgrim Health Care for student health insurance for all students and has expanded Berklee's education initiatives to enhance services for student wellness. Programs include workshops on nutrition, injury prevention, meditation, movement (including yoga and dance), and body awareness

(e.g., Feldenkrais Method and 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 residence halls, the Conservatory has five historic brownstones on the immediate campus (24, 26, 32, 40, and 54 Fenway) and leases 32 beds in a sixth building at 84 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, at 160 Massachusetts Avenue, that opened in 2014. All students may enjoy their meal plans there.

There are adult resident directors for each hall, each of whom have completed or are 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. In fall 2017, the Liberal Arts and Residential Education departments partnered to design a residence hall-based, first-semester seminar. Students in the same course are able to live on one floor in order to expand and deepen learning.

Career Strategy and Services

Berklee recognizes the importance of offering career education services for students, and has developed a unified career strategy that supports students from throughout the institution with advising, programming, networking, and employer development.

Berklee's Career Center in Boston works in alignment with the International Career Center on the campus in Valencia, Spain, to provide services for all Berklee students, including those in online degree programs. Berklee's Career Center helps students assess their skills and interests, define their goals, and explore possible career paths, organized by “Career Communities,” including design, education, health and wellness, performance, business, composition, and production. Career advisors specialize in the various communities and are assigned to students based on programs and industries of interest. All students have access to career advisors through daily walk-in hours, one-on-one counseling appointments, classroom visits, and many Career Center-sponsored events and experiential opportunities, including career fairs and spring break trips to industry hubs.

Orientation and Communication with Students

All Berklee students at the undergraduate and graduate levels participate in a required orientation during which they receive a comprehensive introduction to the institution. 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 to students depending on their program (Conservatory or College; graduate or undergraduate). Online students

participate in a required virtual orientation. In addition to a comprehensive program for students, Berklee engages parents in an orientation track to further integrate parents and families into the Berklee community.

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 Policy Handbook for Students. 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. Student conduct policies are available at berklee.edu/student-conduct-policies.

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 is 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 Club, Pinnacle Martial Arts at Berklee, and Snow Sports Club. The activity of these groups is fluid, driven by student interest and demand.

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, as well as 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.

Conclusion

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 during their orientation, and information is readily available on Berklee's website. Student academic support services are readily available. Admissions processes and financial aid opportunities are led with integrity and clearly explained to current and potential students. Berklee 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 6: Teaching, Learning, and Scholarship

Berklee has a distinguished faculty dedicated to the education of students. Faculty members are more than teachers. They serve as students' mentors and collaborators. They focus on helping students learn and on facilitating students' growth as students work to realize their potential. Faculty members are not only exceptionally skilled as educators and leaders in their disciplines, but also highly connected to areas in and outside of the music, theater, and dance industries 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 more than sufficient to accomplish the mission and purpose of the institution.

The student-to-faculty ratio at Berklee is 10 to one. This ratio ensures that students at the College and the Conservatory receive a great deal of individual attention.

Berklee's faculty in Boston comprises of 870 members, 344 (or 40 percent) of whom are full-time and 526 (or 60 percent) of whom are part-time. In Berklee's campus in Valencia, Spain, there are 59 faculty, 13 (or 22 percent) of whom are full-time and 46 (or 78 percent) of whom are part-time. Berklee Online includes 187 instructors, 46 (or 25 percent) of whom are full-time faculty on the Boston campus, 53 (or 28 percent) of whom are part-time faculty on the Boston campus, and 88 additional instructors (or 47 percent) of whom are part-time facilitators with no faculty rank.

As mentioned earlier in this report, faculty at Boston Conservatory at Berklee were integrated into the existing faculty union following collective bargaining in summer 2017. Thus, all of Berklee's on-campus faculty—graduate and undergraduate, College and Conservatory—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 2018. The current faculty contract agreement is available here: berklee.edu/faculty-contract-agreement.

Faculty Development and Support

Berklee supports the continuing development of all faculty. All faculty development programs and opportunities are available to all faculty members, regardless of full- or part-time status.

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. In the short time since integration, Boston Conservatory at Berklee 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.

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:

- A two-day, new-faculty orientation program
- 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 institution's strategic plan, improves the student experience in innovative ways, and enriches their own development and that of their peers. The recipient receives \$10,000 in support of the proposed project, administrative support through the Office of Faculty Development, and a stipend of \$6,000 for time spent 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 Berklee's Center for Technology in Music Instruction
 - Berklee Teachers on Teaching (BTOT), an annual two-day conference each January, during which faculty members share best practices in 60-plus concurrent sessions, as well as hear from one or more keynote speakers
 - The ETUDE (Enhancing Teaching through an Understanding of Diversity and Equity) Faculty Fellows Program, which offers structured opportunities for 10 to 12 ETUDE faculty scholars to learn more about pedagogical strategies, course content, and campus resources that foster an inclusive community and work to eliminate discrimination and harassment. Scholars also consult with other faculty to help them unpack and resolve incidents or concerns that arise from issues of equity, diversity, discrimination, and harassment. The ETUDE Scholars are drawn from both the College and the Conservatory.

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 (NCF), a fellowship in support of Berklee's vision created by Mike and Laura Dreese, which is 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 NCF awards approximately \$70,000 in funding each year.
- 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 their academic and artistic career and 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, Berklee-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 Lesson Program, which provides up to 10 hours of private instrumental or voice instruction from faculty and chairs to their faculty and chair colleagues

Development for 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. During the 2017–2018 academic year, for example, four faculty members from the Boston campus are spending a semester at the Valencia campus.

Programs of faculty development—especially large-scale events and educational workshops—are assessed regularly in terms of participant satisfaction and suggestions for improvement. Results of assessments are used to create additional programs and enhance or modify development opportunities. As faculty development offerings on teaching and learning have increased, a greater focus has been placed on developing a flexible model to assess not only participant satisfaction but also the application of material learned (i.e., modifications to pedagogical practice), as well as the impact of such professional development opportunities on faculty effectiveness (i.e., documented effects on student learning). One small but significant change can be seen in a recent decision among faculty members who attended workshops on inclusive teaching to use intentionally inclusive language with students, being careful to replace “hey, guys” with “hey, everyone” or a similarly inclusive phrase. Faculty are also moving away from content-focused teaching to learning-focused teaching, exploring student achievement of learning outcomes rather than “coverage of course material.”

Instructional Technology

Instructional technology and delivery systems serve to further Berklee’s mission and vision.

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 pilot program is currently running to extend this program to Conservatory faculty.

Berklee provides continued professional training for faculty in the area of technology. The Center for Technology in Music Instruction 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 Conservatory has lacked a data-driven metric for faculty evaluation and for student evaluation of courses. As of September 2017, all faculty at the merged institution are participating in the same evaluation process.

In accordance with the Berklee Faculty Contract Agreement, the criteria for promotion and reappointment include evaluation of a faculty member's professional education, teaching, and advising role ; other required duties (such as holding office hours); service to the institution (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 members examine their work as teachers, scholars, and creative artists, and also examine how they meet the responsibilities delineated in the faculty contract agreement. When applicable, they additionally examine their service to the institution 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 both to curriculum and faculty evaluation.

Conclusion

Berklee features an excellent faculty, committed to the institutional mission and to student learning. Essential to reaching Berklee's potential is continuing the recognition of the faculty as one of our true strengths.

Standard 7: Institutional Resources

Berklee College of Music has sufficient human, financial, information, physical, and technological resources, as well as the capacity to support its mission. Both the Boston Conservatory and Berklee College of Music were in solid financial shape prior to the merger, and the merged institution delivered strong financial results in 2017, the first year as a combined entity.

Human Resources

The Office of Human Resources at Berklee, led by the 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 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 Boston Conservatory staff members and their supervisors met with Berklee College of Music human resources personnel and were given revised job descriptions detailing ways in which the merger would impact their responsibilities.

Ensuring a seamless transition for payroll was an important goal of the merger. Since January 2017, all U.S. Berklee personnel have been on the same payroll delivery system. Likewise, since January 2017, all U.S. Berklee personnel, whether from the legacy Conservatory or College, have had 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

One year after the merger, the overall financial performance for both fiscal year 2016 and 2017 reflects Berklee's continued operating strength.

From a development perspective, Berklee continues to build on its positive track record, which is clear in the success of Berklee's most recent capital campaign, which reached its \$100 million goal in September 2017, 18 months in advance of its planned conclusion. Beginning in 2014, Berklee established the five-year, \$100 million "SoundBreaking" capital campaign, with the following goals: to (a) create a global laboratory for musical discovery and artistry; (b) promote the power of music to change people's lives for the better; and (c) transform the current model for higher education. Boston Conservatory at Berklee is in the midst of an additional \$21 million "Exceeding Expectations" capital campaign, scheduled to conclude in 2021. This, too, is ahead of schedule. As of September 2017, it has raised approximately \$16 million.

As of May 31, 2017, assets in the Berklee consolidated endowment amounted to \$359 million. This total includes the Boston Conservatory endowment of \$13.8 million which was acquired in conjunction with the merger on June 1,

2016. The 2017 investment return of 11 percent exceeded the endowment objective of approximately 7 percent. Berklee's endowment continues to perform well on a benchmark basis and in uncertain markets. According to the National Association of College and University Business Officers (NACUBO) Endowment study released in January 2016, Berklee's endowment has outperformed the endowment average for a similarly sized endowment using three-year, five-year, and 10-year measures. The overall endowment portfolio for Berklee is well positioned not only to provide future growth but also to support the annual operating budget.

For 2016 and 2017, the operating surplus for Berklee was \$8.3 million and \$11.5 million, respectively. The results for 2016 were pre-merger and therefore do not include the Boston Conservatory. The results for 2017 are post-merger and do include the Boston Conservatory. The operating results reflect the following performance factors: (a) solid enrollment trends; (b) strong growth in revenue from Berklee Online; and (c) effective cost control and cost management. The balance sheet strengthened with the strong operating results, but also as a result of the merger. Total assets increased by 20 percent to \$746 million in 2017, and total net assets increased by 44 percent to \$352 million over the same time frame. The step up in the valuation of the Conservatory facilities and real estate, as required by GAAP (generally accepted accounting principles), a strong endowment performance, and the strong operating results were the key factors underlying the strengthening of the combined entity's balance sheet.

The overall responsibility for the effective administration of the financial resources of the institution continues to rest with the Board of Trustees. The finance and budget, audit and risk, investment, and campus planning committees are responsible for the oversight of all institutional financial resources, and are supported through Berklee's chief financial officer/senior vice president for Administration and Finance. (See Standard 3 for more information about the Board of Trustees.)

The board's finance and budget committee continues to hold responsibility for reviewing the operating and capital budgets, and recommends the adoption of these budgets to the Board of Trustees and its executive committee. The finance and budget committee is also responsible for reviewing longer term, multiyear financial forecasts with specific targets and goals, and their associated upside-, base-, and downside-case scenarios. A joint meeting of the finance and budget committee and the investment committee reviewed the most recent comprehensive, multiyear financial forecast in November 2017. The annual operating and capital budget process for fiscal year 2019 (June 1, 2018–May 31, 2019) for the combined institution is well underway and currently on schedule for Board of Trustees review and approval in May 2018.

The audit and risk committee oversees the accounting, tax, and risk management practices of the institution and has direct responsibility for the engagement of Berklee's external auditor, KPMG. The committee is charged with receiving and reviewing reports on risk (financial and otherwise), and evaluating the risk mitigation activities the institution undertakes. On Monday, September 11, 2017, the committee reviewed and accepted the audited financial statements as of May 31, 2017, for Berklee College of Music, Inc. The full Board of Trustees subsequently approved the financial statements in late September 2017. (See [Appendix 0.2](#).)

In September 2017, in partnership with an entity owned by a Berklee trustee and the New York City Office of the Mayor, Berklee executed an agreement to lease, renovate, and transform the historic Power Station recording studio in Manhattan. The new venue, known as the Power Station at BerkleeNYC, provides strategic educational and career opportunities for music, dance, and theater students, including internships and experiential learning, as well as expanded partnership and continuing education opportunities with students and artists of all ages.

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 Fenway) were organizationally merged as of June 1, 2016. As a result, the director of library services for the Conservatory reports to the dean of Library and Learning Resources. This has facilitated broad integration of the resources and services of the two libraries. More information about the unification of the Stan Getz and Albert Alphin libraries can be found in the “Area 4: Library” section earlier in this report. 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 further support 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 June 2016. This integrated the services provided by the professional library staff with those provided by the technology training and tutoring staff at the Berklee Learning Center. Bringing these services together aligns the combined Berklee library more closely with the learning-commons model that many libraries have embraced. This alignment also better positions Berklee 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. The incumbent in this position has spearheaded a complete revamping of the library’s information literacy service. A second staff member focused on this area was added in June 2017.

In addition to the Stan Getz and Albert Alphin library facilities, Berklee supports a library on its campus in Valencia, located in the Palau de les Arts. These three library facilities and the professional staff supporting them demonstrate 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, 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.

The Berklee library provides 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 textual and audio-visual materials, including borrowing, renewing, and placing holds; in-house use for research and reference collections; and maintenance of confidentiality of library records
- Circulation of a growing collection of equipment and hardware ranging from external optical drives to VR (virtual reality) headsets and ambisonic microphones
- Interlibrary loan and document delivery, including requesting and borrowing from other institutions; and borrowing reciprocity through the institutions of the ProArts Consortium, members of which include Berklee College of Music and Boston Conservatory at Berklee, Emerson College, Massachusetts College of Art and Design (MassArt), and the Boston Architectural College
- Bibliographic instruction classes and workshops
- Ask-a-librarian reference interviews via email, chat, and 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.

The combined collections of the Stan Getz and Albert Alphin libraries constitute a rich and unique performing arts collection with specialized coverage in the areas of classical music, popular music, jazz, dance, music theater, music technology, music business, music education, and music therapy. This complete, combined physical collection, together with the holdings of the library in Valencia, can be searched through the library website: library.berklee.edu. The website also provides access to archival materials; research guides in a variety of areas, including instruments, undergraduate majors, master's degree programs, and courses; and access to an extensive repository of recorded workshops and events covering such topics as music software, music copyright, online databases, and music industry developments. These resources are utilized in both a curricular and cocurricular manner. The 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.

As is the case with most college and university libraries, over the past five years, Berklee has seen a continued increase in the number of digital resources in the collection and an associated increase in the use of those resources. Spending on digital resources has also increased over that period. In the summer of 2016, the library launched an initiative to reevaluate its set of online resources, working with relevant faculty to ensure that needs were being appropriately met. This effort has resulted in an even greater shift toward online resources:

- The collection of e-books available was expanded significantly to more than 150,000 titles.
- The number of online databases has risen to more than 150 (this number stood at 80 just five years ago). Specific faculty requests have driven the vast majority of the additions, and these resources are heavily used in teaching. Examples include: JSTOR collections; PsycINFO and the Cochrane Collection; BuzzAngle Music and musical.ly; Digital Theatre Plus; and GDC Vault. Some online resources previously available only at the Conservatory, but now available to the entire Berklee community through expanded licenses include: Met Opera On Demand, Medici.tv and the Database of Recorded American Music (DRAM).
- A key online film resource, Kanopy, was added.
- In every case possible, Berklee has transitioned to the online version of scholarly journals.
- Berklee added online access to popular magazine content (replacing many paper subscriptions) through EBSCO Flipster.

In recognition of the growing importance of the archival and special collections, an additional professional position, processing archivist, was added to the archives department in April 2016, and this has led to increased availability of archival and special collections. In May 2017, Berklee acquired through donation the personal archive of the National Endowment for the Arts Jazz Master David Liebman. Once processed, this high-profile collection of scores, recordings, memorabilia, and photographs will be available to scholars and researchers worldwide.

Physical and Technological Resources

Berklee's physical assets include more than one million square feet located in the Back Bay area of Boston, including 170,000 square feet for Boston Conservatory at Berklee facilities. In addition, Berklee occupies 30,000 square feet in leased premises in Valencia, Spain, 500 square feet in Los Angeles, and 20,060 square feet in New York City.

Reflecting the priorities of Berklee's master plan, construction and renovations at Berklee over the past 10 years have centered on a number of academic, student, and administrative needs, including classrooms, dining and student life facilities, and residence halls. During that period, Berklee has invested approximately \$234 million in the acquisition, renovation, or construction of new academic, residential, or administrative facilities. Similarly, the Boston Conservatory, prior to the merger, had invested more than \$31 million in the renovation of its primary performance center and \$15 million in the construction of a new rehearsal building. (See the map of owned and leased properties for both institutions in [Appendix 7.1](#).)

In June 2017, a \$2.5 million capital improvement project began at the Conservatory's principal academic and administrative building located at 8 Fenway. The project includes making the front entry accessible to people with disabilities for the first time since the building's construction in 1890; addressing deferred maintenance of the building envelope, including repointing of masonry, reconstruction of roof dormers, and new copper flashing, downspouts, and gutters; as well as improving student community spaces.

Also, a space utilization study was recently completed for the legacy Conservatory facilities, using the same team that had previously reviewed the legacy College facilities. This consolidated analysis of space utilization of the combined campus has revealed opportunities for the merged institution to use its space more efficiently and to inform the development of a unified master plan.

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 allows for students, faculty, and staff of the merged institution find all of the facilities within convenient walking distance.

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.

Each legacy institution had its own approved institutional master plan (IMP) (see berklee.edu/institutional-master-plan and bostonconservatory.berklee.edu/files/institutional-master-plan), a prerequisite for any institution to obtain needed zoning relief from the City of Boston to accomplish any new construction or substantial rehabilitation activity. It is anticipated that the Boston Planning and Development Agency will require a new or amended IMP for the merged entity.

Several issues related to physical and technological resources have risen to prominence. Foremost is increasing teaching spaces of various types (classrooms, dance studios, rehearsal rooms, etc.) in response to enrollment growth and increasing the capacity to house more resident students.

Berklee maintains the campus with internal facilities 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 Public Safety Department and also contracts with an outside firm for supportive security service. The Public Safety Department 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 Public Safety Department. This in-house system,

as well as the Public Safety Department itself, has been expanded since the merger to enhance security at the Conservatory.

Another important resource area involves music technology and providing access for all students to state-of-the-art recording studios. Likewise, improving methodologies to access data through enterprise systems to support decision making, and delivering stable and effective administrative systems are important priorities. The merger provides an opportunity to extend the work that was being addressed separately at both institutions to the combined institution to improve services to all. As mentioned earlier in this report, in “Area 2: Enterprise Resource Planning,” determinations have been made regarding the best ways to bring the different and limited enterprise systems of the legacy institutions together. In summer 2016, Berklee began its Workday project—its conversion to a new enterprise resource planning system—to be completed by summer 2020. Berklee is also exploring ways to expand the College’s learning management system to Conservatory courses, as well as to expand the College’s laptop program to all students, regardless of whether they are studying at the College or the Conservatory.

Conclusion

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 benefits all.

Standard 7 Appendix

- [7.1 Map of Berklee Buildings](#)

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. This includes all work on campus and online.

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. Berklee's music therapy programs are approved by the American Music Therapy Association (AMTA), which is affiliated with the National Association of Schools of Music (NASM). All graduate programs at Berklee's campus in Valencia, Spain, are additionally accredited by Spanish educational authorities, valid throughout the European Higher Education Area (EHEA). The Master of Music in Scoring for Film, Television, and Video Games; the Master of Arts in Global Entertainment and Music Business; and the Master of Music in Music Production, Technology, and Innovation programs have been implemented under affiliation with the Universitat Politècnica de València. The Master of Music in Contemporary Performance (Production Concentration) program was implemented through affiliation with the Conservatorio Superior de Música de Valencia. Approval is carried out with assistance from the Spanish education authorities through the office of Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana (ISEA-CV, the Valencian Community Institute for Higher Education in the Arts).

Diversity and Nondiscrimination

Berklee has adopted a diversity values statement that characterizes the institution, and that has been incorporated into student leadership trainings as well as faculty and staff orientation programs.

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 student's study originates.

See the full statement at berklee.edu/diversity/diversity-values-statement.

All of the institution's work is informed by Berklee's ethics guidelines, defined below.

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 institutional services, facilities, and equipment, avoiding conflicts of interest between external activities and institutional responsibilities
- Enjoy the rights and obligations of any citizen as members of the community at large, but measured

- in light of responsibilities to students, the institution, and the profession; when speaking as private citizens, avoid giving the impression of representing the institution
- 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. Information about the institution's Equity Policy and Process is available publicly on the web at berklee.edu/equity, and 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, trans 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 full details on equity policies at berklee.edu/equity.

In spring 2017, Berklee administered a campus climate survey to all students on all campuses and all modalities, including online students, to examine both the number of Title IX/equity-related incidents occurring and the perceptions of the campus environment. Results from this survey, currently being analyzed, will provide data regarding attitudes among all students and 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 the enforcement of federal research standards. The IRB provides a central body to review and oversee Berklee-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 Berklee community.

Transparency and Public Disclosure

Berklee presents itself to current students, prospective students, and other members of the interested public with complete, accurate, timely, accessible, and clear information. Berklee 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 biannual newsletter, *Stages*, reaches a readership of approximately 22,000 alumni, parents, donors, and other institutional partners.

Each Berklee location has its own distinct website: berklee.edu, the main Berklee site (the campus in Boston, inclusive of Berklee College of Music and Boston Conservatory at Berklee); valencia.berklee.edu (for the campus in Valencia, Spain); and online.berklee.edu (for Berklee Online). bostonconservatory.berklee.edu was launched in summer 2016. While each of the sites has a distinct URL, they are all 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. Here, students 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 other students. Berklee Online students have similar access to course, schedule, grades, and billing information through online.berklee.edu. Students, faculty, and staff on all campuses have access to the Berklee Hub, which is a communication platform that delivers targeted messages via subscription. For example, instrumental departments or student organizations can tailor messages to their constituencies. It also provides access to Berklee career communities, a powerful tool for learning about careers, internships, and jobs.

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. The 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 has built its YouTube channel into a resource for prospective students to gain an understanding of life at the institution. Berklee videos are viewed more than 80,000 times per day. Likewise, Facebook reaches tens of thousands a day, and Instagram is a growing channel.

Bulletins, Registration Manuals, and Viewbooks

Berklee College of Music publishes online an annual Policy Handbook for Students that includes student life and academic policies for both undergraduate and graduate students, as well as an online graduate bulletin that includes comprehensive information about graduate curriculum. There are companion online books for additional policies at Boston Conservatory at Berklee and Berklee Online. All are available online and provide clear guidance for students. Each is consistent with the mission statement and sets forth the obligations and responsibilities of both students and the institution.

Conclusion

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 are at the forefront of all Berklee does.

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 toward dynamic online content and away from print publications that quickly become dated.

Standard 8: Reflective Essay on 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, 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, equity climate 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.

Results of assessments are used for purposes of planning and especially to strengthen the student experience and improve student learning and success.

As mentioned in Standard 2, Berklee has a strategic approach to planning and evaluation. The 2017–2020 strategic plan, growing from the work that culminated in the Vision for Berklee in 2025, was recently completed. See berklee.edu/vision/pathways-2017-2020.

Key elements of the strategic plan build off the merger of Berklee College of Music and the Boston Conservatory, with special focus on:

- Infrastructure
- Inclusion
- Innovation
- Integration

Strategies and 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 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, 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 and enhance educational effectiveness.

Student Success: Retention and Graduation

Berklee has focused key attention on helping students graduate in a timely manner and reach their academic and professional goals. Retention and graduation rate trends for the institution show improvement and suggest that interventions have had an impact. They also reveal opportunities for additional support. The tables below show that, since 2004, the six-year graduation rates for undergraduate students at the College have improved from 54 percent to 60 percent; and the rates for undergraduate students at the Conservatory have increased from 62 percent to 72 percent.

Table 8.1. Six-Year Graduation Rates							
<i>First-time, full-time undergraduate students by entering fall cohort</i>							
	2004	2005	2006	2007	2008	2009	2010
Berklee College of Music	54%	52%	60%	50%	49%	46%	60%
Boston Conservatory at Berklee	62%	54%	65%	67%	66%	59%	72%
Combined Rate	55%	52%	61%	53%	52%	57%	61%

Further analysis also shows variance in graduation rate for undergraduate students based on demographics—sex, race, and ethnicity—as well as Pell Grant and Stafford recipient status.

Table 8.2. Six-Year Graduation Rates							
<i>First-time, full-time undergraduate students by entering fall cohort</i>							
	2004	2005	2006	2007	2008	2009	2010
Berklee College of Music	54%	52%	60%	50%	49%	46%	60%
Female	57%	63%	57%	51%	52%	64%	62%
Male	52%	48%	61%	49%	47%	53%	59%
American Indian or Alaska Native	67%	n/a	100%	43%	0%	0%	0%
Asian American	64%	45%	67%	71%	46%	52%	48%
Black or African American	23%	35%	46%	32%	28%	35%	47%
Hispanic/Latino	41%	55%	44%	44%	62%	52%	66%
Native Hawaiian or OPI	n/a	n/a	n/a	0%	n/a	n/a	100%
Two or More Races	n/a	n/a	100%	100%	100%	67%	57%
White	51%	52%	61%	50%	48%	56%	57%
International	71%	69%	76%	77%	63%	75%	71%
Race/Ethnicity Unreported	61%	50%	61%	46%	53%	54%	40%
Boston Conservatory at Berklee	62%	54%	65%	67%	66%	59%	72%
Female	59%	62%	64%	66%	65%	62%	82%
Male	69%	42%	65%	69%	67%	55%	60%
Combined Rate	55%	52%	61%	53%	52%	57%	61%
Recipients of a Pell Grant	n/a—not collected by IPEDS prior to 2017						47%
Recipients of a Stafford Loan That Did Not Receive a Pell Grant	n/a—not collected by IPEDS prior to 2017						61%
Did Not Receive Either a Pell Grant or Stafford Loan	n/a—not collected by IPEDS prior to 2017						66%

The institution has also seen fluctuating one-year retention rates (fall of students' first year to fall of their second year) for undergraduate students at the Conservatory, from 80 percent for students entering in fall 2012 to 91 percent for students entering in fall 2014, and 83 percent for students entering in fall 2016. The fall to fall retention rate for undergraduate students at the College has been relatively flat over that same period of time, from 80 percent for students entering in fall 2012 to 84 percent for students entering in fall 2016. Berklee is exploring the data further to understand trends and possible interventions.

Table 8.3. One-Year Retention Rates					
<i>By entering cohort</i>					
	2012	2013	2014	2015	2016
Berklee College of Music	80%	84%	87%	84%	84%
Boston Conservatory at Berklee	80%	89%	91%	90%	83%
Berklee Online	n/a	n/a	69%	68%	50%
Combined Institution Rate	80%	84%	87%	84%	83%

The institution has seen strong graduation rates in its master's education. As the table below shows, 97 percent of students who begin the College master's degree programs complete them.

Table 8.4. Master's Graduation Rate				
<i>Two-year completion rate by entering cohort</i>				
	2012	2013	2014	2015
M.M. in Contemporary Performance (Production Concentration)	100%	96%	97%	100%
M.A. in Global Entertainment and Music Business	100%	100%	100%	87%
M.M. in Music Production, Technology, and Innovation	n/a	100%	94%	97%
M.M. in Scoring for Film, Television, and Video Games	100%	97%	100%	96%
M.M. in Contemporary Performance (Global Jazz)	n/a	n/a	n/a	91%
M.A. in Music Therapy	n/a	n/a	n/a	92%
Berklee College of Music Rate	100%	98%	98%	93%
Combined Institution Rate	n/a	96%	97%	94%

To help the institution better understand graduation and retention trends, especially at the undergraduate level, and to develop interventions that have positive impact, Berklee has been assessing and evaluating every step of the student cycle—from admissions to graduation and career placement. Results are used to inform support programs, which are also assessed for impact and effectiveness and are described below.

Admissions, Student Placement, and Student Support

Admissions Assessment

Fundamental to student success is the implementation of an effective student admission and placement process, as well as support system. 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
- 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. Table 8.5 below provides detail about application and acceptance rates.

Table 8.5. Applications and Selection FY2017					
	Completed Applications	Applications Accepted	Applications Enrolled	% Accepted of Applied	% Enrolled of Accepted
First-years – Undergraduate	6,127	3,194	1,281	52.1%	40.1%
Transfers – Undergraduate	1,182	679	354	57.4%	52.1%
Master's Degree	1,403	597	316	42.6%	52.9%

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](#).)

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 success, as described in Standard 5. 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 and music technology.

First-Year Support Programs for Entering At-Risk Students

Berklee has also developed several new intervention programs to support at-risk student groups: those students who enter the institution with low placement levels in foundational music theory courses, and Black or African American students who, as noted in Table 8.2 above, graduate at rates below that of the general student population—47 percent

as compared to 60 percent, respectively for the six-year graduation rate for the fall 2010 cohort of Black or African American students.

Students with low entering placements in foundational music theory courses may participate in three separate academic interventions: Smart Start, a one-year program, begun in fall 2015, which provides mandatory weekly one-on-one peer tutoring; and one or two year-long (rather than semester-long) foundational-level courses in harmony (PW-110 Music Fundamentals), first offered in fall 2016, and in ear training (ET-110 Fundamentals of Ear Training), first offered in fall 2017. Selection criteria for all programs are based on placement scores. As the programs are all relatively new, impact is still being assessed.

Initial findings for the Smart Start program, which has run the longest, show that the intervention has a strong impact on one-year retention for students with the lowest entering academic levels, and that the program may need to be extended beyond one year to have lasting impact. Those who received the intervention in fall 2015 have a one-year retention rate of 78 percent, as compared to students who entered the college with similar placement scores who are retained at only 60 percent. However, the impact of the intervention dissipates after the first year, once the tutoring stops. That is, students who participated in Smart Start and are retained at higher rates in their second year are not retained at higher rates in their third year. In fact, the two-year retention rate for those who participated in Smart Start is 44 percent, while the two-year retention rate for those who have similar entering scores who did not participate in the program is 47 percent. There is no strong evidence to suggest that the Smart Start program, as a one-year program, improves long-term retention, core music grades, or grade point average, but there is evidence that indicates the program has an impact while it is in place. This suggests the potential benefit of expanding this tutoring support to extend beyond students' first semester. This is being explored.

Table 8.6. Impact of Smart Start on Retention		
<i>Students entering in fall 2015 with an academic rating of zero</i>		
	Smart Start	Control
One-Semester Retention	89%	73%
One-Year Retention	78%	60%
Two-Year Retention	44%	47%

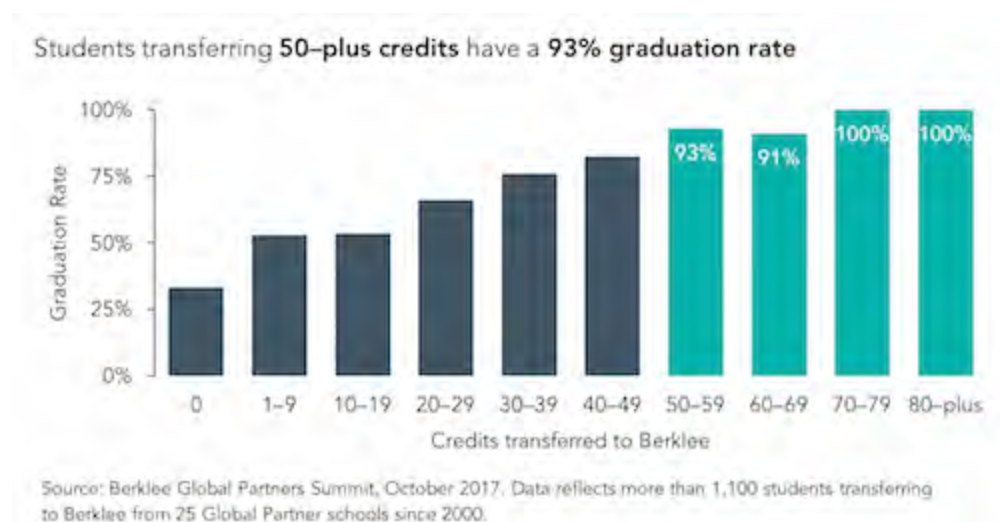
The year-long harmony course, PW-110 Music Fundamentals, offered to entering students with low music theory placement scores, has been in place only since fall 2016. Initial assessment of the intervention suggests limited impact. Seventy-one percent of students who participated were retained after one year as compared to 76 percent of students with similar entering scores who did not participate in the program. Students who participated did have a slightly higher harmony course pass rate than those who did not participate in the program (81 percent versus 78 percent, respectively). Two semesters after completing the program, students who participated have a slightly higher grade point average than those students with similar entering scores who did not participate (3.23 versus 3.01 respectively). The impact of this intervention is still being tracked, as is the impact of the year-long ear training course, ET-110 Fundamentals of Ear Training, which was launched in fall 2017.

An additional intervention was offered to Black or African American students, beginning with the entering fall 2017 class. They had the opportunity to participate in the Summer Institute, a three and one-half day pre-orientation program designed to improve outcomes for this population through early academic, social, and cultural support. The

pre-orientation featured sessions on music education including both theory and culture, budgeting, and financing. As well, there were a number of co-curricular events including performance opportunities. This is being followed by one-on-one mentoring for the students who participated. Berklee invited 138 incoming fall 2017 students who identified themselves as Black or African American. Seventy-three students registered and 60 attended. While the impact on student success is not yet known for this new program, students rated the program positively in all aspects and were especially positive about the program's community-building components. Program participants will be tracked throughout their time at Berklee, with a focus on credit hours completed, grade point average, debt load, progress in core music classes, faculty mentorship, career community membership, development of a professional network, graduation, and employment.

Transfer Students

As mentioned, Berklee is committed to preparing students for a global world. To this end, Berklee recruits from around the world, and has articulation and curriculum transfer agreements with institutions in more than 15 different countries. Twenty-nine percent of Berklee's student enrollment is international. Berklee's institutional assessment work reveals that international students graduate at higher rates than the general student population, 71 percent versus 61 percent, respectively. As well, transfer students, approximately 22 percent of Berklee's population, also graduate at higher percentage rates than the general student population. And the more credits students are able to transfer in, the more likely they are to graduate. In fact, students from Berklee partner institutions transferring in 50 or more credits graduate at a rate of 93 percent. The institution works very closely with partner schools to make the transfer to Berklee as seamless as possible for students. This work involves professional development for faculty at credit transfer agreement schools, as well as special orientations and advising for transfer students.

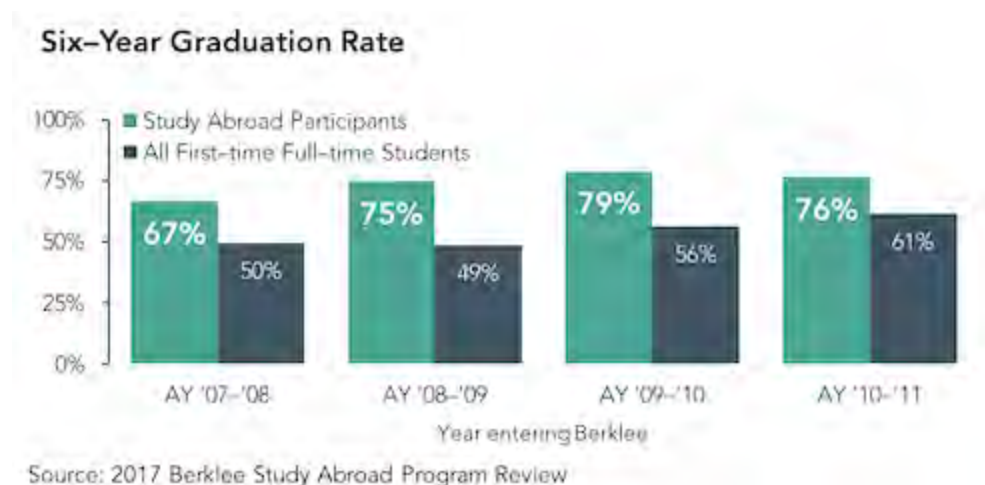


Study Abroad

Furthering Berklee's goal to prepare students for the global world led to the decision, as mentioned earlier in this report, to open an international campus in Valencia, Spain, in 2012, and to launch a study abroad program there. Curricula for College undergraduate programs have been revised to make it possible for all bachelor's degree students to spend a semester in Spain. Berklee's study abroad program seeks to support students in their overall personal and professional development and success at the institution and beyond.

Study abroad is one of the six high-impact practices defined by the National Survey of Student Engagement (NSSE). These are practices that are potentially life changing, and that research has found to be positively associated with both

student learning and retention. A review of the success of Berklee's study abroad participants shows that these students are graduating at higher rates than the general Berklee population. The chart below compares students who entered Berklee over four academic years and participated in study abroad to the corresponding cohort of full-time first-time entering students. The overall graduation rate for students who started between fall 2007 and spring 2011 and participated in study abroad is 77 percent, 22 percent higher than the general population's 55 percent graduation rate over that same period of time. Additionally the 2015–16 rate of Valencia study abroad students earning grades of D, F, or W is 6.7 percent, which is lower than the college-wide rate of 8.3 percent.



Student Learning, Student Experience, and Program Review

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 institution—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. As mentioned earlier, beginning in academic year 2017–18, the academic programs of Boston Conservatory at Berklee, like all academic programs of the institution, also 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.

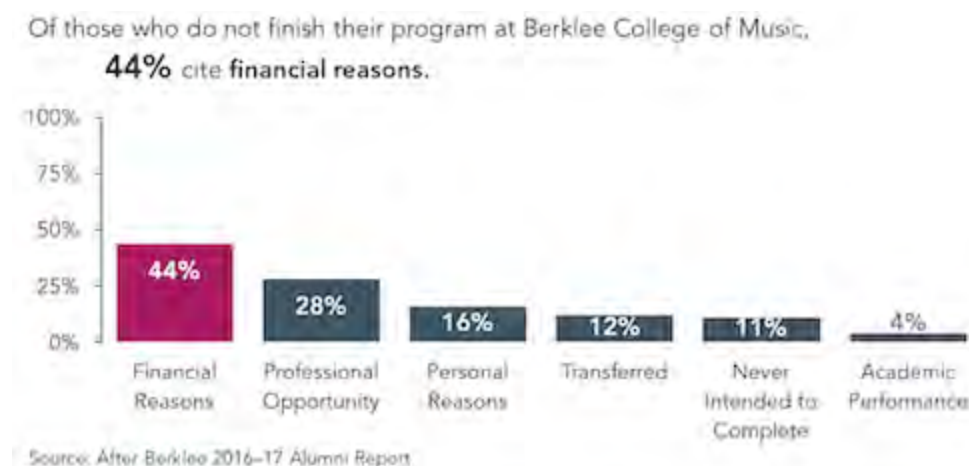
The assessments of student learning are multilayered, primarily course specific, and both formative and summative. Students also complete instrumental and discipline-specific proficiencies and senior portfolio or master's degree culminating experience projects. The results of these assessments inform 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 deans, 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 8.2](#).)

Affordability: Why Some Students Do Not Graduate

Berklee's program review and other assessment work has informed a central question of the institution's efforts to strengthen educational effectiveness: why do some students not graduate? According to Berklee's 2016–17 Alumni Survey Report, 44 percent of respondents who did not finish their program reported that they did not do so because of financial reasons. This is up from 39 percent two years before. Berklee's 2015 National Survey of Student Engagement given to first-year and final-year students also found that of those students who said they considered leaving Berklee, the majority said it was for financial reasons. Other reasons included “professional opportunity” (28 percent), “personal reasons” (16 percent), “transferred” (12 percent), “never intended to complete” (11 percent), and “academic performance” (4 percent).



These initial findings led Berklee to engage an external consultant, who analyzed the institution's practices of awarding merit- and need-based financial aid. The results of this analysis will be used to implement changes for the fall 2018 awarding cycle to build a statistically driven model to inform Berklee's overall admission, award, and yield strategies. This work will enable Berklee to become more sophisticated in the overall approach to yielding and retaining students, and to supporting students' continuation of their studies.

Berklee is also undertaking a “student pathways research project,” a large assessment initiative intended to dig deeper into these issues and provide stronger solutions and support to assist students in reaching their graduation goals. The research has two goals:

1. Identify common characteristics leading some students to on-time graduation, and common characteristics leading other students to delayed graduation

2. Leverage insights from data to inform decisions on future curricular and academic pathways

The research will analyze students in terms of demographics (race/ethnicity, domestic and international, gender, etc.), as well as other factors related to what Berklee describes as “on-ramps,” or entrance into Berklee. Such characteristics include first time in college versus transfer students, number of credits transferred, coming from a partner school or not, placement exam results, and so on. As mentioned above, Berklee’s research has found that transfer students graduate at higher rates than the general student population. In response, Berklee has been strengthening its work with schools with which it has curriculum transfer agreements, and creating clear information for students who are considering transferring to Berklee. (For more information about Berklee partner schools and transfer student options, visit berklee.edu/academics/start-your-path-berklee-close-home.)

Additional factors affecting student success may include major selection or instrument, changing majors, adding a minor, and academic grades. As the research unfolds, Berklee plans to develop programming and support around results with a goal of enhancing student success.

Alumni Degree Completion Program

Initial research has led to the development of a program for students who left Berklee without graduating. Known as the Alumni Degree Completion Program, it offers those students who attended Berklee’s undergraduate program but did not graduate an opportunity to complete their degree. Students who have completed fewer than 90 of the 120 credits required in the bachelor’s degree program are able to complete a Bachelor of Professional Studies through Berklee Online. Students who have 30 or fewer credits left to finish their Bachelor of Music program are offered the opportunity to complete their degree through a combination of directed study, online courses, or even a return to campus (for those to whom that is possible), assuming they meet various requirements. The program involves individualized advising and the creation of unique courses of study for many students.

Since the program began in 2014, there have been more than 1,000 inquiries from previous students. One hundred students have graduated, 67 completing their Bachelor of Music and 33 completing their Bachelor of Professional Studies online. One hundred and eighty-two are presently working toward degree completion.

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 a higher than 60 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. 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 agreeing that class discussions, demonstrations, and performances advance their understanding; and that same percentage of students agreeing that they 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, for example, 72 percent of Conservatory students participated in the course evaluation process. (See [Appendix 4.4](#) for summary information about spring 2017 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 has also administered an alumni survey, to be repeated every two years. The 2016 alumni survey revealed that 70 percent of alumni are working in music or performing arts–related fields after graduation. Of the 30 percent who are working in fields outside of music or performing arts, 14 percent work in the technology/software industry and 12 percent in education. Nineteen percent of respondents earned advanced degrees after Berklee; and more than 50 percent are self-employed as performers, composers, engineers, and more. (See [Appendix 8.3](#).) The alumni survey interactive dashboard can be found here: <https://goo.gl/PHKkJJ>.

In spring 2016, the institution began administering an exit survey to graduates of the undergraduate and graduate programs at the college. In spring 2017, these exit surveys were expanded to include Conservatory students. The spring 2017 exit survey, completed by 86 percent of all graduating students, showed, among other things, that 86 percent of all College graduates and 74 percent of all Conservatory graduates would recommend Berklee to others, and that 87 percent of College graduates as well as 81 percent of Conservatory graduates are satisfied with their overall Berklee experience. (See [Appendix 8.4](#).)

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 help it to understand student perceptions of cocurricular programs and services. Berklee participates in these surveys on a rotation: one every two to three years. In spring 2018, 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 aid, and registration services—work that has, as mentioned elsewhere in this report, taken place.

Along with national surveys, Berklee completes a biannual 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 2015–16 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 to two years old. As Berklee is now reporting integrated IPEDS data, the next peer comparison report, to be completed in spring 2018, will present Berklee as one integrated institution. (See [Appendix 8.5](#).)

Conclusion

Berklee demonstrates its educational effectiveness by supporting and working to ensure 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, for enhancing scholarship

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: Reflective Essay on Educational Effectiveness

- [8.1 Fall 2017 Entering Student Ensemble and Placement Report](#)
- [8.2 2015–16 Program Review Report](#)
- [8.3 Alumni Survey Infographics](#)
- [8.4 Infographics of Exit and Satisfaction Surveys](#)
- [8.5 2015–16 Peer Comparison Report](#)

Five-Year Plans

Academic Five-Year Plan

Berklee's academic plan for the next five years emphasizes transferability and cohesion; programming that supports student learning—that maximizes for students the benefits of the merger between Berklee College of Music and the Boston Conservatory; and programming that facilitates student graduation and success.

One part of this is technology-dependent. With the launch of the new enterprise resource planning system, Workday (discussed in Area 2), all of the combined institution's academic program requirements and courses will be in one unified system. This technology piece will facilitate program and course transfer between College and Conservatory educational paths, enabling students to maximize opportunities. In the shorter term, the focus remains on developing compatibility among currently existing courses and programs, and offering transfer credit policies and practices that enable students to benefit from the enhanced educational offerings.

In addition to improved transferability between College and Conservatory programs, the institution is reexamining its transfer credit policies generally, to ensure that they support flexible and affordable pathways for students. Berklee continues to develop credit transfer agreements with qualifying institutions, both international and domestic, and to expand online course offerings, with a special focus on creating academic options that facilitate graduation.

The launch of Berklee's dual degree (four plus one) program with Harvard University, in which students study for four years at Harvard to complete a bachelor's degree and one year with Berklee to complete a master's degree, has encouraged and inspired the institution to create similar programs for its own students, to enable any qualified student to be able to start his or her education at Berklee and finish with a master's degree in five years. The institution is also exploring the development of three-year intensive undergraduate programs that will enable motivated students to graduate with a bachelor's degree in a reduced number of semesters, saving both money and time.

Berklee is planning to expand graduate and undergraduate education, building programs that combine strengths of both the College and the Conservatory, with a focus on bridging the gaps between technology and performance. In addition, online master's degrees in music production and music business, offered through Berklee Online, will launch in fall 2018, as per the substantive change request submitted to NEASC in fall 2017.

For students at all levels, in all programs, Berklee continues to strengthen experiential learning and career-focused education, including developing additional internships in key cities such as Los Angeles and New York City.

As Berklee revises and expands its programs, it will revise and expand its cyclical program review process, applying it to all offerings, inclusive of all academic programs at all campuses, in all modalities.

Enrollment Five-Year Plan

Berklee's enrollment strategy sets as a priority a process that leverages resources for the integrated institution and builds on work each institution had engaged in separately.

The One Berklee Application, whereby all students complete an application on a common platform, went live for undergraduate programs at the College in March 2017, and at the Conservatory in August 2017. Over the next five years, all of Berklee's applicants, for all programs, levels, campuses, and modalities, will come under this one application. This means that all application data will be able to be analyzed holistically and by program.

Berklee continues to develop recruiting strategies for academically gifted students, seeking partnerships with secondary education institutions that have strong music and arts programs, as well as continuing to refine its interview and audition rubrics for all applicants.

Likewise, Berklee is developing a comprehensive approach to awarding need- and merit-based scholarships, and will continue to use a data-driven model to awarding institutional aid to best support and retain students. In partnership with Academic Affairs, the senior enrollment governance group will continue to evaluate affordable options for students, including the expansion of credit transfer agreements, amending transfer credit policies, and implementing programs that increase access and reduce educational costs to students (many of these are listed above in the Academic Five-Year Plan section). Further, Berklee will continue to make strides in driving down the levels of student loan debt and parent debt with focused financial aid counseling efforts. As well, Berklee's Institutional Advancement will continue to raise money strategically to expand scholarships.

Berklee will also continue to expand efforts to increase the population of African, Latino, Asian, and Native American (ALANA) students and increase its female enrollment (particularly at the College), as well as improve the overall instrumental balance.

Berklee will build on its current comprehensive approach to international recruiting for all Berklee programs, including those at both the College and Conservatory, by focusing efforts and resources on where students are currently coming from across the world. Top countries include: China, South Korea, Japan, India, Taiwan, Mexico, Brazil, Colombia, Argentina, Italy, the United Kingdom, France, Spain, Israel, Australia, and Canada.

Berklee will continue to improve its marketing and application technology to create an ideal experience for prospective students.

Development Five-Year Plan

Berklee will soon celebrate the completion of the largest fund-raising campaign in the school's history. The \$100 million initiative, called "Soundbreaking," reached its goal in July 2017—18 months ahead of schedule. Through additional outreach to top donors and increased engagement with prospective donors, Berklee will continue to seek philanthropic support to fulfill the campaign's three overarching goals:

- Create a global laboratory for musical discovery and artistry
- Promote the power of music to change people's lives for the better
- Transform the current model for higher education

Additionally, Berklee will expand philanthropic resources for research and development initiatives and facilities, and support the Office of Institutional Advancement through ambitious recruitment efforts, professional educational programs, and development systems.

Technology Five-Year Plan

Berklee is currently undergoing the implementation of a new enterprise resource planning software, Workday, discussed in Area 2. This implementation affects all aspects of Berklee's current business processes. The overall effort to create a unified technology system across all of Berklee, called the One Berklee initiative, has Workday implementation as a core component. Workday will function as the administrative system of record. Alongside Workday, Berklee will utilize Salesforce as its system of engagement and BOCCE (Berklee's Online Canvas Course Environment) as its learning management system. The institution will integrate a number of additional systems where

the core functionality for a key business process, such as housing or financial aid, cannot be addressed by Workday, Salesforce, or BOCCE. As the institution implements Workday and fully deploys Salesforce and BOCCE, it will retire older, redundant administrative systems (Colleague, PowerCampus, Moodle, etc.).

The overall goal of One Berklee is to bring together the staff supporting programs across the organization and redesign their business processes to enable students to engage Berklee through flexible pathways. Business processes will be rebuilt on a single, integrated, modern portfolio of enterprise application. With integrated business processes and systems in place, the institution will be able to pursue new initiatives more easily, while maintaining well-integrated student-centered programs and services.

Financial Five-Year Plan

Please see hard copy handout of this plan.

Conclusion

This report makes clear Berklee's commitment to educational quality and to student learning and success. The merger between Berklee College of Music and the Boston Conservatory, while still in its early stages, has resulted in an institution that is stronger than either institution was separately. Together, the institution is able to focus attention on the rich, lasting values of arts education, not as an extra but as a core element in society.

Through the incomparable energy, talent, and diversity of Berklee's multicultural students, faculty, and staff, and the unparalleled depth and breadth of the institution's curricula and programs, Berklee believes that the institution will continue to 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, and to nurture their abilities to excel in successful careers in the performing arts.

As noted in the Vision for Berklee in 2025, the institution is poised to "transform arts education and enhance the power of the arts to better our world."

Appendices



Appendices

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Required Documents





COMMISSION ON INSTITUTIONS OF HIGHER EDUCATION

NEW ENGLAND ASSOCIATION OF SCHOOLS AND COLLEGES

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AFFIRMATION OF COMPLIANCE WITH FEDERAL REGULATIONS RELATING TO TITLE IV

Periodically, member institutions are asked to affirm their compliance with federal requirements relating to Title IV program participation, including relevant requirements of the Higher Education Opportunity Act.

- 1. Credit Hour:** Federal regulation defines a credit hour as an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutional established equivalence that reasonably approximates not less than: (1) One hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or (2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours. (CIHE Policy 111. See also *Standards for Accreditation* 4.34.)

URL	https://online.berklee.edu/about/definition-of-credit-hour https://www.berklee.edu/policy-handbook-students
Print Publications	Policy is available on all syllabi.
Self-study/Interim Report Page Reference	Page 17

- 2. Credit Transfer Policies.** The institution's policy on transfer of credit is publicly disclosed through its website and other relevant publications. The institution includes a statement of its criteria for transfer of credit earned at another institution of higher education along with a list of institutions with which it has articulation agreements. (CIHE Policy 95. See also *Standards for Accreditation* 4.38, 4.39 and 9.19.)

URL	https://www.berklee.edu/transfer-credit-services https://www.berklee.edu/policy-handbook-students https://online.berklee.edu/about/transfer-policies
Print Publications	N/A
Self-study/Interim Report Page Reference	Page 30

- 3. Student Complaints.** "Policies on student rights and responsibilities, including grievance procedures, are clearly stated, well publicized and readily available, and fairly and consistently administered." (*Standards for Accreditation* 5.18, 9.8, and 9.19.)

URL	https://www.berklee.edu/policy-handbook-students https://www.berklee.edu/equity https://online.berklee.edu/about/academic-policies
Print Publications	N/A
Self-study/Interim Report Page Reference	Page 30 and 38

- 4. Distance and Correspondence Education: Verification of Student Identity:** If the institution offers distance education or correspondence education, it has processes in place to establish that the student who registers in a distance education or correspondence education course or program is the same student who participates in and completes the program and receives the academic credit. . . . The institution protects student privacy and notifies students at the time of registration or enrollment of any projected additional student charges associated with the verification of student identity. (CIHE Policy 95. See also *Standards for Accreditation* 4.48.)

Method(s) used for verification	Students use a secure login/passcode and are reminded of the identity verification code of conduct policy when they first enter an online course and are asked to accept that they will abide by this policy in their course experience. https://online.berklee.edu/about/code-of-conduct
Self-study/Interim Report Page Reference	Page 18-19

The undersigned affirms that **Berklee** meets the above federal requirements relating to Title IV program participation, including those enumerated above.

Chief Executive Officer:

A handwritten signature in black ink, appearing to read "Roger H. Brown". The signature is written in a cursive, flowing style.

Date: January 15, 2018



BERKLEE COLLEGE OF MUSIC, INC.

Consolidated Financial Statements

May 31, 2017 and 2016

(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, 2017 and 2016, 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, 2017 and 2016, 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, 2017

BERKLEE COLLEGE OF MUSIC, INC.

Consolidated Statements of Financial Position

May 31, 2017 and 2016

Assets	2017	2016
Cash and cash equivalents	\$ 47,507,876	34,772,086
Short-term investments (note 3)	15,255,270	15,074,325
Accounts receivable, net (note 7)	417,789	433,646
Contributions receivable (note 8)	12,922,625	12,753,420
Other assets	9,678,225	6,996,813
Loans receivable, net (note 7)	3,883,849	4,301,145
Deposits with bond trustees (note 6)	3,765	—
Long-term investments (notes 3 and 4)	358,716,518	316,410,569
Property, improvements, and equipment, net (notes 5 and 6)	295,877,848	228,826,897
Total assets	<u>\$ 744,263,765</u>	<u>619,568,901</u>
Liabilities and Net Assets		
Liabilities:		
Accounts payable and accrued expenses	\$ 24,986,685	24,016,129
Student deposits and deferred liabilities	31,926,313	32,448,080
Accrued pension liabilities (note 9)	54,161,014	65,984,846
Bonds and notes payable (note 6)	277,453,048	249,414,116
Refundable advances – U.S. government grants	3,277,685	3,152,079
Total liabilities	<u>391,804,745</u>	<u>375,015,250</u>
Net assets:		
Unrestricted	262,646,526	176,423,779
Temporarily restricted (note 11)	40,508,165	25,731,734
Permanently restricted (note 11)	49,304,329	42,398,138
Total net assets	<u>352,459,020</u>	<u>244,553,651</u>
Total liabilities and net assets	<u>\$ 744,263,765</u>	<u>619,568,901</u>

See accompanying notes to consolidated financial statements.

BERKLEE COLLEGE OF MUSIC, INC.

Consolidated Statement of Activities

Year ended May 31, 2017

	<u>Unrestricted</u>	<u>Temporarily restricted</u>	<u>Permanently restricted</u>	<u>2017 Total</u>
Operating:				
Revenues:				
Student tuition and fees	\$ 243,925,322	—	—	243,925,322
Less internally funded scholarship aid	(56,328,851)	—	—	(56,328,851)
Less externally funded scholarship aid	(5,386,202)	—	—	(5,386,202)
Net tuition and fees	182,210,269	—	—	182,210,269
Contributions	1,167,992	10,184,222	—	11,352,214
Grants and contracts	927,516	76,230	—	1,003,746
Investment return for operations (note 4)	13,474,704	2,475,318	—	15,950,022
Other income	4,291,164	—	—	4,291,164
Sales and service of auxiliary enterprises	61,229,540	—	—	61,229,540
Net assets released from restrictions	8,162,200	(8,162,200)	—	—
Total operating revenues	271,463,385	4,573,570	—	276,036,955
Expenses:				
Instruction	97,975,850	—	—	97,975,850
Academic support	17,431,249	—	—	17,431,249
Student and enrollment services	19,014,289	—	—	19,014,289
Institutional support and advancement	47,194,444	—	—	47,194,444
Auxiliary enterprises	31,983,218	—	—	31,983,218
Operation and maintenance of physical plant:				
Depreciation and amortization	15,195,991	—	—	15,195,991
Interest	10,724,757	—	—	10,724,757
Maintenance	20,460,015	—	—	20,460,015
Total operating expenses	259,979,813	—	—	259,979,813
Change in net assets from operating activities	11,483,572	4,573,570	—	16,057,142
Nonoperating:				
Effects of acquisition (note 13)	52,672,394	6,450,332	1,321,433	60,444,159
Investment return (note 3)	30,183,238	7,038,636	—	37,221,874
Investment return for operations (note 4)	(13,474,704)	(2,475,318)	—	(15,950,022)
Contributions for long-term items	65,400	298,198	5,584,758	5,948,356
Loss on extinguishment of debt (notes 6 and 13)	(8,220,966)	—	—	(8,220,966)
Net assets released from capital restriction	1,108,987	(1,108,987)	—	—
Pension obligation changes other than net periodic costs (note 9)	12,404,826	—	—	12,404,826
Change in net assets from nonoperating activities	74,739,175	10,202,861	6,906,191	91,848,227
Change in net assets	86,222,747	14,776,431	6,906,191	107,905,369
Net assets at beginning of year	176,423,779	25,731,734	42,398,138	244,553,651
Net assets at end of year	\$ 262,646,526	40,508,165	49,304,329	352,459,020

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 Statements of Cash Flows

Years ended May 31, 2017 and 2016

	<u>2017</u>	<u>2016</u>
Cash flows from operating activities:		
Change in net assets	\$ 107,905,369	(8,500,592)
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	15,195,991	12,269,018
Effects from acquisition	(60,444,159)	—
Realized and unrealized losses/(gains) on investments, net	(37,221,874)	3,245,483
Pension obligation changes other than net periodic pension costs	(12,404,826)	2,807,810
Loss on disposal of equipment	—	1,411
Loss on extinguishment of debt	8,220,966	—
Contributions for long-term investment	(6,799,632)	(5,290,205)
Change in operating assets	(2,160,248)	455,113
Change in operating liabilities	4,073,164	6,241,370
Net cash provided by operating activities	<u>16,364,751</u>	<u>11,229,408</u>
Cash flows from investing activities:		
Change in deposits with bond trustees	(3,765)	5,430,515
Purchase of property, plant, improvements, and equipment	(12,617,230)	(15,553,644)
Boston Conservatory cash at time of affiliation	3,308,341	—
Disbursements and repayment of student loans	612,239	709,070
Proceeds from sale and maturity of investments	50,357,014	79,060,959
Purchase of investments	(55,653,061)	(86,046,068)
Net cash used in investing activities	<u>(13,996,462)</u>	<u>(16,399,168)</u>
Cash flows from financing activities:		
Payments on bonds and notes payable	(178,264,796)	(6,700,000)
Proceeds from debt refinancing	182,938,090	—
Debt issuance costs	(1,231,030)	—
Drawdown on line of credit	26,784,425	—
Repayment on line of credit	(26,784,425)	—
Contributions for long-term investment	6,799,632	5,290,205
Increase in refundable advances – U.S. government grants	125,605	119,760
Net cash provided by (used in) financing activities	<u>10,367,501</u>	<u>(1,290,035)</u>
Net change in cash and cash equivalents	12,735,790	(6,459,795)
Cash and cash equivalents, beginning of year	<u>34,772,086</u>	<u>41,231,881</u>
Cash and cash equivalents, end of year	\$ <u>47,507,876</u>	\$ <u>34,772,086</u>
Supplemental data:		
Interest paid	\$ 12,391,019	11,974,249
Change in accounts payable attributable to capital acquisitions	(2,082,084)	2,184,078

See accompanying notes to consolidated financial statements.

BERKLEE COLLEGE OF MUSIC, INC.
Notes to Consolidated Financial Statements
May 31, 2017 and 2016

(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. 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 and was treated as an acquisition for accounting purposes. The Conservatory now operates as a division of the College known as The Boston Conservatory at Berklee.

(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 and all intercompany amounts have been eliminated. 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.

(Continued)

BERKLEE COLLEGE OF MUSIC, INC.
Notes to Consolidated Financial Statements
May 31, 2017 and 2016

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 effects of merger, the return on investments, contributions of capital assets, contributions to the endowment, loss on extinguishment of debt, 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 \$4,430,373 and \$3,036,549 in 2017 and 2016, 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.

(Continued)

BERKLEE COLLEGE OF MUSIC, INC.
Notes to Consolidated Financial Statements
May 31, 2017 and 2016

(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 readily determinable fair value 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.

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.

(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.

(Continued)

BERKLEE COLLEGE OF MUSIC, INC.
Notes to Consolidated Financial Statements
May 31, 2017 and 2016

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, 2017 and 2016.

(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. The debt issuance costs related to a recognized debt liability are 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.

(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, 2017 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, 2017 and 2016 included in Institutional Support was a net gain of \$15,911 and \$26,709, respectively.

(Continued)

BERKLEE COLLEGE OF MUSIC, INC.
Notes to Consolidated Financial Statements
May 31, 2017 and 2016

The foreign currency equivalents used to translate Euros into U.S. dollars are as follows:

	U.S. dollar to one euro	
	2017	2016
Revenues and expenses at the monthly average rate:		
The annual average rate for the fiscal year ended May 31	1.09:1	1.10:1
Assets, liabilities, and net assets at the current rate		
as of May 31	1.12:1	1.11:1

(n) Self-Funded Insurance

The College has 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 \$7,761,187 and \$7,095,822 for the years ended May 31, 2017 and 2016, respectively. The estimated unpaid claims liability, included in accrued expenses at May 31, 2017 and 2016, 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:

	2017	2016
Money market funds	\$ 45,013,340	31,069,015
U.S. equity funds	7,583,836	7,274,471
International equity funds	108,146,671	90,709,028
Alternative investments	213,227,941	202,432,380
Total	<u>\$ 373,971,788</u>	<u>331,484,894</u>

(Continued)

BERKLEE COLLEGE OF MUSIC, INC.
Notes to Consolidated Financial Statements
May 31, 2017 and 2016

Total return on long-term investments consisted of the following for the years ended May 31:

	<u>2017</u>	<u>2016</u>
Investment return:		
Unrealized gain/(loss)	\$ 20,206,529	(26,246,739)
Realized gain	<u>17,015,345</u>	<u>23,001,256</u>
Total return on investments	<u>\$ 37,221,874</u>	<u>(3,245,483)</u>

The following tables summarize the College's investments by major category in the fair value hierarchy as of May 31, 2017 and 2016, as well as related strategy, liquidity, and funding commitments:

	<u>May 31, 2017</u>		<u>Redemption or liquidation</u>	<u>Days' notice</u>	<u>Related unfunded commitment</u>
	<u>Level 1</u>	<u>Total</u>			
Short-term investment strategies:					
Cash and cash equivalents	\$ 20,060	20,060			
Mutual funds	15,235,210	15,235,210			
Long-term investment strategies:					
Investments at fair value:					
Cash and cash equivalents	29,758,070	29,758,070			
Traditional equity index funds	7,583,836	7,583,836			
Global (excluding U.S.) equities	50,958,204	50,958,204			
Investments at net asset value:					
Global (excluding U.S.) equities:					
Developed markets		43,731,206	Quarterly	30	None
Emerging markets		13,457,261	Quarterly	90	None
Hedged equity funds of funds:					
Multiple strategies		19,467,819	Various (1)	45–60	None
Private equity and venture capital funds		22,822,428	Illiquid (2)	N/A	4,255,588
Real assets:					
Commodities oil and energy		1,274,252	Illiquid	N/A	907,787
Private real estate		15,139,081	Illiquid (3)	N/A	4,405,981
Direct hedge equity/multiple strategies		87,922,632	Various (4)	90	None

(Continued)

BERKLEE COLLEGE OF MUSIC, INC.
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	<u>May 31, 2017</u>		<u>Redemption or liquidation</u>	<u>Days' notice</u>	<u>Related unfunded commitment</u>
	<u>Level 1</u>	<u>Total</u>			
Direct absolute return/multiple strategies	\$	66,601,729	Various (5)	45–180	None
Total	\$	103,555,380			
(1) Funds with monthly redemption = \$12,667,348, illiquid = \$6,800,471					
(2) These funds are expected to liquidate within 1–8 years.					
(3) Variety of benchmarks and limitations on withdrawals.					
(4) Funds with semi-annual redemption = \$16,442,406, annual redemption \$44,708,654, illiquid \$10,591,930, rolling 3 year 90 days notice \$16,179,642					
(5) Funds with annual redemption \$66,580,128, illiquid \$21,601					
	<u>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>			
Short-term investment strategies:					
Mutual funds	\$	15,074,325			
Long-term investment strategies:					
Investments at fair value:					
Cash and cash equivalents		15,994,691			
Traditional equity index funds		7,274,472			
Global (excluding U.S.) equities		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	N/A	555,870
Private real estate		12,579,245	Illiquid (3)	N/A	5,378,546
Direct hedge equity/multiple strategies		86,171,306	Various (4)	90	None

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	May 31, 2016		Redemption or liquidation	Days' notice	Related unfunded commitment
	Level 1	Total			
Direct absolute return/multiple strategies	\$ _____	58,994,162	Various (5)	45–180	None
Total	\$ <u>81,465,798</u>	<u>331,484,894</u>			

- (1) Funds with monthly redemption = \$11,481,696, annual redemption = \$6,281,785
- (2) These funds are expected to liquidate within 1–8 years.
- (3) Variety of benchmarks and limitations on withdrawals.
- (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

No investments at fair value are considered to be Level 2 or Level 3 investments in the fair value hierarchy at May 31, 2017 or 2016, 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 long-term investments' fair values as of May 31, 2017 are classified below by redemption period:

	Investment fair values
Investments redemption period:	
Daily	\$ 52,597,177
Monthly	63,625,551
Quarterly	57,188,467
Semi-annually	16,442,406
Annually	111,288,782
Locked up or illiquid	<u>72,829,405</u>
Total as of May 31, 2017	\$ <u>373,971,788</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 230 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

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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.

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(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 \$15,950,022 in 2017 and \$14,256,420 in 2016. 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 \$21,206 and \$89,545 as of May 31, 2017 and 2016, respectively.

Endowment funds consisted of the following at May 31, 2017:

	<u>Unrestricted</u>	<u>Temporarily restricted</u>	<u>Permanently restricted</u>	<u>Total</u>
Donor-restricted endowment funds	\$ (21,206)	17,690,942	43,269,829	60,939,565
Board-designated endowment funds	<u>297,776,953</u>	<u>—</u>	<u>—</u>	<u>297,776,953</u>
Total endowed funds	<u>\$ 297,755,747</u>	<u>17,690,942</u>	<u>43,269,829</u>	<u>358,716,518</u>

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BERKLEE COLLEGE OF MUSIC, INC.
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Endowment funds consisted of the following at May 31, 2016:

	<u>Unrestricted</u>	<u>Temporarily restricted</u>	<u>Permanently restricted</u>	<u>Total</u>
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>

Changes in endowment funds for the year ended May 31, 2017 are as follows:

	<u>Unrestricted</u>	<u>Temporarily restricted</u>	<u>Permanently restricted</u>	<u>Total</u>
Endowment funds, June 1, 2016	\$ 272,189,394	9,079,378	35,141,797	316,410,569
Additions as a result of acquisition	8,360,313	4,055,464	1,321,182	13,736,959
Investment return:				
Net appreciation	<u>30,183,238</u>	<u>7,038,636</u>	<u>—</u>	<u>37,221,874</u>
Total investment return	30,183,238	7,038,636	—	37,221,874
Contributions	—	(7,218)	6,806,850	6,799,632
Appropriation of endowment assets for expenditure	(13,474,704)	(2,475,318)	—	(15,950,022)
Transfers from operations	<u>497,506</u>	<u>—</u>	<u>—</u>	<u>497,506</u>
Endowment funds, May 31, 2017	\$ <u>297,755,747</u>	<u>17,690,942</u>	<u>43,269,829</u>	<u>358,716,518</u>

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Changes in endowment funds for the year ended May 31, 2016 are as follows:

	<u>Unrestricted</u>	<u>Temporarily restricted</u>	<u>Permanently restricted</u>	<u>Total</u>
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 return	(2,937,766)	(307,717)	—	(3,245,483)
Contributions	—	—	5,290,205	5,290,205
Appropriation of endowment assets for expenditure	(12,224,515)	(2,031,905)	—	(14,256,420)
Transfers from operations	<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>

(5) Property, Improvements, and Equipment

Property, improvements, and equipment consisted of the following at May 31:

	<u>2017</u>	<u>2016</u>	<u>Estimated useful life</u>
Land	\$ 53,293,375	21,081,375	—
Buildings	186,041,567	151,401,567	40 years
Improvements	155,750,195	131,897,733	15–20 years
Furniture and equipment	50,256,401	43,513,218	3–10 years
Library books	3,265,501	2,947,770	10 years
Construction in progress	<u>61,478</u>	<u>14,769,174</u>	—
	448,668,517	365,610,837	
Less accumulated depreciation	<u>(152,790,669)</u>	<u>(136,783,940)</u>	
	<u>\$ 295,877,848</u>	<u>228,826,897</u>	

Total depreciation expense was \$15,158,762 and \$12,305,973 in 2017 and 2016, respectively.

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(6) Bonds and Notes Payable

Bonds and notes payable consisted of the following at May 31:

	<u>2017</u>	<u>2016</u>
(a) MDFA Revenue Bonds, Berklee College of Music Series 2011, dated September 22, 2011 (including unamortized premium of \$4,407,161 and \$4,588,421 in 2017 and 2016, respectively)	\$ 86,857,161	88,668,421
(b) MHEFA Revenue Bonds, Berklee College of Music Series 2007A, dated August 8, 2007 (including unamortized premium of \$284,811 and \$3,178,504 in 2017 and 2016, respectively)	10,389,811	151,523,504
(c) MHEFA Revenue Bonds, Berklee College of Music Series 2016, dated August 1, 2016 (including unamortized premium of \$32,597,262 in 2017)	182,102,262	—
(d) MDFA Revenue Bonds, Berklee College of Music Series 2013, dated August 1, 2013	<u>—</u>	<u>10,875,000</u>
Total bonds payable	279,349,234	251,066,925
Deferred issuance cost on bonds	<u>(1,896,186)</u>	<u>(1,652,809)</u>
Bonds payable	<u>\$ 277,453,048</u>	<u>249,414,116</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.

(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.

(c) MDFA Revenue Bonds, Berklee College of Music Issue, Series 2016

On August 1, 2016 the College issued \$149,505,000 Revenue Bonds, Series 2016 (the Series 2016 bonds) from the Massachusetts Development Finance Agency. The Series 2016 bonds bear interest ranging from 4.0% to 5.0% and have principal payments which began October 1, 2016 and terminate on October 1, 2046. 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

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merger with the Conservatory, as well as to finance the cost of issuance. As a result of refinancing, the College recorded a loss on extinguishment of debt of \$7,587,762.

(d) 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.

(e) 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.

On April 24, 2017 the College signed a second amendment to the credit agreement decreasing the line of credit facility to \$25,000,000 and extending the termination date to April 26, 2018. All other terms and conditions remained the same. There were no outstanding borrowings under this facility at May 31, 2017 or 2016.

Scheduled long-term maturities of existing indebtedness at May 31, 2017 in each of the next five years and in the aggregate thereafter are as follows:

	<u>Amount</u>
Year ending May 31:	
2018	\$ 3,410,000
2019	3,545,000
2020	3,690,000
2021	3,845,000
2022	6,300,000
Thereafter	<u>221,270,000</u>
	242,060,000
Plus unamortized bond premium	<u>37,289,234</u>
	<u>\$ 279,349,234</u>

(f) Interest Expense and Amortization Costs

Interest expense on bonds and notes payable was \$10,724,757 and \$11,925,425 in 2017 and 2016, respectively. Amortization of bond issue costs was not significant in either 2017 or 2016.

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The College is required to maintain certain financial ratios associated with its bond agreements and is in compliance with these requirements at May 31, 2017 and 2016.

(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 \$1,116,469 and \$1,189,918 at May 31, 2017 and 2016, respectively.

Loans receivable, primarily from the federal Perkins loan program, are net of an allowance for uncollectible accounts of \$978,743 and \$1,144,320, at May 31, 2017 and 2016, respectively.

(8) Contributions Receivable

Contributions receivable consist of the following at May 31:

	<u>2017</u>	<u>2016</u>
Unconditional promises expected to be collected in:		
Less than one year	\$ 7,500,367	6,131,888
One year to five years	<u>7,568,433</u>	<u>8,464,616</u>
	15,068,800	14,596,504
Less allowance for uncollectible pledges	<u>(1,506,880)</u>	<u>(1,459,650)</u>
	13,561,920	13,136,854
Less present value discount	<u>(639,295)</u>	<u>(383,434)</u>
	<u>\$ 12,922,625</u>	<u>12,753,420</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 2017 and 2016.

(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 \$3,956,901 and \$3,573,551, respectively, for the years ended May 31, 2017 and 2016.

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

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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.

Pension expense for the years ended May 31 includes the following components:

	<u>2017</u>	<u>2016</u>
Service cost of the current period	\$ 5,666,644	5,844,719
Interest cost on the projected benefit obligation	3,861,967	4,152,638
Expected return on assets held in the plan	(6,343,882)	(6,215,406)
Recognition of net actuarial loss	4,465,291	3,462,747
Pension expense	<u>\$ 7,650,020</u>	<u>7,244,698</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:

	<u>2017</u>	<u>2016</u>
Change in benefit obligation:		
Benefit obligation at beginning of year	\$ 159,003,869	152,338,129
Service cost	5,666,644	5,844,719
Interest cost	3,861,967	4,152,638
Actuarial loss	(3,986,898)	42,212
Benefits paid	(9,068,597)	(3,373,829)
Benefit obligation at end of year	<u>155,476,985</u>	<u>159,003,869</u>
Change in plan assets:		
Fair value of plan assets at beginning of year	94,922,173	91,326,135
Actual return on plan assets	10,296,519	(12,939)
Employer contributions	7,311,685	6,982,806
Benefits paid	(9,068,597)	(3,373,829)
Fair value of assets held in the plan	<u>103,461,780</u>	<u>94,922,173</u>
Pension liability at end of year	<u>\$ 52,015,205</u>	<u>64,081,696</u>

Pension expense was computed based on a weighted average discount rate of 3.55% for 2017 and 3.39% for 2016, expected long-term rate of return on assets of 7.00% for 2017 and 2016, and future personnel expense increases of 3.00% for 2017 and 2016. The discount rates that we used to measure service and interest cost during 2017 were 3.73% and 2.83%, respectively.

The discount rate used in determining the actuarial present value of the projected benefit obligation in 2017 and 2016 was 3.55% and 3.39%, respectively.

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The benefits expected to be paid after May 31, 2017 are as follows:

Years ending May 31:	
2018	\$ 13,298,812
2019	11,975,577
2020	11,726,520
2021	11,403,570
2022	11,423,536
2023–2026	53,583,967

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:

	Target allocation	Plan assets at May 31	
		2017	2016
Equity securities	55 %	35 %	34 %
Debt securities	15	10	13
Other	30	55	33

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 were as follows:

	Fiscal years ended May 31,	
	2017	2016
Net (gain)/loss	\$ (12,404,826)	2,807,810

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.

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The value of the Pension Plan's assets by asset class are as follows at May 31, 2017:

	May 31, 2017		Redemption or liquidation	Days' notice	Related unfunded commitment
	Level 1	Total			
Investments at fair value:					
Cash and fixed income	\$ 9,646,513	9,646,513			
International equities	7,062,856	7,062,856			
Domestic equities	8,630,335	8,630,335			
Investments at net asset value:					
Domestic equities		31,356,453	Quarterly/ annually	30–90 days	None
International equities		38,595,846	Quarterly/ annually	30–180 days	None
Hedge funds		5,195,166	Illiquid	N/A	1,879,705
Real assets		2,974,611	Illiquid	N/A	2,705,991
	<u>\$ 25,339,704</u>	<u>103,461,780</u>			

The value of the Pension Plan's assets by asset class are as follows at May 31, 2016:

	May 31, 2016		Redemption or liquidation	Days' notice	Related unfunded commitment
	Level 1	Total			
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:					
Domestic equities		16,640,492	Quarterly/ annually	30–90 days	None
International equities		33,094,881	Quarterly/ annually	30–180 days	None
Hedge funds		5,611,136	Illiquid	N/A	1,994,523
Real assets		3,181,648	Illiquid	N/A	3,191,301
	<u>\$ 36,394,016</u>	<u>94,922,173</u>			

No investments at fair value are considered to be Level 2 or Level 3 investments in the fair value hierarchy at May 31, 2017 and 2016, respectively.

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(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:	
2018	\$ 4,417,004
2019	3,078,493
2020	1,949,561
2021	896,453
2022	627,688
Thereafter	1,953,321

Rental expense was \$5,925,370 in 2017 and \$4,722,405 in 2016.

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:	
2018	\$ 1,114,429
2019	1,053,008
2020	893,541
2021	818,700
2022	765,591
Thereafter	1,146,898

Rental income was \$1,679,530 in 2017 and \$1,406,708 in 2016.

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BERKLEE COLLEGE OF MUSIC, INC.
Notes to Consolidated Financial Statements
May 31, 2017 and 2016

(11) Restricted Net Assets

Temporarily restricted net assets consist of the following at May 31:

	<u>2017</u>	<u>2016</u>
Unspent gifts:		
Instruction	\$ 2,881,407	2,021,277
Institutional support	1,167,962	1,343,725
Student aid	7,811,665	3,757,499
Facilities	724,058	280,000
Capital campaign programs	<u>3,488,092</u>	<u>3,779,227</u>
	16,073,184	11,181,728
Unappropriated gains from permanently restricted net assets	17,690,942	9,079,378
Outstanding pledges	<u>6,744,039</u>	<u>5,470,628</u>
	<u>\$ 40,508,165</u>	<u>25,731,734</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:

	<u>2017</u>	<u>2016</u>
Student aid	\$ 30,226,011	24,513,197
Instruction	8,796,322	7,363,822
Institutional support	4,247,746	3,264,778
Outstanding pledges	<u>6,034,250</u>	<u>7,256,341</u>
	<u>\$ 49,304,329</u>	<u>42,398,138</u>

(Continued)

BERKLEE COLLEGE OF MUSIC, INC.
Notes to Consolidated Financial Statements
May 31, 2017 and 2016

(12) Functional Expenses

The 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, 2017 and 2016:

Fiscal year ended May 31, 2017					
	Direct costs	Indirect costs			Total expenses
		Maintenance	Depreciation and amortization	Interest expense	
Expenses:					
Education and general:					
Instruction	\$ 97,975,850	10,167,099	7,551,273	5,258,469	120,952,691
Academic support	17,431,249	416,800	309,564	215,571	18,373,184
Student and enrollment services	19,014,289	266,561	197,979	137,867	19,616,696
Institutional support and advancement	47,194,444	3,708,246	2,754,176	1,917,921	55,574,787
Auxiliary enterprises	31,983,218	5,901,309	4,382,999	3,194,929	45,462,455
Total operating expenses	<u>\$ 213,599,050</u>	<u>20,460,015</u>	<u>15,195,991</u>	<u>10,724,757</u>	<u>259,979,813</u>
Fiscal year ended May 31, 2016					
	Direct costs	Indirect costs			Total expenses
		Maintenance	Depreciation and amortization	Interest expense	
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>

(Continued)

BERKLEE COLLEGE OF MUSIC, INC.
Notes to Consolidated Financial Statements
May 31, 2017 and 2016

(13) The Boston Conservatory

The transaction with The Boston Conservatory discussed in note 1 has been accounted for under Financial Accounting Standards Board (FASB) Accounting Standards Codification (ASC) guidance for not-for-profit entities regarding mergers and acquisitions, which defines a combination of one of more not-for-profit activities as either a merger or an acquisition.

The following table summarizes the value assigned to the Boston Conservatory net assets recognized as of the acquisition date, June 1, 2016.

Assets:	
Current assets	\$ 5,759,039
Long term investments	13,769,606
Property, plant and equipment	69,952,350
Other assets	<u>229,106</u>
Total assets	<u>89,710,101</u>
Liabilities:	
Current liabilities	3,114,721
Other liabilities	<u>26,151,221</u>
Total liabilities	<u>29,265,942</u>
Net assets recognized	<u>\$ 60,444,159</u>

Subsequent to the acquisition, the College extinguished the Boston Conservatory debt of \$26,151,221 and recognized a loss on extinguishment of \$633,204.


(14) Related Parties

Members of the College's Board of Trustees and senior management may, from time to time, be associated, either directly or indirectly, with companies doing business with the College. The Board's conflict of interest policy requires, among other things, that no member of the Board of Trustees or its committees can participate in any decision by the College in which he or she (or an immediate family member) has a material financial interest. For members of the Board of Trustees and senior management, the College requires an annual disclosure of significant financial interest in, or employment or consulting relationships with, entities doing business with the College. When such relationships exist, measures are taken to address the actual or perceived conflict to protect the best interest of the College and ensure compliance with relevant conflict of interest laws or policy.

(15) Subsequent Events

For purposes of determining the effects of subsequent events on these consolidated financial statements, management has evaluated events subsequent to May 31, 2017 and through September 27, 2017 the date on which the consolidated financial statements were issued. In August 2017, Berklee sold a property for \$4.5 million, which resulted in gain of \$2.8 million. In late August, Berklee finalized a 10 year lease agreement on a property in New York City for approximately \$10 million.

Appendix 0.3: Interim Report Data First Forms

	<p align="center"> Commission on Institutions of Higher Education New England Association of Schools and Colleges 3 Burlington Woods Drive, Suite 100 • Burlington, MA 01803 phone: (781)-425-7785 • fax: (781) 425-1001 https://cihe.neasc.org </p>
<p align="center">INTERIM REPORT FORMS</p>	
<p align="center">Revised April 2016; Effective July 1, 2016</p>	
<p><u>General instructions:</u> <u>Data First forms provide evidence to support the institution's comprehensive self-study. Each of the 34 forms is on a separate spreadsheet of this Excel workbook. Much of the information requested is readily available on audited financial statements (e.g., 7.2-7.5), yearly IPEDS surveys (7.1, 8.1), College Scorecard (5.3), National Student Clearinghouse reports (8.2), and other institutional reports and publications. Institutions that do not submit IPEDS or participate in the Clearinghouse should contact Commission staff for guidance about how to complete these sections of the forms.</u></p>	
<p>When entering financial data, please round to the nearest thousand. If your institution tabulates data in a different way from what is requested on the form, clearly explain your methodology on the form and report the data in the way that is consistent with your institution's normal practices.</p>	
<p>In the following forms, the column "Current Year" refers to the year in which the report is submitted to the Commission. On the Revenues and Expenses form, please make sure the information is consistently presented from year to year, including the "Current Year" and the "Next Year Forward" columns. For example, if depreciation is allocated in the "Most Recently Completed Year" column, it should also be allocated in the "Current Year" column.</p>	
<p>Cells shaded green indicate where data should be entered. Cells with a dash ("-") or a zero (\$0) indicate where figures will be calculated automatically based on data entered in other cells.</p>	
<p>Interim Report forms are protected to ensure that they are not inadvertently changed, and cells containing certain formulas are locked. However, you are encouraged to add rows to insert additional information as needed or adjust column widths. To do so, unprotect the spreadsheet by selecting the "Protection" option from the "Tools" menu. The required password is "ark" (lower case, no quotation marks).</p>	
<p>Instructions and definitions are embedded in each form. To see the instructions, move the mouse on top of red boxes with a ?. This version of the Interim Report forms has been formatted to print the forms only. If you wish to print the forms with their accompanying instructions, you can find a specially formatted version of Interim Report forms on the Commission website: https://cihe.neasc.org.</p>	
<p>Additional guidance about completing the forms for Standard 8, <i>Educational Effectiveness</i>, can be found in the Statement on Student Achievement and Success Data Forms, available on the CIHE website.</p>	
<p>If you have questions about completing the Interim Report forms, please call a member of the Commission staff for assistance.</p>	

INTERIM REPORT FORMS
GENERAL INFORMATION

Institution Name:		Berklee College of Music		
OPE ID:	[1]	00212600		
			Annual Audit	
	[2]		Certified:	Qualified
Financial Results for Year Ending:	[3]	\$352,459,020	Yes/No	Unqualified
Most Recent Year	[4]	2017		
1 Year Prior		2016	yes	unqualified
2 Years Prior		2015	yes	unqualified
Fiscal Year Ends on:		05/31	(month/day)	
Budget / Plans				
Current Year		2018		
Next Year		2019		
Contact Person:	[5]	Camille Colatosti		
Title:		Dean, Institutional Research and Assessment/Graduate Studies		
Telephone No:		617.747.2421		
E-mail address		Ccolatosti@berklee.edu		

Standard 1: Mission and Purposes				
Attach a copy of the current mission statement.				
Document	Website Location	Date Approved by the Governing Board		
Institutional Mission Statement	https://www.berklee.edu/about/mission-and-philosophy	12/14/2006		
Standard 2: Planning and Evaluation				
PLANNING		Year approved by governing board	Effective Dates	Website location
Strategic Plans				
Immediately prior Strategic Plan		2012-2015	https://www.berklee.edu/vision/strategy-2012-2015	
Current Strategic Plan	2017	2017-2020	https://www.berklee.edu/vision/pathways-2017-2020	
Next Strategic Plan	n/a	2020-2023	https://www.berklee.edu/vision/pathways-part-2-looking-future	
		Year completed	Effective Dates	Website location
Other institution-wide plans*				
Master plan	2009	2009-present	https://www.berklee.edu/taskforce/masterplan.html	
Academic plan	2017	2017-2020	at end of the report	
Financial plan	2017	2017-2022	a separate document included in hardcopy with the report	
Technology plan	2016	2016-2020	at end of the report	
Enrollment plan	2017	2017-2018	at end of the report	
Development plan	2014	2014-2019	at end of the report	
Plans for major units (e.g., departments, library)*				
Vision Statement	2015	2015-present	https://www.berklee.edu/vision/vision-2025	
EVALUATION				Website location
Academic program review				https://www.berklee.edu/academic-affairs/program-review-and-curriculum-changes
Program review system (colleges and departments). System last updated:			2014	
Program review schedule (e.g., every 5 years)			every 3 years	
*Insert additional rows, as appropriate.				
Standard 3: Organization and Governance (Board and Internal Governance)				
Please attach to this form:				
1) A copy of the institution's organization chart(s).				
If there is a "sponsoring entity," such as a church or religious congregation, a state system, or a corporation, describe and document the relationship with the accredited institution.				
Name of the sponsoring entity				
Website location of documentation of relationship				
Governing Board		Website location		
By-laws		See Appendix 3.1		
Board members' names and affiliations		https://www.berklee.edu/trustees		
Please enter any explanatory notes in the box below				
Berklee College of Music merged with the Boston Conservatory is June 2016. For all data sheets, this year and the previous year reflect the combined institution. Previous years reflect Berklee College of Music only.				

Standard 3: Organization and Governance
(Locations and Modalities)

Campuses, Branches and Locations Currently in Operation (See definitions in comment boxes)

(Insert additional rows as appropriate.)

			Enrollment*		
	Location (City, State/Country)	Date Initiated	2 years prior (FY 2016)	1 year prior (FY 2017)	Current year (FY 2018)
[1] Main campus	Boston, MA	1945	4,847	6,226	5,852
[1] Other principal campuses					
[1] Branch campuses (US)					
[1] Other instructional locations (US)					
[1] Branch campuses (overseas)	Valencia, Spain	2012	304	534	420
[1] Other instructional locations (overseas)					

Educational modalities

			Enrollment*		
	Number of programs	Date First Initiated	2 years prior (FY 2016)	1 year prior (FY 2017)	Current year (FY 2018)
Distance Learning Programs					
Programs 50-99% on-line					
Programs 100% on-line	2	10/7/02	4,505	4,552	5,051
[2] Correspondence Education					
Low-Residency Programs	1	8/1/15	13	30	24
Competency-based Programs					
Dual Enrollment Programs					
Contractual Arrangements involving the award of credit					

*Enter the annual unduplicated headcount for each of the years specified below.

Please enter any explanatory notes in the box below

Enrollment in 100% online programs (Berklee Online) includes both degree-seeking and non-degree-seeking students (for credit and not for credit). Current year data is year-to-date, which includes summer and fall semesters.

Standard 4: The Academic Program
(Summary - Degree-Seeking Enrollment and Degrees)

Fall Enrollment* by location and modality, as of Census Date

Degree Level/ Location & Modality	Associate's	Bachelor's	Master's	Clinical doctorates (e.g., Pharm.D., DPT, DNP)	Professional doctorates (e.g., Ed.D., Psy.D., D. B.A.)	M.D., J.D., DDS	Ph.D.	Total Degree-Seeking
Main Campus FT		4,525	209					4,734
Main Campus PT		400	19					419
Other Principal Campus FT								0
Other Principal Campus PT								0
Branch campuses FT		131	134					265
Branch campuses PT		1	0					1
Other Locations FT								0
Other Locations PT								0
Overseas Locations FT								0
Overseas Locations PT								0
Distance education FT		210	0					210
Distance education PT		928	0					928
Correspondence FT								0
Correspondence PT								0
Low-Residency FT								0
Low-Residency PT		0	24					24
Unduplicated Headcount Total	0	6,195	386	0	0	0	0	6,581
Total FTE		5,388	360					5,748
Enter FTE definition:	Part-time headcount multiplied by .392857 added to full-time headcount (i.e. the IPEDS formula)							
Degrees Awarded, Most Recent Year		1,243	255					1,498

Notes:

- 1) Enrollment numbers should include all students in the named categories, including students in continuing education and students enrolled through any contractual relationship.
- 2) Each student should be recorded in only one category, e.g., students enrolled in low-residency programs housed on the main campus should be recorded only in the category "low-residency programs."
- 3) Please refer to form 3.2, "Locations and Modalities," for definitions of locations and instructional modalities.

* For programs not taught in the fall, report an analogous term's enrollment as of its Census Date.

Please enter any explanatory notes in the box below

Bachelor's count includes undergraduate diploma students as well.

Standard 4: The Academic Program						
(Summary - Non-degree seeking Enrollment and Awards)						
Fall Enrollment* by location and modality, as of Census Date						
Degree Level/ Location & Modality	Title IV-Eligible Certificates: Students Seeking Certificates	Non-Matriculated Students	Visiting Students	Total Non-degree-Seeking	Total degree-seeking (from previous page)	Grand total
Main Campus FT	48	69	3	120	4,734	4,854
Main Campus PT	4	25	0	29	419	448
Other Principal Campus FT				0	0	0
Other Principal Campus PT				0	0	0
Branch campuses FT		32		32	265	297
Branch campuses PT		0		0	1	1
Other Locations FT				0	0	0
Other Locations PT				0	0	0
Overseas Locations FT				0	0	0
Overseas Locations FT				0	0	0
Distance education FT				0	210	210
Distance education PT				0	928	928
Correspondence FT				0	0	0
Correspondence PT				0	0	0
Low-Residency FT				0	0	0
Low-Residency PT				0	24	24
Unduplicated Headcount Total	52	126	3	181	6,581	6,762
Total FTE	50	111	3	163	5,748	5,911
Enter FTE definition:	Part-time headcount multiplied by .392857 added to full-time headcount (i.e. the IPEDS formula)					
Certificates Awarded, Most Recent Year	35					
Notes:						
1) Enrollment numbers should include all students in the named categories, including students in continuing education and students enrolled through any contractual relationship.						
2) Each student should be recorded in only one category, e.g., students enrolled in low-residency programs housed on the main campus should be recorded only in the category "low-residency programs."						
3) Please refer to form 3.2, "Locations and Modalities," for definitions of locations and instructional modalities.						
* For programs not taught in the fall, report an analogous term's enrollment as of its Census Date.						
Please enter any explanatory notes in the box below						

Standard 4: The Academic Program					
(Headcount by UNDERGRADUATE Program Type)					
	3 Years Prior	2 Years Prior	1 Year Prior	Current Year	Next Year Forward (goal)
For Fall Term, as of Census Date	(Fall 2014)	(Fall 2015)	(Fall 2016)	(Fall 2017)	(Fall 2018)
Certificate	0	0	0	0	0
Associate	0	0	0	0	0
Baccalaureate	4743	5112	5972	6199	1645
Total Undergraduate	4,743	5,112	5,972	6,199	1,645

Standard 4: The Academic Program					
(Headcount by GRADUATE Program Type)					
	3 Years Prior	2 Years Prior	1 Year Prior	Current Year	Next Year Forward (goal)
For Fall Term, as of Census Date	(Fall 2014)	(Fall 2015)	(Fall 2016)	(Fall 2017)	(Fall 2018)
Master's	165	177	433	386	317
Doctorate					
First Professional					
Other					
Total Graduate	165	177	433	386	317

Standard 4: The Academic Program					
(Credit Hours Generated at the Undergraduate and Graduate Levels)					
	3 Years Prior	2 Years Prior	1 Year Prior	Current Year	Next Year Forward (goal)
	(Fall 2014)	(Fall 2015)	(Fall 2016)	(Fall 2017)	(Fall 2018)
Undergraduate	64513	67543	79834	81631	83264
Graduate	2263	2279	4706	4946	5045
Total	66776	69822	84540	86577	88309

Standard 4: The Academic Program					
(Information Literacy sessions)					
	AY 14-15	AY 15-16	AY 16-17	AY 17-18	AY 18-19
Main campus					
Sessions embedded in a class	51	34	51	76	102
Free-standing sessions	10	8	15	20	25
Branch/other locations					
Sessions embedded in a class	3	6	6	9	15
Free-standing sessions	1	2	3	2	4
Online sessions [21]	16	28	30	17	37 [22]
URL of Information Literacy Reports*	https://www.berklee.edu/learning-resources/research-assistance				
Please enter any explanatory notes in the box below					
*Berklee offers informational literacy support and education through online resources.					

Standard 5: Students						
(Admissions, Fall Term)						
Complete this form for each distinct student body identified by the institution (see Standard 5.1)						
						?
Credit Seeking Students Only - Including Continuing Education						
	3 Years Prior (FY 2015)	2 Years Prior (FY 2016)	1 Year Prior (FY 2017)	Current Year (FY 2018)	Goal (specify year) (FY 2019)	
Freshmen - Undergraduate	[24]					
Completed Applications	[25] 5,577	4,514	6,007	6,127	6,946	
Applications Accepted	[26] 1,893	2,399	3,091	3,194	3,225	
Applicants Enrolled	[27] 959	944	1,222	1,281	1,279	
% Accepted of Applied		33.9%	53.1%	51.5%	52.1%	46.4%
% Enrolled of Accepted		50.7%	39.3%	39.5%	40.1%	39.7%
Percent Change Year over Year						
Completed Applications		na	-19.1%	33.1%	2.0%	13.4%
Applications Accepted		na	26.7%	28.8%	3.3%	1.0%
Applicants Enrolled		na	-1.6%	29.4%	4.8%	-0.2%
Average of statistical indicator of aptitude of enrollees: (define below)*	[28]					
Transfers - Undergraduate	[29]					
Completed Applications		1,400	1,322	1,209	1,182	1,319
Applications Accepted		572	755	689	679	701
Applications Enrolled		380	380	359	354	366
% Accepted of Applied		40.9%	57.1%	57.0%	57.4%	53.1%
% Enrolled of Accepted		66.4%	50.3%	52.1%	52.1%	52.2%
Master's Degree	[30]					
Completed Applications			777	1,260	1,403	1,717
Applications Accepted			235	515	597	687
Applications Enrolled			160	264	316	367
% Accepted of Applied		-	30.2%	40.9%	42.6%	40.0%
% Enrolled of Accepted		-	68.1%	51.3%	52.9%	53.4%
First Professional Degree	[31]					
Completed Applications						
Applications Accepted						
Applications Enrolled						
% Accepted of Applied		-	-	-	-	-
% Enrolled of Accepted		-	-	-	-	-
Doctoral Degree	[32]					
Completed Applications						
Applications Accepted						
Applications Enrolled						
% Accepted of Applied		-	-	-	-	-
% Enrolled of Accepted		-	-	-	-	-
Please enter any explanatory notes in the box below						
Berklee does not have one universal metric in use to evaluate candidates. Each program has its own unique metrics. The institution is working on developing a metric to be used across all three units: the College, the Conservatory, and Berklee Online.						

Standard 5: Students						
(Enrollment, Fall Term)						
Complete this form for each distinct student body identified by the institution (see Standard 5.1)						
						?
Credit-Seeking Students Only - Including Continuing Education						
		3 Years Prior	2 Years Prior	1 Year Prior	Current Year	Goal (specify year)
		(FY 2015)	(FY 2016)	(FY 2017)	(FY 2018)	(FY 2019)
UNDERGRADUATE						
First Year	Full-Time Headcount	1,301	1,249	1,449	1,565	1,629
	Part-Time Headcount	17	30	15	16	16
	Total Headcount	1,318	1,279	1,464	1,581	1,645
	Total FTE	1,308	1,261	1,455	1,571	1,635
Second Year	Full-Time Headcount	1,119	1,069	1,191	1,139	1,207
	Part-Time Headcount	39	47	35	34	37
	Total Headcount	1,158	1,116	1,226	1,173	1,244
	Total FTE	1,134	1,087	1,205	1,152	1,222
Third Year	Full-Time Headcount	929	960	1,107	1,086	1,151
	Part-Time Headcount	55	48	39	39	42
	Total Headcount	984	1,008	1,146	1,125	1,193
	Total FTE	951	979	1,122	1,101	1,168
Fourth Year	Full-Time Headcount	709	734	867	967	1,024
	Part-Time Headcount	310	357	336	312	332
	Total Headcount	1,019	1,091	1,203	1,279	1,356
	Total FTE	831	874	999	1,090	1,154
Unclassified	Full-Time Headcount	104	190	206	210	223
	Part-Time Headcount	143	412	703	928	984
	Total Headcount	247	602	909	1,138	1,207
	Total FTE	160	352	482	575	609
Total Undergraduate Students						
	Full-Time Headcount	4,162	4,202	4,820	4,967	5,234
	Part-Time Headcount	564	894	1,128	1,329	1,412
	Total Headcount	4,726	5,096	5,948	6,296	6,645
	Total FTE	4,384	4,553	5,263	5,489	5,788
	% Change FTE Undergraduate	na	3.9%	15.6%	4.3%	5.4%
GRADUATE						
	Full-Time Headcount	146	147	391	433	457
	Part-Time Headcount	14	29	45	48	34
	Total Headcount	160	176	436	481	491
	Total FTE	151	158	409	452	470
	% Change FTE Graduate	na	4.5%	158.0%	10.6%	4.1%
GRAND TOTAL						
	Grand Total Headcount	4,886	5,272	6,384	6,777	7,136
	Grand Total FTE	4,535	4,712	5,672	5,941	6,259
	% Change Grand Total FTE	na	3.9%	20.4%	4.7%	5.3%
Please enter any explanatory notes in the box below						
Matriculated students only FTE = part-time (less than 12 credits/semester) headcount multiplied by .392857 added to full-time headcount (i.e. the IPEDS formula)						

Standard 5: Students						
(Financial Aid, Debt, Developmental Courses)						
Complete this form for each distinct student body identified by the institution (see Standard 5.1)						
[4]	Where does the institution describe the students it seeks to serve?					
	berklee.edu, throughout and especially, berklee.edu/about					
		(FY 2011)	(FY 2012)	(FY 2013)		
[4]	Three-year Cohort Default Rate	13.60%	10.30%	7%		
[4]	Three-year Loan repayment rate (from College Scorecard)		82%	66%		
		3 Years Prior	2 Years Prior	Most Recently Completed Year	Current Year	Goal (specify year)
		(FY 2015)	(FY 2016)	(FY 2017)	(FY 2018)	(FY 2019)
[4]	Student Financial Aid					
	Total Federal Aid	\$35,894,284	\$36,294,917	\$41,034,742	\$39,719,856	\$39,737,000
	Grants	\$3,738,740	\$4,169,870	\$5,010,765	\$3,958,930	\$3,960,000
	Loans	\$31,867,192	\$31,900,903	\$35,699,147	\$35,433,606	\$35,450,000
	Work Study	\$288,352	\$224,144	\$324,830	\$327,320	\$327,000
	Total State Aid	\$188,568	\$177,078	\$218,905	\$184,450	\$185,000
	Total Institutional Aid	\$41,515,991	\$44,633,369	\$61,715,053	\$64,581,025	\$69,518,456
	Grants	\$41,515,991	\$44,633,369	\$61,715,053	\$64,581,025	\$69,518,456
	Loans	n/a	n/a	n/a	n/a	n/a
	Total Private Aid	\$17,373,399	\$17,036,846	\$18,734,696	\$15,795,450	n/a
	Grants	\$1,730,217	\$1,920,043	\$2,149,300	\$2,153,808	n/a
	Loans	\$15,643,182	\$15,116,803	\$16,585,396	\$13,641,642	n/a
	Student Debt					
	Percent of students graduating with debt (include all students who graduated in this calculation)					
	Undergraduates	14%	30%	41%	n/a	n/a
	Graduates	22%	11%	37%	n/a	n/a
	First professional students	n/a	n/a	n/a	n/a	n/a
	For students with debt:					
	Average amount of debt for students leaving the institution with a degree					
	Undergraduates	\$30,000	\$30,673	\$29,000	\$26,375	n/a
	Graduates	\$5,689	\$2,792	\$15,356	\$10,836	n/a
	First professional students	n/a	n/a	n/a	n/a	n/a
	Average amount of debt for students leaving the institution without a degree					
	Undergraduates	\$899	\$3,836	\$9,224	\$4,985	
	Graduates	\$0	\$5,125	\$9,438	\$0	
	First professional students	n/a	n/a	n/a	n/a	n/a
	Percent of First-year students in Developmental Courses (courses for which no credit toward a degree is granted)					
	English as a Second/Other Language	0%	0%	0%	0%	0%
	English (reading, writing, communication skills)	0%	0%	0%	0%	0%
	Math	0%	0%	0%	0%	0%
	Other	0%	0%	0%	0%	0%
	Please enter any explanatory notes in the box below					
	Current year's totals are estimated. Next year's totals are projections.					

Standard 6: Teaching, Learning, and Scholarship				
(Faculty by Category and Rank; Academic Staff by Category, Fall Term)				
Berklee College of Music/Boston Conservatory at Berklee On-campus				
	3 Years Prior (FY 2015)	2 Years Prior (FY 2016)	1 Year Prior (FY 2017)	Current Year (FY 2018)
[47] Number of Faculty by category				
Full-time	249	254	348	344
Part-time	367	380	494	526
Adjunct				
Clinical				
Research				
Visiting				
Other; specify below:				
Total	616	634	842	870
Percentage of Courses taught by full-time faculty				
	39%	40%	42%	43%
[48] Number of Faculty by rank, if applicable				
Professor	213	224	225	284
Associate	209	204	202	265
Assistant	168	181	186	264
Instructor	23	24	24	56
Other; specify below:				
chair emeritus	1	1	1	1
no academic rank	2		204	
Total	616	634	842	870
[49] Number of Academic Staff by category				
Librarians	7	8	12	10
Advisors	13	12	13	16
Instructional Designers	7	8	5	6
Other; specify below:				
Total	27	28	30	32
Please enter any explanatory notes in the box below				
Departmental chairs are listed as staff, rather than full-time faculty. They are not included in the calculation of courses taught by full-time faculty. If chairs are included in the calculations, the adjusted percentages are: 2015: 41% 2016: 41% 2017: 44% 2018 YTD: 44%				

Standard 6: Teaching, Learning, and Scholarship				
(Faculty by Category and Rank; Academic Staff by Category, Fall Term)				
Berklee Valencia Campus				
	3 Years Prior (FY 2015)	2 Years Prior (FY 2016)	1 Year Prior (FY 2017)	Current Year (FY 2018)
[50] Number of Faculty by category				
Full-time	9	11	12	13
Part-time	37	43	40	46
Adjunct				
Clinical				
Research				
Visiting				
Other; specify below:				
Total	46	54	52	59
Percentage of Courses taught by full-time faculty				
	16%	20%	19%	13%
[51] Number of Faculty by rank, if applicable				
Professor	2	1	1	3
Associate	5	4	3	2
Assistant	6	6	7	8
Instructor	33	43	41	46
Other; specify below:				
Total	46	54	52	59
[52] Number of Academic Staff by category				
Librarians	1	1	1	2
Advisors	0	0	0	0
Instructional Designers	0	0	0	0
Other; specify below:				
Total	1	1	1	2
Please enter any explanatory notes in the box below				
In addition to the ranked faculty listed here, courses are taught by program directors and qualified full-time Berklee staff. Advising is done by faculty, rather than by advising staff.				

Standard 6: Teaching, Learning, and Scholarship				
(Faculty by Category and Rank; Academic Staff by Category, Fall Term)				
Berklee Online				
	3 Years Prior	2 Years Prior	1 Year Prior	Current Year
	(FY2015)	(FY 2016)	(FY 2017)	(FY 2018)
[53] Number of Faculty by category				
Full-time	41	54	55	46
Part-time	33	38	50	53
Adjunct				
Clinical				
Research				
Visiting				
Other; specify below:				
facilitator (part-time, no faculty rank)	65	87	99	88
Total	139	179	204	187
Percentage of Courses taught by full-time faculty				
	30%	32%	30%	29%
[54] Number of Faculty by rank, if applicable				
Professor	27	39	45	44
Associate	33	36	37	38
Assistant	14	17	23	17
Instructor				
Other; specify below:				
facilitator (part-time, no faculty rank)	65	87	99	88
Total	139	179	204	187
[55] Number of Academic Staff by category				
Librarians	included in BCM/BCB data			
Advisors	included in BCM/BCB data			
Instructional Designers	included in BCM/BCB data			
Other; specify below:				
Total	0	0	0	0
Please enter any explanatory notes in the box below				
Facilitators include full-time Berklee staff at all levels, including chairs, directors, etc., in addition to part-time staff hired specifically to facilitate online courses. Facilitators are given contracts to teach an individual course only, and so do not have appointments and departures. Ranked faculty, both full- and part-time, are part of the regular Berklee faculty. Their appointments and departures are included there. Librarians, advisors, and instructional designers are included in the Berklee totals as well.				

Standard 6: Teaching, Learning, and Scholarship									
(Appointments, Tenure, Departures, Retirements, Teaching Load Full Academic Year)									
Berklee College of Music/Boston Conservatory On-campus									
		3 Years Prior		2 Years Prior		1 Year Prior		Current Year	
		(FY 2015)		(FY 2016)		(FY 2017)		(FY 2018)	
		FT	PT	FT	PT	FT	PT	FT	PT
5	Number of Faculty Appointed								
	Professor	1	1	1	2	3	1	3	2
	Associate	3	8		5	2	4	2	17
	Assistant		25	5	21		18	3	32
	Instructor		2		4		4	0	13
	No rank					2	19	0	0
	Other							0	0
	Total	4	36	6	32	7	46	8	64
5	Number of Faculty in Tenured Positions								
	Professor								
	Associate								
	Assistant								
	Instructor								
	No rank								
	Other								
	Total	0	0	0	0	0	0	0	0
5	Number of Faculty Departing								
	Professor	2	2	2	2	3	1		
	Associate	1	5	2	4	1	6		3
	Assistant		9	2	10		7		4
	Instructor		3		1				2
	No rank								
	Other								
	Total	3	19	6	17	4	14	0	9
5	Number of Faculty Retiring								
	Professor	2	1	4	3	1	5	1	1
	Associate				1	2	1		
	Assistant	1				1			
	Instructor								
	No rank								
	Other								
	Total	3	1	4	4	4	6	1	1
Please enter any explanatory notes in the box below									
Appointments include both new hires and promotions.									

Standard 6: Teaching, Learning, and Scholarship
(Appointments, Tenure, Departures, Retirements, Teaching Load Full Academic Year)
Berklee Valencia

		3 Years Prior (FY 2015)		2 Years Prior (FY 2016)		1 Year Prior (FY 2017)		Current Year (FY 2018)	
		FT	PT	FT	PT	FT	PT	FT	PT
[60]	Number of Faculty Appointed								
	Professor							2	
	Associate								
	Assistant			1		1			
	Instructor			1	10		10		8
	No rank								
	Other								
	Total	0	0	2	10	1	10	2	8
[61]	Number of Faculty in Tenured Positions								
	Professor								
	Associate								
	Assistant								
	Instructor								
	No rank								
	Other								
[62]	Total	0	0	0	0	0	0	0	0
[63]	Number of Faculty Departing								
	Professor			1					
	Associate			1		1			
	Assistant								
	Instructor				1		11		3
	No rank								
	Other								
	Total	0	0	2	1	1	11	0	3
[64]	Number of Faculty Retiring								
	Professor								
	Associate								
	Assistant								
[65]	Instructor								
	No rank								
	Other								
	Total	0	0	0	0	0	0	0	0

Please enter any explanatory notes in the box below

Faculty appointments and departures include those who join the Valencia faculty from the Boston campus, as well as those who leave the Valencia campus to join the Boston faculty.

Standard 7: Institutional Resources
(Headcount of Employees by Occupational Category)

For each of the occupational categories below, enter the data reported on the IPEDS Human Resources Survey (Parts B and D1) for each of the years listed.

If your institution does not submit IPEDS, visit this link for information about how to complete this form: https://surveys.nces.ed.gov/IPEDS/Downloads/Forms/package_1_43.pdf

	3 Years Prior (FY 2015)			2 Years Prior (FY 2016)			1 Year Prior (FY 2017)			Current Year (FY 2018)		
	FT	PT	Total	FT	PT	Total	FT	PT	Total	FT	PT	Total
Instructional Staff	249	367	616	254	380	634	348	494	842	348	526	874
Research Staff	0	0	0	0	0	0	0	0	0	0	0	0
Public Service Staff	0	0	0	0	0	0	0	0	0	0	0	0
Librarians	7	0	7	8	0	8	10	2	12	9	1	10
Library Technicians	2	0	2	1	0	1	1	0	1	1	0	1
Archivists, Curators, Museum staff	1	0	1	1	0	1	1	0	1	2	0	2
Student and Academic Affairs	48	47	95	50	52	102	51	43	94	44	36	80
Management Occupations	151	0	151	147	1	148	193	3	196	189	2	191
Business and Financial Operations	76	4	80	87	4	91	89	6	95	101	6	107
Computer, Engineering and Science	85	3	88	91	3	94	89	3	92	99	2	101
Community, Social Service, Legal, Arts, Design, Entertainment, Sports, and Media	88	13	101	91	10	101	103	64	167	116	81	197
Healthcare Practitioners and Technical	0	0	0	0	0	0	0	0	0	0	0	0
Service Occupations	24	2	26	23	2	25	35	4	39	34	2	36
Sales and Related Occupations	0	0	0	0	0	0	0	0	0	0	0	0
Office and Administrative Support	87	6	93	82	5	87	86	12	98	88	9	97
Natural Resources, Construction, Maintenance	7	0	7	7	0	7	6	0	6	6	1	7
Production, Transportation, Material Moving	0	0	0	0	0	0	0	0	0	0	0	0
Total	825	442	1,267	842	457	1,299	1,012	631	1,643	1,037	666	1,703

Please enter any explanatory notes in the box below

Current year totals are preliminary IPEDS summary data.

Standard 7: Institutional Resources
Fiscal Year ends - month & day: (05/31)

Fiscal Year ends - month & day: (05/31)		Years Prior (FY 2015)	ear Prior (FY 2016)	Most Recent Year	Percent Change vs-1 yr prior	1 yr-most recent
ASSETS (in 000s)						
[66]	Cash and Short Term Investments	\$41,231,881	\$49,846,411	\$62,763,146	20.9%	25.9%
[67]	Cash held by State Treasurer	\$0	\$0	\$0	-	-
[68]	Deposits held by State Treasurer	\$0	\$0	\$0	-	-
[69]	Accounts Receivable, Net	\$711,027	\$433,646	\$417,789	-39.0%	-3.7%
[70]	Contributions Receivable, Net	\$12,800,045	\$12,753,420	\$12,922,625	-0.4%	1.3%
[71]	Inventory and Prepaid Expenses	\$8,860,983	\$6,996,813	\$9,678,225	-21.0%	38.3%
[72]	Long-Term Investments	\$327,745,268	\$316,410,569	\$358,716,518	-3.5%	13.4%
[73]	Loans to Students	\$5,010,215	\$4,301,145	\$3,883,849	-14.2%	-9.7%
[74]	Funds held under bond agreement	\$5,430,515	\$0	\$3,765	-100.0%	-
[75]	Property, plants, and equipment, net	\$223,610,777	\$228,826,897	\$295,877,848	2.3%	29.3%
[76]	Other Assets				-	-
	Total Assets	\$625,400,711	\$619,568,901	\$744,263,765	-0.9%	20.1%
LIABILITIES (in 000s)						
[77]	Accounts payable and accrued liabilities	\$21,042,911	\$24,016,129	\$24,986,685	14.1%	4.0%
[78]	Deferred revenue & refundable advances	\$27,338,589	\$32,448,080	\$31,926,313	18.7%	-1.6%
[79]	Due to state	\$0	\$0	\$0	-	-
[80]	Due to affiliates	\$0	\$0	\$0	-	-
[81]	Annuity and life income obligations	\$0	\$0	\$0	-	-
[82]	Amounts held on behalf of others	\$0	\$0	\$0	-	-
[83]	Long-term debt	\$258,098,352	\$249,414,116	\$277,453,048	-3.4%	11.2%
[84]	Refundable government advances	\$3,032,319	\$3,152,079	\$3,277,685	3.9%	4.0%
[85]	Other long-term liabilities*	\$62,834,297	\$65,984,846	\$54,161,014	5.0%	-17.9%
	Total Liabilities	\$372,346,468	\$375,015,250	\$391,804,745	0.7%	4.5%
NET ASSETS (in 000s)						
	Unrestricted net assets					
	Institutional	\$186,123,265	\$176,423,779	\$262,646,526	-5.2%	48.9%
[86]	Foundation	\$0	\$0	\$0	-	-
	Total	\$186,123,265	\$176,423,779	\$262,646,526	-5.2%	48.9%
	Temporarily restricted net assets					
	Institutional	\$31,843,809	\$25,731,734	\$40,508,165	-19.2%	57.4%
[87]	Foundation	\$0	\$0	\$0	-	-
	Total	\$31,843,809	\$25,731,734	\$40,508,165	-19.2%	57.4%
	Permanently restricted net assets					
	Institutional	\$35,087,169	\$42,398,138	\$49,304,329	20.8%	16.3%
[88]	Foundation	\$0	\$0	\$0	-	-
	Total	\$35,087,169	\$42,398,138	\$49,304,329	20.8%	16.3%
	Total Net Assets	\$253,054,243	\$244,553,651	\$352,459,020	-3.4%	44.1%
	TOTAL LIABILITIES and NET ASSETS	\$625,400,711	\$619,568,901	\$744,263,765	-0.9%	20.1%

Please enter any explanatory notes in the box below

Line 24 has been changed from long-term investments to long-terms debt to match financial statment and the NEASC 10-year form.
All amounts in this sheet and the next three sheets are listed in total dollars, rather than thousands, consistent with Berklee's audited financials.

Standard 7: Institutional Resources
(Statement of Revenues and Expenses)

Fiscal Year ends - month& day: (5/31)		3 Years Prior (FY2015)	Years Prior (FY2016)	Most Recently Completed Year (FY 2017)	Current Year (FY 2018)	Next Year Forward (FY 2019)
OPERATING REVENUES (in 000s)					Please see confidential print out of financial forecast.	
[89]	Tuition and fees	\$194,389,196	\$199,237,951	\$243,925,322		
[90]	Room and board	\$0	\$0	\$0		
[91]	Less: Financial aid	-\$41,515,991	-\$44,633,369	-\$61,715,053		
	Net student fees	\$152,873,205	\$154,604,582	\$182,210,269	\$0	\$0
[92]	Government grants and contracts	\$926,939	\$926,399	\$1,003,746		
[93]	Private gifts, grants and contracts	\$9,193,046	\$5,716,900	\$11,352,214		
[94]	Other auxiliary enterprises	\$49,956,959	\$53,642,797	\$61,229,540		
	Endowment income used in operations	\$12,977,988	\$14,256,420	\$15,950,022		
[95]	Other revenue (specify):	\$1,365,636	\$1,575,668	\$4,291,164		
	Other revenue (specify):	\$0	\$0	\$0		
	Net assets released from restrictions	\$0	\$0	\$0		
	Total Operating Revenues	\$227,293,773	\$230,722,766	\$276,036,955	\$0	\$0
OPERATING EXPENSES (in 000s)						
[96]	Instruction	\$86,213,754	\$87,157,441	\$97,975,850		
[97]	Research	\$0	\$0	\$0		
[98]	Public Service	\$0	\$0	\$0		
[99]	Academic Support	\$12,126,213	\$13,622,961	\$17,431,249		
[100]	Student Services	\$15,166,528	\$15,974,357	\$19,014,289		
[101]	Institutional Support	\$37,945,854	\$37,996,207	\$47,194,444		
	Fundraising and alumni relations	incl. in Inst. Support	incl. in Inst. Support	incl. in Inst. Support		
[102]	Operation, maintenance of plant (if not allocated)	\$16,964,246	\$16,691,465	\$20,460,015		
[103]	Scholarships and fellowships (cash refunded by public institution)	n/a	n/a	n/a		
[104]	Auxiliary enterprises	\$27,768,774	\$30,273,266	\$31,983,218		
[105]	Depreciation (if not allocated)	\$12,386,228	\$12,600,446	\$15,195,991		
[106]	Other expenses (specify): interest	\$12,175,427	\$11,925,245	\$10,724,757		
	Other expenses (specify):	\$0	\$0	\$0		
	Total operating expenditures	\$220,747,024	\$226,241,388	\$259,979,813	\$0	\$0
	Change in net assets from operations	\$6,546,749	\$4,481,378	\$16,057,142	\$0	\$0
NON OPERATING REVENUES (in 000s)						
[107]	State appropriations (net)	n/a	n/a	n/a		
[108]	Investment return	\$14,102,364	-\$3,245,483	\$37,221,874		
[109]	Interest expense (public institutions)	n/a	n/a	n/a		
	Gifts, bequests and contributions not used in operations	\$10,820,156	\$7,327,743	\$5,948,356		
[110]	Other (specify): pension obligation costs	-\$2,519,082	-\$2,807,810	\$12,404,826		
	Other (specify): endowment income used for operations	-\$12,977,988	-\$14,256,420	-\$15,950,022		
	Other (specify): effects of acquisition			\$60,444,159		
	Other (specify): loss on extinguishment of debt			-\$8,220,966		
	Net non-operating revenues	\$9,425,450	-\$12,981,970	\$91,848,227	\$0	\$0
	Income before other revenues, expenses, gains, or losses	\$15,972,199	-\$8,500,592	\$107,905,369	\$0	\$0
[111]	Capital appropriations (public institutions)	n/a	n/a	n/a		
[112]	Other (specify):					
	TOTAL INCREASE/DECREASE IN NET ASSETS	\$15,972,199	-\$8,500,592	\$107,905,369	\$0	\$0

Standard 7: Institutional Resources

(Statement of Debt)

FISCAL YEAR ENDS month & day (/)			3 Years Prior (FY2015)	2 Years Prior (FY2016)	Most Recently Completed Year (FY 2017)	Current Year (FY 2018)	Next Year Forward (FY 2019)
		Debt				Please see confidential print out of financial forecast.	
		Beginning balance	\$258,098	\$279,349	\$251,067		
		Additions	\$0	\$0	\$0		
		Reductions	(\$1,733)	(\$1,896)	(\$1,652)		
		Ending balance	\$256,365	\$277,453	\$249,415	\$0	\$0
		Interest paid during fiscal year	\$12,387	\$11,925	\$10,725		
		Current Portion		\$0	\$0		
		Bond Rating	A Long-Term Rating	A Long-Term Rating	A Long-Term Rating		

Debt Covenants: (1) Describe interest rate, schedule, and structure of payments; and (2) indicate whether the debt covenants are being met.

There are no formal debt covenants for the Berklee College of Music except for a). Providing an Annual Financial Report for Disclosure; b). No Default Certificate and c). Continuing Disclosure Agreement.

Line(s) of Credit: List the institutions line(s) of credit and their uses.

Berklee College of Music has a line of credit with JP Morgan for \$30,000,000.

Future borrowing plans (please describe)

Please enter any explanatory notes in the box below

As noted previously, all amounts are listed in total dollars, rather than thousands.

Standard 7: Institutional Resources

(Supplemental Data)

FISCAL YEAR ENDS month & day (/)	3 Years Prior (FY2015)	2 Years Prior (FY2016)	Most Recently Completed Year (FY 2017)	Current Year (FY 2018)	Next Year Forward (FY 2019)
NET ASSETS					
Net assets beginning of year	\$237,082,044	\$253,054,243	\$244,553,651		
Total increase/decrease in net assets	\$15,972,199	(\$8,500,592)	\$107,905,369		
Net assets end of year	\$253,054,243	\$244,553,651	\$352,459,020	\$0	\$0
FINANCIAL AID					
Source of funds				(expected)	
Unrestricted institutional	\$35,594,031	\$37,900,977	\$56,328,851	\$58,766,855	
Federal, state and private grants	\$5,254,726	\$5,262,588	\$6,402,875	\$7,056,421	
Restricted funds	\$5,921,960	\$6,732,392	\$5,386,202	\$5,400,000	
Total	\$46,770,717	\$49,895,957	\$68,117,928	\$71,223,276	\$0
% Discount of tuition and fees	21.4%	22.4%	25.3%	25.8%	
[114] % Unrestricted discount	18.3%	19.0%	23.1%	23.7%	
FEDERAL FINANCIAL RESPONSIBILITY COMPOSITE SCORE					
[115]	2.71	2.12	2.94	2.97	
Please indicate your institution's endowment spending policy: Under the institution'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.					
Please enter any explanatory notes in the box below The 2014-2015 federal financial responsibility composite score was released in spring 2017 and is the most recent data. The discount of tuition and fees includes not only the Berklee College of Music but also the Boston Conservatory for post-merger years. As noted previously, all amounts are listed in total dollars, rather than thousands.					

**Standard 8: Educational Effectiveness
(Undergraduate Retention and Graduation Rates)**

Student Success Measures/ Prior Performance and Goals		3 Years Prior (FY 2015)	2 Years Prior (FY2016)	1 Year Prior (FY 2017)	Current Year (FY 2018)	Next Year Forward (goal) (FY 2019)
IPEDS Retention Data						
Associate degree students						
Bachelors degree students		84%	87%	84%	83%	84%
[11]	IPEDS Graduation Data (150% of time)					
Associate degree students						
Bachelors degree students		49%	56%	61%	65%	67%
[11]	IPEDS Outcomes Measures Data					
First-time, full time students						
Awarded a degree within six years			50%	53%	57%	60%
Awarded a degree within eight years			52%	56%	59%	62%
Not awarded within eight years but still enrolled			0%	1%	0%	0%
First-time, part-time students						
Awarded a degree within six years			0%	25%	25%	25%
Awarded a degree within eight years			0%	25%	25%	25%
Not awarded within eight years but still enrolled			100%	25%	0%	0%
Non-first-time, full-time students						
Awarded a degree within six years			61%	59%	61%	60%
Awarded a degree within eight years			62%	60%	63%	65%
Not awarded within eight years but still enrolled			0%	1%	0%	0%
Non-first-time, part-time students						
Awarded a degree within six years			100%	50%	0%	0%
Awarded a degree within eight years			100%	50%	20%	20%
Not awarded within eight years but still enrolled			100%	0%	0%	0%
[11]	Other Undergraduate Retention/Persistence Rates (Add definitions/methodology in #1 below)					
1						
2						
3						
4						
5						
[11]	Other Undergraduate Graduation Rates (Add definitions/methodology in # 2 below)					
1						
2						
3						
4						
5						
Definition and Methodology Explanations						
1	IPEDS outcomes measures (200% graduation rate) was introduced for FY 2016.					
2						

Note: complete this form for each distinct student body identified by the institution (See Standard 8.1)

Standard 8: Educational Effectiveness
(Student Success and Progress Rates and Other Measures of Student Success)

		Bachelor Cohort Entering		Associate Cohort Entering	
Category of Student/Outcome Measure		6 years ago	4 years ago	6 years ago	4 years ago
First-time, Full-time Students					
	Degree from original institution	65%	48%		
	Not graduated, still enrolled at original institution	2%	17%		
	Degree from a different institution	5%	1%		
	Transferred to a different institution	17%	17%		
	Not graduated, never transferred, no longer enrolled	11%	17%		
First-time, Part-time Students					
	Degree from original institution	33%	0%		
	Not graduated, still enrolled at original institution	0%	14%		
	Degree from a different institution	0%	0%		
	Transferred to a different institution	0%	14%		
	Not graduated, never transferred, no longer enrolled	67%	72%		
Non-first-time, Full-time Students					
	Degree from original institution	60%	64%		
	Not graduated, still enrolled at original institution	2%	11%		
	Degree from a different institution	8%	2%		
	Transferred to a different institution	17%	16%		
	Not graduated, never transferred, no longer enrolled	13%	7%		
Non-first-time, Part-time Students					
	Degree from original institution	67%	100%		
	Not graduated, still enrolled at original institution	0%	0%		
	Degree from a different institution	0%	0%		
	Transferred to a different institution	0%	0%		
	Not graduated, never transferred, no longer enrolled	33%	0%		

Measures of Student Achievement and Success/Institutional Performance and Goals

		3 Years Prior	2 Years Prior	1 Year Prior	Current Year	Next Year Forward (goal)
		(FY 2015)	(FY2016)	(FY 2017)	(FY 2018)	(FY 2019)
Success of students pursuing higher degrees (add more rows as needed; add definitions/methodology in #1 below)						
1	Percent of recent graduates pursuing an advanced degree or additional education		6%	8%	not available	8%
2						
3						
4						
Other measures of student success and achievement, including success of graduates in pursuing mission-related paths (e.g., Peace Corps, public service, global citizenship, leadership, spiritual formation) and success of graduates in fields for which they were not explicitly prepared (add more rows as needed; add definitions/methodology in #2 below)						
1	Percent of all graduates whose primary occupation is performing arts-related	83%	78%	75%*	not available	75%
2	Percent of all graduates who are satisfied or very satisfied with their career	57%	52%	n/a	not available	55%
3	Percent of all graduates who report being well or very well prepared for their career	66%	66%	n/a	not available	70%
4	Cumulative number of Grammy Awards won by alumni as of current year	254	266	275	not available	n/a

	Definition and Methodology Explanations				
1	Data for 2015 and 2016 graduates comes from the 2016 administration of the biennial survey of all alumni, graduate and undergraduate, on-campus and online. Data for 2017 graduates comes from the annual exit survey administered in May.				
2	* percent of those who report being employed				
3	Student outcome data includes Berklee and Boston Conservatory at Berklee. Conservatory non-graduates are listed in "Not graduated, not transferred, no longer enrolled" as they did not use the Clearinghouse service. Berklee Online's degree program was launched in Fall 2014 and has not yet reached the four-year graduation point.				

Standard 8: Educational Effectiveness
(Licensure Passage and Job Placement Rates and
Completion and Placement Rates for Short-Term Vocational Training Programs)

	3-Years Prior	2 Years Prior	1 Year Prior	Most Recent Year
	(FY 2015)	(FY 2016)	(FY 2017)	(FY 2018)

[12] State Licensure Examination Passage Rates

	Name of exam	# who took exam	# who passed	# who took exam	# who passed	# who took exam	# who passed	# who took exam	# who passed
1	Massachusetts Test for Educational Licensure exams	99	83	43	34	68	40	25	12
2									
3									
4									
5									

[12] National Licensure Passage Rates

	Name of exam	# who took exam	# who passed	# who took exam	# who passed	# who took exam	# who passed	# who took exam	# who passed
1	Certification Board for Music Therapists (CBMT)			30	12	69	38	25	13
2									
3									
4									
5									

[12] Job Placement Rates

	Major/time period	*	# of grads	# with jobs	# of grads	# with jobs	# of grads	# with jobs	# of grads	# with jobs
1	BM		851	138	893	388	983	414	n/a	n/a
2	Professional diploma	*	93	15	79	42	88	39	n/a	n/a
3	Performance diploma		n/a	n/a	n/a	n/a	19	3	n/a	n/a
4	Artist Diploma		n/a	n/a	n/a	n/a	5	2	n/a	n/a
5	Certificate	*	n/a	n/a	n/a	n/a	11	6	n/a	n/a
6	BPS		3	3	26	2	95	3	n/a	n/a
7	BFA		n/a	n/a	n/a	n/a	81	26	n/a	n/a
8	MM		76	49	105	55	207	73	n/a	n/a
9	MA		32	22	39	15	39	22	n/a	n/a
10	MFA		n/a	n/a	n/a	n/a	9	4	n/a	n/a

* Check this box if the program reported is subject to "gainful employment" requirements.

Web location of gainful employment report (if applicable)

<https://www.berklee.edu/paying-for-your-education/gainful-employment-disclosures> or https://bostonconservatory.berklee.edu/sites/bostonconservatory.edu/files/PSC_Gainful%20Employment%20Disclosure%20Template.pdf

Completion and Placement Rates for Short-Term Vocational Training Programs for which students are eligible for Federal Financial Aid

					3 Years Prior	2 Years Prior	1 Year Prior	Current Year	Next Year Forward (goal)
					(FY 2)	(FY2)	(FY 2)	(FY 2)	(FY 2)

[12] Completion Rates

1									
2									
3									
4									

5						
125	Placement Rates					
1						
2						
3						
4						
5						
	Please enter any explanatory notes in the box below					
	Employment rates come from responses to the biennial alumni survey, employment surveys of Valencia graduate students, and student exit surveys. Beginning in May 2017, all students are surveyed to learn about their employment at graduation, an improvement that allows for consistent data collection and reporting.					

Standard 8: Educational Effectiveness
(Graduate Programs, Distance Education, Off-Campus Locations)

Student Success Measures/ Prior Performance and Goals		3 Years Prior (FY 2015)	2 Years Prior (FY2016)	1 Year Prior (FY 2017)	Current Year (FY 2018)	Next Year Forward (goal) (FY 2019)
[13] Master's Programs (Add definitions/methodology in #1 below)						
	Retention rates first-to-second year	n/a	n/a	92%	89%	90%
	Graduation rates @ 150% time	96%	97%	94%	97%	97%
	Average time to degree	11 months	10 months	11 months	10 months	11 months
	Other measures, specify:					
[13] Doctoral Programs (Add definitions/methodology in #2 below)						
	Retention rates first-to-second year					
	Graduation rates @ 150% time					
	Average time to degree					
	Other measures, specify:					
[13] First Professional Programs (Add definitions/methodology in #3 below)						
	Retention rates first-to-second year					
	Graduation rates @ 150% time					
	Average time to degree					
	Other measures, specify:					
Distance Education (Add definitions/methodology in #4 below)						
	Course completion rates					
	Retention rates	n/a	69%	68%	65%	
	Graduation rates					
	Other measures, specify:					
	BPS: graduation rate of inaugural Fall 2014 class			25%		
	BPS: rate of continuing or enrollable students from Fall 2014 class			57%		
Branch Campus and Instructional Locations (Add definitions/methodology in #5 below)						
	Course completion rates					
	Retention rates					
	Graduation rates					
	Other measures, specify:					
Definition and Methodology Explanations						
1	Masters's programs at Berklee's branch campus in Valencia, Spain, have been included in the Master's section, rather than the Branch Campus section. Master's data includes MM, MA, and MFA students.					
2	Berklee has both one-year and two-year master's degree programs. Current year data for master's programs includes retention rates for students who enrolled in the two-year master's programs and graduation rates for those one-year students eligible for graduation.					
3	The first class of online bachelor of professional studies students enrolled in fall 2014, and they do not yet have a four-year or six-year graduation rate. The 25% graduation rate is a three-year rate for all students enrolled in this cohort, both first-year and transfer, part-time and full-time, as of spring 2017.					
4	Berklee Online retention rates include students who enrolled at the Online school for the first time in fall, then returned for the following fall, winter, or spring semester. Current year data includes those who enrolled in Fall 2016 and returned in Fall 2017 or preregistered for Winter 2018 as of December 19, 2017.					
5						

**Standard 9: Integrity, Transparency, and Public Disclosure
(Integrity)**

13 Policies	Last Updated	Website location where policy is posted	Responsible Office or Committee	
Academic honesty	2017	https://www.berklee.edu/policy-handbook-students	Academic Affairs	
Intellectual property rights	2017	https://www.berklee.edu/policy-handbook-students	Academic Affairs, Information Technology	
Conflict of interest	2017	https://bostonconservatory.berklee.edu/offices-and-services/financial-policies , https://www.berklee.edu/sites/default/files/Know%20Your%20Rights%20-%20Creating%20a%20Community%20of%20Equity%20VALENCIA.pdf , https://www.berklee.edu/sites/default/files/Berklee%20Equity%20Policy%20and%20Process.pdf , or https://www.berklee.edu/paying-for-your-education/other-financing-options	In Board of Trustee policies, see Appendix 3.1.	
Privacy rights	2017	https://www.berklee.edu/registrar/student-privacy-rights-ferpa or https://www.berklee.edu/policy-handbook-students	Student Affairs	
Fairness for students	2017	https://www.berklee.edu/policy-handbook-students or https://www.berklee.edu/equity-policy-and-process/equity-policy	Academic Affairs, Student Affairs, Diversity and Inclusion	
Fairness for faculty	2017	https://www.berklee.edu/human-resources or https://www.berklee.edu/equity-policy-and-process/equity-policy	Academic Affairs, Diversity and Inclusion	
Fairness for staff	2017	https://www.berklee.edu/human-resources or https://www.berklee.edu/equity-policy-and-process/equity-policy	Human Resources, Diversity and Inclusion	
Academic freedom	2017	https://www.berklee.edu/about/mission-and-philosophy	Office of the President	
Research	2017	https://www.berklee.edu/institutional-research-assessment/berklee-college-music-institutional-review-board	Institutional Review Board	
Title IX	2017	https://www.berklee.edu/equity	Diversity and Inclusion	
Other; specify				
Non-discrimination policies				
Recruitment and admissions	2017	https://www.berklee.edu/equity-policy-and-process/equity-policy	Diversity and Inclusion	
Employment	2017	https://www.berklee.edu/human-resources-policy-manual or https://www.berklee.edu/equity-policy-and-process/equity-policy	Human Resources, Diversity and Inclusion	
Evaluation	2017	https://www.berklee.edu/human-resources/performance-appraisal-faq or https://www.berklee.edu/equity-policy-and-process/equity-policy , https://www.berklee.edu/sites/default/files/Faculty%20Contract%20Agreement%202017-2018_0.pdf	Human Resources, Diversity and Inclusion	
Disciplinary action	2017	https://www.berklee.edu/equity-policy-and-process/equity-policy	Diversity and Inclusion	
Advancement	2017	https://www.berklee.edu/equity-policy-and-process/equity-policy	Diversity and Inclusion	

[illegible]

Standard 9: Integrity, Transparency, and Public Disclosure (Transparency)
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Information	Website location and/or Relevant Publication(s)
How can inquiries be made about the institution? Where can questions be addressed?	https://www.berklee.edu/contact-berklee
Notice of availability of publications and of audited financial statement or fair summary	https://www.berklee.edu/institutional-assessment/ipeds
Processes for admissions	https://www.berklee.edu/admissions
Processes for employment	https://www.berklee.edu/human-resources
Processes for grading	https://www.berklee.edu/policy-handbook-students https://www.berklee.edu/orientation/proficiencies or https://www.berklee.edu/piano/proficiency-test-requirements
Processes for assessment	(available for each instrument family)
Processes for student discipline	https://www.berklee.edu/sites/default/files/17-18%20Code%20of%20Community%20Standards.pdf
Processes for consideration of complaints and appeals	https://www.berklee.edu/sites/default/files/17-18%20Code%20of%20Community%20Standards.pdf

List below the statements or promises made regarding program excellence, learning outcomes, success in placement, and achievements of graduates or faculty and indicate where valid documentation can be found.

[illegible]

Date of last review of:

Print publications	2017
Digital publications	2017

Please enter any explanatory notes in the box below

Standard 9: Integrity, Transparency, and Public Disclosure
(Public Disclosure)

Information	Website location
Institutional catalog	http://berklee.edu/courses
Obligations and responsibilities of students and the institution	https://www.berklee.edu/policy-handbook-students
Information on admission and attendance	http://www.berklee.edu/admissions
Institutional mission and objectives	http://www.berklee.edu/president/mission.html
Expected educational outcomes	http://www.berklee.edu/majors AND http://www.berklee.edu/minors AND http://berkleevalencia.org/academicprograms/master-degrees
Status as public or independent institution; status as not-for-profit or for-profit; religious affiliation	http://www.berklee.edu/about
Requirements, procedures and policies re: admissions	http://www.berklee.edu/admissions/requirements
Requirements, procedures and policies re: transfer credit	http://www.berklee.edu/admissions/transferecredit
A list of institutions with which the institution has an articulation agreement	https://www.berklee.edu/academics/start-your-path-berklee-close-home
Student fees, charges and refund policies	https://www.berklee.edu/paying-for-your-education/cost-attendance (fees and charges)
Rules and regulations for student conduct	https://www.berklee.edu/policy-handbook-students (refund policy)
Procedures for student appeals and complaints	https://www.berklee.edu/policy-handbook-students
Other information re: attending or withdrawing from the institution	https://www.berklee.edu/policy-handbook-students
Academic programs	http://www.berklee.edu/majors AND http://www.berklee.edu/minors AND http://www.berklee.edu/masters
Courses currently offered	berklee.edu/courses
Other available educational opportunities	http://www.berklee.edu/summer AND https://www.berklee.edu/berklee-study-abroad
Other academic policies and procedures	https://www.berklee.edu/policy-handbook-students
Requirements for degrees and other forms of academic recognition	http://berklee.edu/majors AND http://berklee.edu/masters
List of continuing faculty, indicating department or program affiliation, degrees held, and institutions granting them	http://berklee.edu/faculty
Names and positions of administrative officers	http://berklee.edu/president/leadership.html
Names, principal affiliations of governing board members	http://berklee.edu/trustees
Locations and programs available at branch campuses, other instructional locations, and overseas operations at which students can enroll for a degree, along with a description of programs and services available at each location	http://berklee.edu , http://berkleevalencia.org/
Programs, courses, services, and personnel not available in any given academic year.	n/a
Size and characteristics of the student body	http://www.berklee.edu/about/facts.html
Description of the campus setting	https://www.berklee.edu/boston-campus
Availability of academic and other support services	http://www.berklee.edu/success
Range of co-curricular and non-academic opportunities available to students	https://www.berklee.edu/student-activities
Institutional learning and physical resources from which a student can reasonably be expected to benefit	http://library.berklee.edu/ AND http://learningcenter.berklee.edu/ AND http://berkleevalencia.org/valenciaincampus/facilities https://www.berklee.edu/institutional-competencies
Institutional goals for students' education	https://www.berklee.edu/about/facts-and-statistics
Success of students in achieving institutional goals including rates of retention and graduation and other measure of student success appropriate to institutional mission. Passage rates for licensure exams, as appropriate	

Total cost of education and net price, including availability of financial aid and typical length of study	https://www.berklee.edu/paying-for-your-education/cost-attendance AND https://bostonconservatory.berklee.edu/financial-aid/cost-attendance AND https://valencia.berklee.edu/admissions-berklee-valencia/tuitionfeesandpayment/
Expected amount of student debt upon graduation and loan payment rates	https://www.berklee.edu/paying-for-your-education/federal-aid
Statement about accreditation	http://www.berklee.edu/accreditation AND http://berkleevalencia.org/faq/

E-SERIES FORMS: MAKING ASSESSMENT MORE EXPLICIT
OPTION E1: PART A. INVENTORY OF EDUCATIONAL EFFECTIVENESS INDICATORS

CATEGORY	(1) Where are the learning outcomes for this level/program published? (please specify) Include URLs where appropriate.	(2) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(3) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(4) What changes have been made as a result of using the data/evidence?	(5) Date of most recent program review (for general education and each degree program)
At the institutional level:	http://www.berklee.edu/institutional-competencies	Capstone courses, final portfolios, senior recitals, certifications, licensure examination, other performances	3-year cycle through program review by faculty, administrators, and curriculum committee	Revisions to particular programs, courses, course prerequisites, course sequence; new courses added; outdated courses revised or removed from curriculum; new minor programs and new master's proposed	2011-2012
For general education if an undergraduate institution:	https://www.berklee.edu/liberal-arts/liberal-arts-requirements http://www.berklee.edu/core	Liberal Arts: electronic portfolio, written communication, oral communication, critiques, problem solving, exams, group work Arranging: transcription projects, site reading projects, exams, exercises Conducting: in-class conducting with instructor and peer review, midterm/final exams, score analysis, exercises Ear Training: sight-singing, music dictation, pattern analysis Harmony: music analysis projects, creative composition projects,	3-year cycle through program review by faculty, administrators, and curriculum committee	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new minor programs proposed	2014-15

		midterm/final exams, class participation, group projects Music Technology: in-class projects, group work, midterm/final exams, creative projects			
List each degree program: 1. Bachelor of Music, Composition	https://www.berklee.edu/composition/bachelor-of-music-in-composition	student composition portfolio, composition projects, class participation	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed biannually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new minor programs proposed	2017-18 (in progress)
2. Bachelor of Music, Contemporary Writing and Production	https://www.berklee.edu/cwp/bachelor-of-music-in-contemporary-writing-and-production	directed study, successful completion of music preparation proficiency, concert participation, recordings	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed biannually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new minor programs proposed	2017-18 (in progress)
3. Bachelor of Music, Electronic Production and Design	https://www.berklee.edu/electronic-production-and-design/bachelor-of-music-in-electronic-production-and-design	projects, capstone course, advanced seminar participation, successful participation in internships	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed biannually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new minor programs proposed	2017-18 (in progress)
4. Bachelor of Music, Film Scoring	https://www.berklee.edu/film-scoring/bachelor-of-music-in-film-scoring	portfolio completion, class participation, group and individual scoring projects	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed biannually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses	2015-16

				revised or removed from curriculum, new minor programs proposed	
5. Bachelor of Music, Jazz Composition	https://www.berklee.edu/jazz-composition/bachelor-of-music-in-jazz-composition	composition projects, score/notation proficiency exam, senior portfolio completion	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed biannually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new minor programs proposed	2015-16
6. Bachelor of Music, Music Education	https://www.berklee.edu/music-education/bachelor-of-music-in-music-education	written and oral presentations, individual and group projects, licensure exam, completion of student teaching	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed biannually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new minor programs proposed	2015-16
7. Bachelor of Music, Music Production and Engineering	https://www.berklee.edu/mpe/bachelor-of-music-in-music-production-and-engineering	hands-on technical proficiency tests, written examinations, and ongoing project-based evaluation, written examinations, ongoing project-based evaluation	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed biannually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new minor programs proposed	2016-17
8. Bachelor of Music, Music Therapy	https://www.berklee.edu/music-therapy/bachelor-of-music-in-music-therapy	self-evaluation throughout program, quizzes, exams, completion of clinical internships, research projects	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed biannually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new	2016-17

				minor programs proposed	
9. Bachelor of Music, Performance	https://www.berklee.edu/professional-performance/major	private lesson proficiencies, instrumental ratings, ensemble participation, performances, recitals	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed biannually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new minor programs proposed	2016-17 (all except bass) 2017-18 (bass in progress)
10. Bachelor of Music, Professional Music	https://www.berklee.edu/professional-music/bachelor-of-music-in-professional-music	exams, final project, capstone course, internships	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed biannually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new minor programs proposed	2015-16
11. Bachelor of Music, Songwriting	https://www.berklee.edu/songwriting/bachelor-of-music-in-songwriting	exams, songwriting assignments, peer review, class participation, production projects, writing and performing songs	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed biannually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new minor programs proposed	2017-18 (in progress)
12. Bachelor of Music, Brass Performance	https://bostonconservatory.berklee.edu/brass/bm-brass-performance	exams, final projects, private instruction feedback on instrumental proficiency, ensemble participation, performances, recitals	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new minor programs proposed	2017-18 (in progress)

13. Bachelor of Music, Composition	https://bostonconservatory.berklee.edu/composition/bm-composition	exams, final projects, private instruction feedback on instrumental proficiency, ensemble participation, performances, recitals	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum, new minor programs proposed	2017-18 (in progress)
14. Bachelor of Music, Harp Performance	https://bostonconservatory.berklee.edu/harp/bm-harp-performance	exams, final projects, private instruction feedback on instrumental proficiency, ensemble participation, performances, recitals	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
15. Bachelor of Music, Percussion Performance	https://bostonconservatory.berklee.edu/percussion-marimba/bm-percussion-performance	exams, final projects, private instruction feedback on instrumental proficiency, ensemble participation, performances, recitals	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
16. Bachelor of Music, Piano Performance	https://bostonconservatory.berklee.edu/piano/bm-piano-performance	exams, final projects, private instruction feedback on instrumental proficiency, ensemble participation, performances, recitals	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
17. Bachelor of Music, String Performance	https://bostonconservatory.berklee.edu/strings/bm-string-performance	exams, final projects, private instruction feedback on instrumental proficiency, ensemble participation, performances, recitals	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added,	2017-18 (in progress)

				outdated courses revised or removed from curriculum	
18. Bachelor of Music, Voice Performance	https://bostonconservatory.berklee.edu/voice-and-opera/bm-voice-performance	exams, final projects, private instruction feedback on instrumental proficiency, ensemble participation, performances, recitals	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
19. Bachelor of Music, Woodwind Performance	https://bostonconservatory.berklee.edu/woodwinds/bm-woodwind-performance	exams, final projects, private instruction feedback on instrumental proficiency, ensemble participation, performances, recitals	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
20. Bachelor of Fine Arts, Contemporary Dance Performance	https://bostonconservatory.berklee.edu/contemporary-dance/bfa-contemporary-dance-performance	midterm/final exams, projects, instructor feedback, performances	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
21. Bachelor of Fine Arts, Contemporary Theater	https://bostonconservatory.berklee.edu/contemporary-theater/bfa-contemporary-theater	midterm/final exams, projects, instructor feedback, performances	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
22. Bachelor of Fine Arts, Musical Theater	https://bostonconservatory.berklee.edu/musical-theater/bfa-musical-theater	midterm/final exams, projects, instructor feedback, performances	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)

23. Bachelor of Professional Studies, Electronic Music Production and Sound Design	https://online.berklee.edu/music-degrees/undergraduate/electronic-music-production-and-sound-design	projects, portfolio completion, midterm/final exams	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
24. Bachelor of Professional Studies, Guitar	https://online.berklee.edu/music-degrees/undergraduate/guitar	instructor feedback, performance skills, midterm/final exams, private instruction proficiency completion	3-year cycle through program review by faculty/dean; ad hoc course changes as needed quarterly	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
25. Bachelor of Professional Studies, Interdisciplinary Music Studies	https://online.berklee.edu/music-degrees/undergraduate/interdisciplinary-music-studies-create-your-own-major	capstone completion, midterm/final exams, projects	3-year cycle through program review by faculty/dean; ad hoc course changes as needed quarterly	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
26. Bachelor of Professional Studies, Music Business	https://online.berklee.edu/music-degrees/undergraduate/music-business	capstone completion, midterm/final exams, projects	3-year cycle through program review by faculty/dean; ad hoc course changes as needed quarterly	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
27. Bachelor of Professional Studies, Music Composition for Film, TV, and Games	https://online.berklee.edu/music-degrees/undergraduate/music-composition-for-film-tv-and-games	portfolio/capstone completion, midterm/final exams, projects	3-year cycle through program review by faculty/dean; ad hoc course changes as needed quarterly	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
28. Bachelor of Professional Studies, Music Production	https://online.berklee.edu/music-degrees/undergraduate/music-production	capstone completion, midterm/final exams, projects	3-year cycle through program review by faculty/dean; ad hoc course changes as	Revisions to particular courses, course prerequisites, course sequence,	2017-18 (in progress)

			needed quarterly	new courses added, outdated courses revised or removed from curriculum	
29. Bachelor of Professional Studies, Songwriting	https://online.berklee.edu/music-degrees/undergraduate/songwriting	portfolio/capstone completion, midterm/final exams, projects	3-year cycle through program review by faculty/dean; ad hoc course changes as needed quarterly	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
30. Bachelor of Professional Studies, Songwriting and Producing Music	https://online.berklee.edu/music-degrees/undergraduate/songwriting-and-producing-music	portfolio/capstone completion, midterm/final exams, projects	3-year cycle through program review by faculty/dean; ad hoc course changes as needed quarterly	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
31. Master of Music, Contemporary Performance (Global Jazz Concentration)	https://www.berklee.edu/graduate/contemporary-performance-global-jazz	class/ensemble participation, performance, culminating experience, creative projects	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed annually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2015-16
32. Master of Music, Contemporary Performance (Production Concentration)	https://www.berklee.edu/graduate/master-music-contemporary-performance-production-concentration	class/ensemble participation, performance, production projects, culminating experience, creative projects	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed annually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2015-16
33. Master of Music, Music Production, Technology, and Innovation	https://www.berklee.edu/graduate/master-music-production-technology-and-innovation	class participation, research projects, technology projects, group work, internship, culminating experience	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed annually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2015-16

34. Master of Music, Scoring for Film, Television, and Video Games	https://www.berklee.edu/graduate/master-music-scoring-film-television-and-video-games	class participation, research projects, scoring and composition projects, group work, internship, culminating experience	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed annually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2015-16
35. Master of Arts, Global Entertainment and Music Business	https://www.berklee.edu/graduate/master-arts-global-entertainment-and-music-business	class participation, research projects, group work, exams, internship, culminating experience	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed annually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2015-16
36. Master of Arts, Music Therapy	https://www.berklee.edu/graduate/master-arts-music-therapy	midterm/final exams, research projects, culminating experience completion, clinical supervision completion	3-year cycle through program review by faculty/chairs; ad hoc course changes as needed annually	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2015-16
37. Master of Music, Brass Performance	https://bostonconservatory.berklee.edu/brass/mm-brass-performance	midterm/final exams, performances, private instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
38. Master of Music, Choral Conducting	https://bostonconservatory.berklee.edu/choral-conducting/mm-choral-conducting	midterm/final exams, performances, performer/instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
39. Master of Music, Collaborative Piano	https://bostonconservatory.berklee.edu/collaborative-piano/mm-collaborative-piano	midterm/final exams, performances, private instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence,	2017-18 (in progress)

				new courses added, outdated courses revised or removed from curriculum	
40. Master of Music, Composition	https://bostonconservatory.berklee.edu/composition/mm-composition	midterm/final exams, portfolio completion	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
41. Master of Music, Contemporary Classical Music Performance	https://bostonconservatory.berklee.edu/contemporary-music/mm-contemporary-classical-music-performance	midterm/final exams, performances, private instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
42. Master of Music, Harp Performance	https://bostonconservatory.berklee.edu/harp/mm-harp-performance	midterm/final exams, performances, private instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
43. Master of Music, Marimba Performance	https://bostonconservatory.berklee.edu/percussion-marimba/mm-marimba-performance	midterm/final exams, performances, private instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
44. Master of Music, Music Education (non-licensure)	https://bostonconservatory.berklee.edu/music-education/mm-music-education-non-licensure	midterm/final exams, research projects, culminating experience completion, teaching supervision completion	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)

45. Master of Music, Music Education (Autism Concentration)	https://bostonconservatory.berklee.edu/music-education/mm-music-education-autism-concentration	midterm/final exams, research projects, culminating experience completion, teaching supervision completion	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
46. Master of Music, Orchestral Conducting	https://bostonconservatory.berklee.edu/orchestral-conducting/mm-orchestral-conducting	midterm/final exams, performances, performer/instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
47. Master of Music, Percussion Performance	https://bostonconservatory.berklee.edu/percussion-marimba/mm-percussion-performance	midterm/final exams, performances, private instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
48. Master of Music, Piano Performance	https://bostonconservatory.berklee.edu/piano/mm-piano-performance	midterm/final exams, performances, private instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
49. Master of Music, String Performance	https://bostonconservatory.berklee.edu/strings/mm-string-performance	midterm/final exams, performances, private instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
50. Master of Music, Vocal Pedagogy	https://bostonconservatory.berklee.edu/vocal-pedagogy/mm-vocal-pedagogy	midterm/final exams, performances, private instructor feedback, vocal coaching feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence,	2017-18 (in progress)

				new courses added, outdated courses revised or removed from curriculum	
51. Master of Music, Vocal Performance	https://bostonconservatory.berklee.edu/voice-and-opera/mm-voice-performance	midterm/final exams, performances, private instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
52. Master of Music, Opera Performance	https://bostonconservatory.berklee.edu/voice-and-opera/mm-opera-performance	midterm/final exams, performances, private instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
53. Master of Music, Multiple Woodwind Performance	https://bostonconservatory.berklee.edu/woodwinds/mm-multiple-woodwind-performance	midterm/final exams, performances, private instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
54. Master of Music, Woodwind Performance	https://bostonconservatory.berklee.edu/woodwinds/mm-woodwind-performance	midterm/final exams, performances, private instructor feedback	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)
55. Master of Fine Arts, Musical Theater	https://bostonconservatory.berklee.edu/musical-theater/mfa-musical-theater	midterm/final exams, performances	3-year cycle through program review by faculty/chairs	Revisions to particular courses, course prerequisites, course sequence, new courses added, outdated courses revised or removed from curriculum	2017-18 (in progress)

Institutions selecting E1a should also include E1b.

Note: Please see the Statement on Student Achievement and Success Data Forms (available on the CIHE website: <https://cihe.neasc.org>) for more information about completing these forms.

E-SERIES FORMS: MAKING ASSESSMENT MORE EXPLICIT
OPTION E1: PART B. INVENTORY OF SPECIALIZED AND PROGRAM ACCREDITATION

(1) Professional, specialized, State, or programmatic accreditations currently held by the institution (by agency or program name).	(2) Date of most recent accreditation action by each listed agency.	(3) List key issues for continuing accreditation identified in accreditation action letter or report.	(4) Key performance indicators as required by agency or selected by program (licensure, board, or bar pass rates; employment rates, etc.). *	(6) Date and nature of next scheduled review.
Bachelor of Music, Music Therapy; Master of Arts: American Music Therapy Association approved curriculum	BM: 2012 MA: 2015	NOTE: B.M.: All issues have been addressed and continuing accreditation has been granted. Issues noted, and addressed, included the following: <ul style="list-style-type: none"> • minimal amount of piano instruction • clarity needed around clinical training hours • clarity needed around prerequisite "Advanced Competency Review" • need to include credit hours on syllabi No issues for the M.A.	AMTA requires approved programs to ensure that graduates meet their Professional Competencies and Standards of Practice: http://www.musictherapy.org/about/competencies/ and http://www.musictherapy.org/about/standards/	BM: 2022; 10-year review by AMTA MA: 2025; 10-year review by AMTA
Bachelor of Music, Music Education; Massachusetts Department of Elementary & Secondary Education	2015	Evidence of impact due June 1, 2018 on the following criteria: <ul style="list-style-type: none"> • Responsibilities in field-based experiences building to candidate readiness for full responsibility in licensure role. • Program of Study addresses all Professional Standards set forth in 603 CMR 7.08 or 7.10 at the appropriate licensure level (if applicable). • Berklee responds to district/school needs through focused recruitment, enrollment, retention, and employment (e.g., placement agreement with local district) efforts. • The consistent and ongoing use of internal and external evidence, including ESE data, informs strategic 	M.A. Board of Education licensure: 100% of Berklee's Music Education students are eligible to apply for this upon completion of the program, and 99% apply.	Review of outstanding findings due June 2018; full comprehensive review 2021-22.

		decisions that impact Berklee, the education programs, candidates and employing organizations.		
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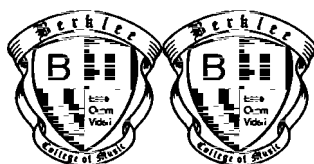
*Record results of key performance indicators in form 8.3 of the Data First Forms.

Institutions selecting E1b should also include E1a.

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

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.

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;

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.

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.

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.

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.

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 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.

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.

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.

Article X - Prohibition of Discrimination

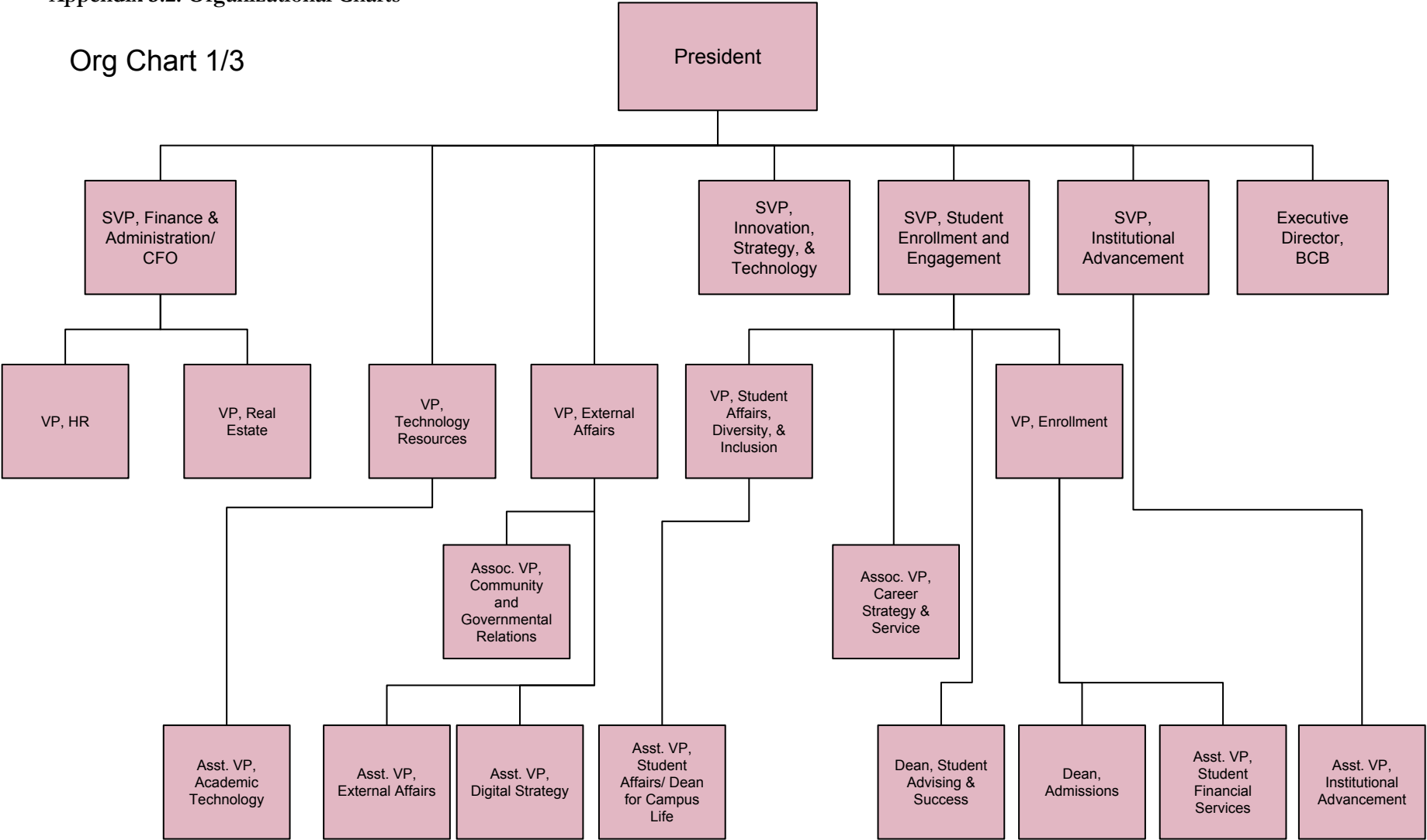
In administering its affairs, the College shall not discriminate against any person on the basis of race, creed, color, national or ethnic origin, sex, sexual preference, age, handicap, or status as a veteran.

Article XI

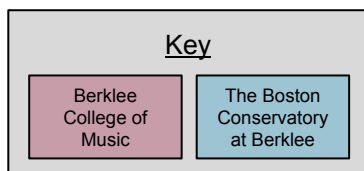
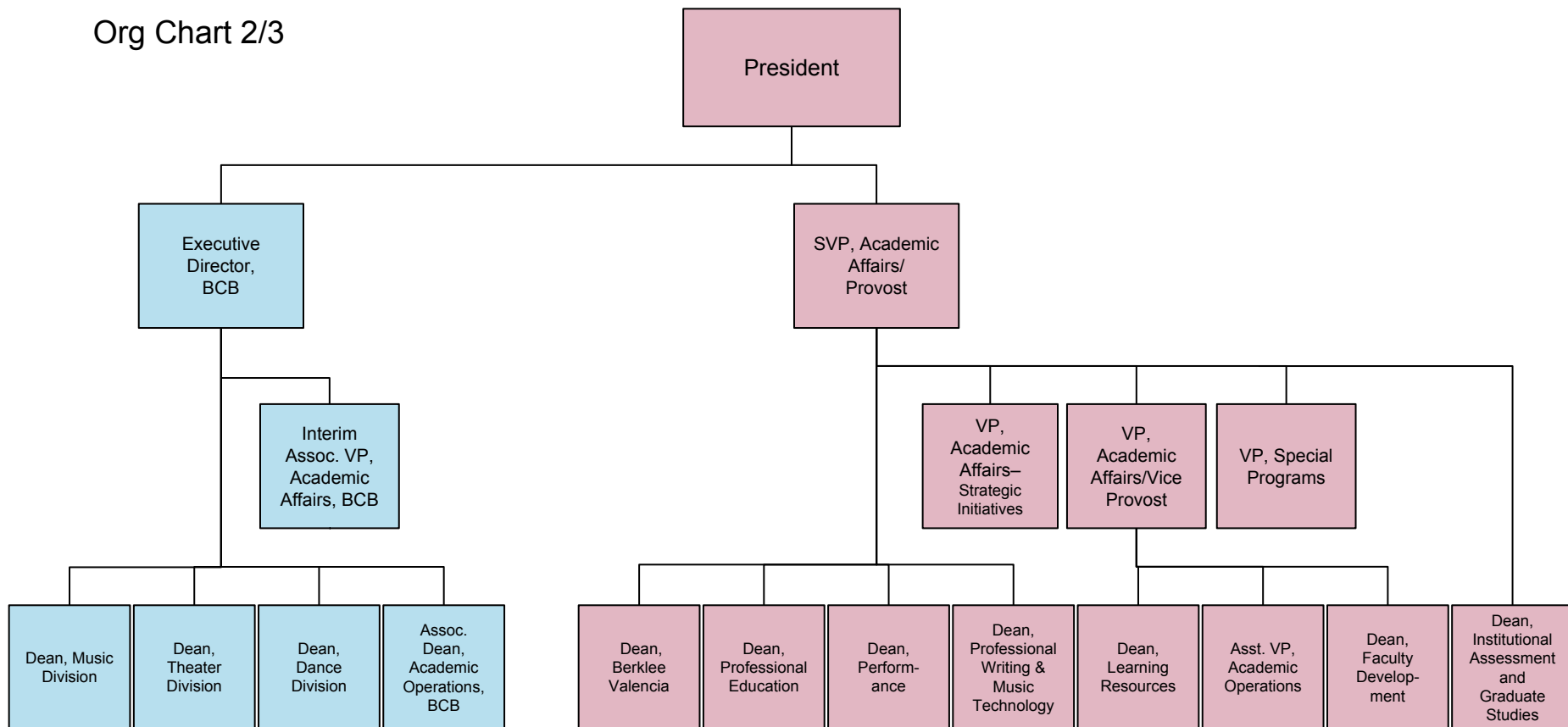
Review and Amendment of Bylaws

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.

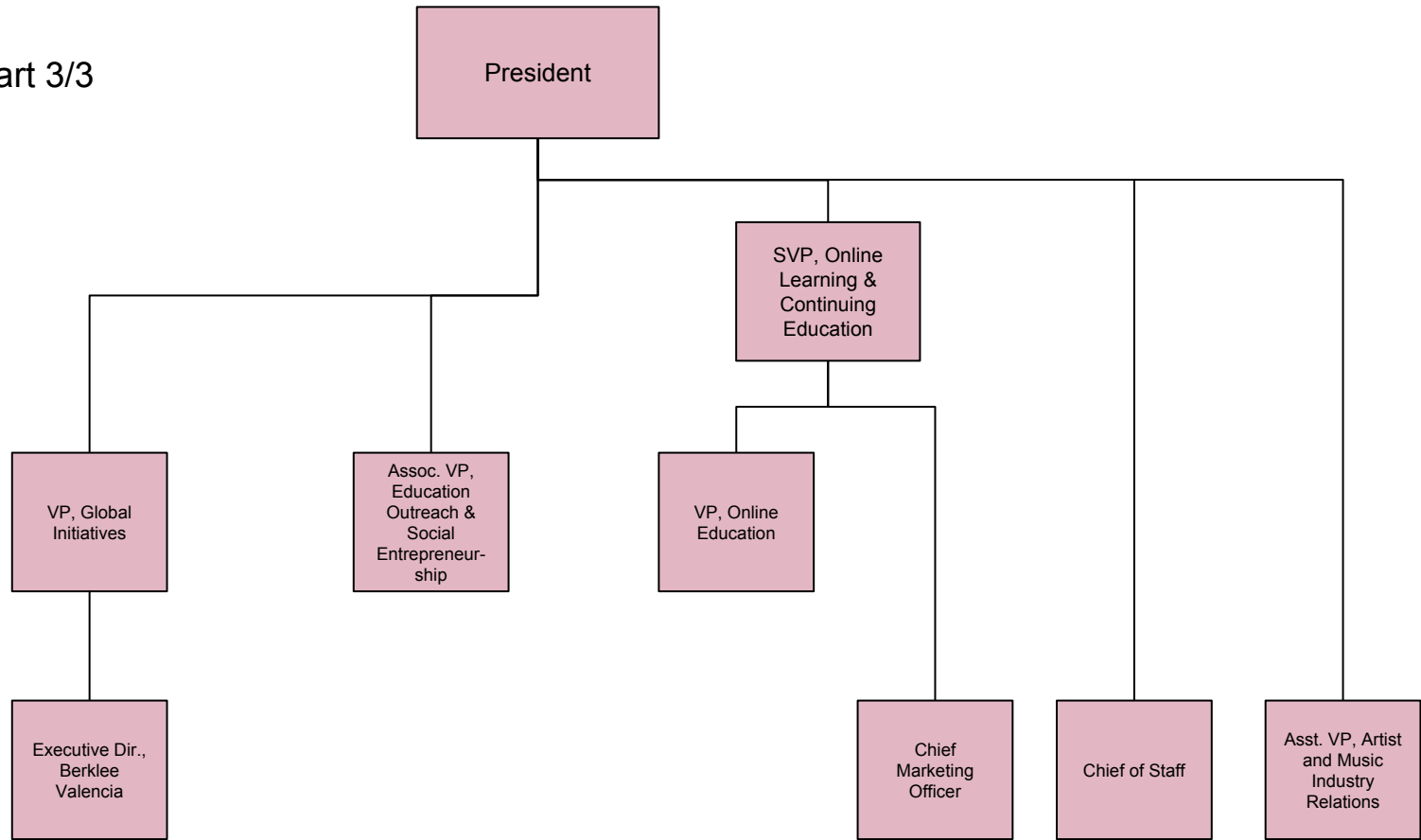
Org Chart 1/3



Org Chart 2/3



Org Chart 3/3



Standard 4 Appendix



Appendix 4.1: Links to Online Academic Resources

Policy Handbook for Students: berklee.edu/policy-handbook-students

Course Catalog: berklee.edu/courses and bostonconservatory.berklee.edu/academics/course-offerings

Academic Programs (includes all levels): berklee.edu/academics

Graduate Programs: berklee.edu/graduate

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

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?

BERKLEE COURSE EVALUATIONS

Each semester, all undergraduate and graduate courses at Berklee College of Music and the Boston Conservatory are evaluated by students. Highlighted findings include:

Spring 2017

18,894

responses

3,551

sections evaluated

85% recommend this professor to other students.

89% this course advanced my understanding of the subject matter.

Private Instruction

Private instruction and recital prep courses at Berklee College of Music and applied lessons at the Boston Conservatory continue to help students by providing a personalized educational experience.

96% these lessons helped me grow and develop.

94% these lessons were relevant to my artistic/career goals.

ENHANCED LEARNING OPPORTUNITIES

Study abroad
in Valencia



84%

Dual-listed and
cross-registered
courses



88%

Stage management
minor



100%

found their courses to be challenging and rewarding, and provided an opportunity to develop intellectually, artistically, and/or creatively.

Infographic is based on the percentage of students responding "Agree" or "Strongly Agree" to their course evaluation questions. View the full report at berklee.edu/institutional-assessment/course-evaluations. Data based on 18,894 out of a possible 39,602 course evaluation responses from spring 2017. Prepared by Institutional Research and Assessment.

**Percentage of "Agree" and "Strongly Agree" Responses
Spring 2017 Course Evaluations**

Question	Percentage of "Agree" and "Strongly Agree" Responses
My professor creates a respectful learning environment that supports student learning.	93%
My professor is on time for class and holds class meetings regularly as scheduled.	94%
My professor is organized and clearly explains course expectations and grading methods.	88%
My professor is knowledgeable about the subject matter.	96%
My professor presents course material in a clear and interesting manner.	87%
My professor provides constructive and timely feedback.	88%
My professor is available as needed for consultation or one-on-one help.	88%
I would recommend this professor to other students.	85%
This course (including course materials if applicable) advanced my understanding of the subject matter.	89%
I found this course to be challenging and rewarding, and it provided an opportunity to develop intellectually, artistically, and/or creatively.	87%
Table 1. Percentage of "Agree" and "Strongly Agree" Responses to Core Questions across Berklee for 2017 Spring course evaluations.	

Course Evaluation Distributions

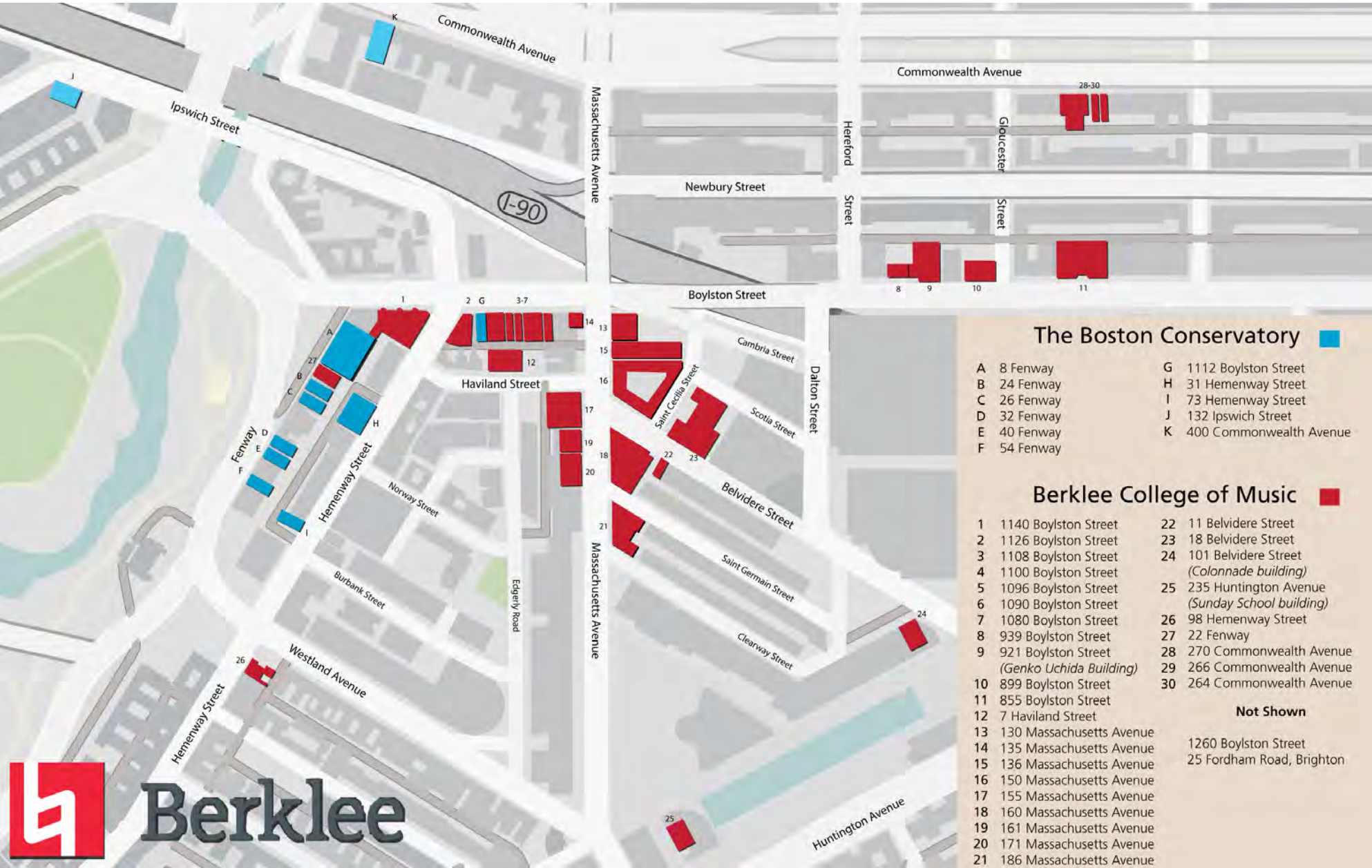
Spring 2017

Writing & Technology	4
Composition	5
Contemporary Writing & Production	6
Electronic Production & Design	7
Film Scoring	8
Harmony	9
PW-111	10
Jazz Composition	11
Music Production & Engineering	12
Songwriting	13
Performance	14
Bass	15
Brass	16
Ear Training	17
Ensemble	18
Guitar	19
Percussion	20
Performance	21
Piano	22
Strings	23
Voice	24
Woodwinds	25
Private Instruction	26
Education	27
Liberal Arts	28
LHUM-100	29
Music Business/Management	30
Music Education	31
Music Therapy	32
Professional Music	33
Masters Boston	
Contemporary Performance (Global Jazz)	34
Music Therapy	35
Valencia	
Undergraduate	36
Graduate	37
Blended and Online Courses	
Education Division	38
Performance Division	39
Writing & Technology Division	40
The Boston Conservatory	41
Dance	42
Liberal Arts	43
Music	44
Theater	45
Private Instruction	46

Standard 7 Appendix



Appendix 7.1: Map of Berklee Buildings



Standard 8 Appendix



Appendix 8.1: Fall 2017 Entering Student Ensemble and Placement Report

Berklee College of Music Fall 2017 Entering Students Ensemble and Placement Report September 2017

Each year, 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 incoming classes. The 2017 fall semester data for this report were drawn from the Colleague system on September 20, 2017.¹

Ensemble Ratings

The overall ensemble rating is an average of the four ensemble ratings based on the specific areas of reading music, instrumental skills, improvisation, and rhythmic interpretation. The ratings are used to place students into ensembles at the appropriate level, and are a fundamental part of student assessment at Berklee. For the fall 2017 entering class, the overall ensemble ratings were similar to previous years with an average of 2.7. The Guitar, Piano, and String Departments increased from last year, with the String Department increasing from a 2.4 average to a 2.7 average. The Bass, Brass, and Percussion Departments had slight change from fall 2016, but are still at or above their 10-year average. The Voice Department average decreased from a 2.5 average in fall 2016 to a 2.3 average in fall 2017, but this remains consistent with the 10-year average of 2.3. The Woodwind Department saw a decrease from an average of 3.8 in fall 2016 to an average of 3.4 in fall 2017, which is below the 10-year average of 3.5. Table 1, below, shows the average departmental scores for fall 2008 through fall 2017, as well as the 10-year average.

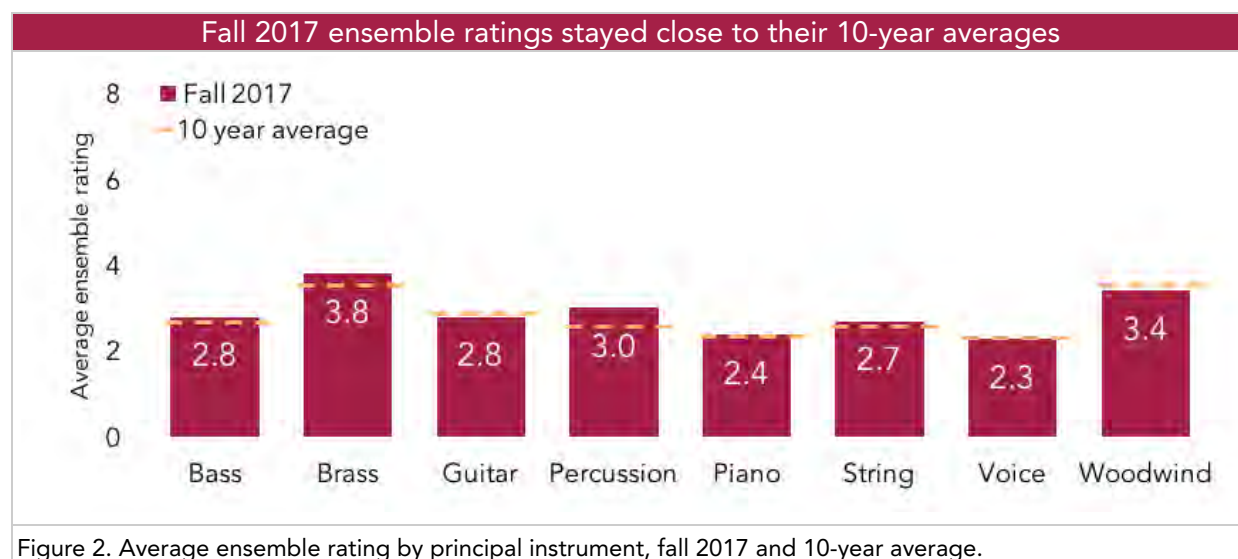
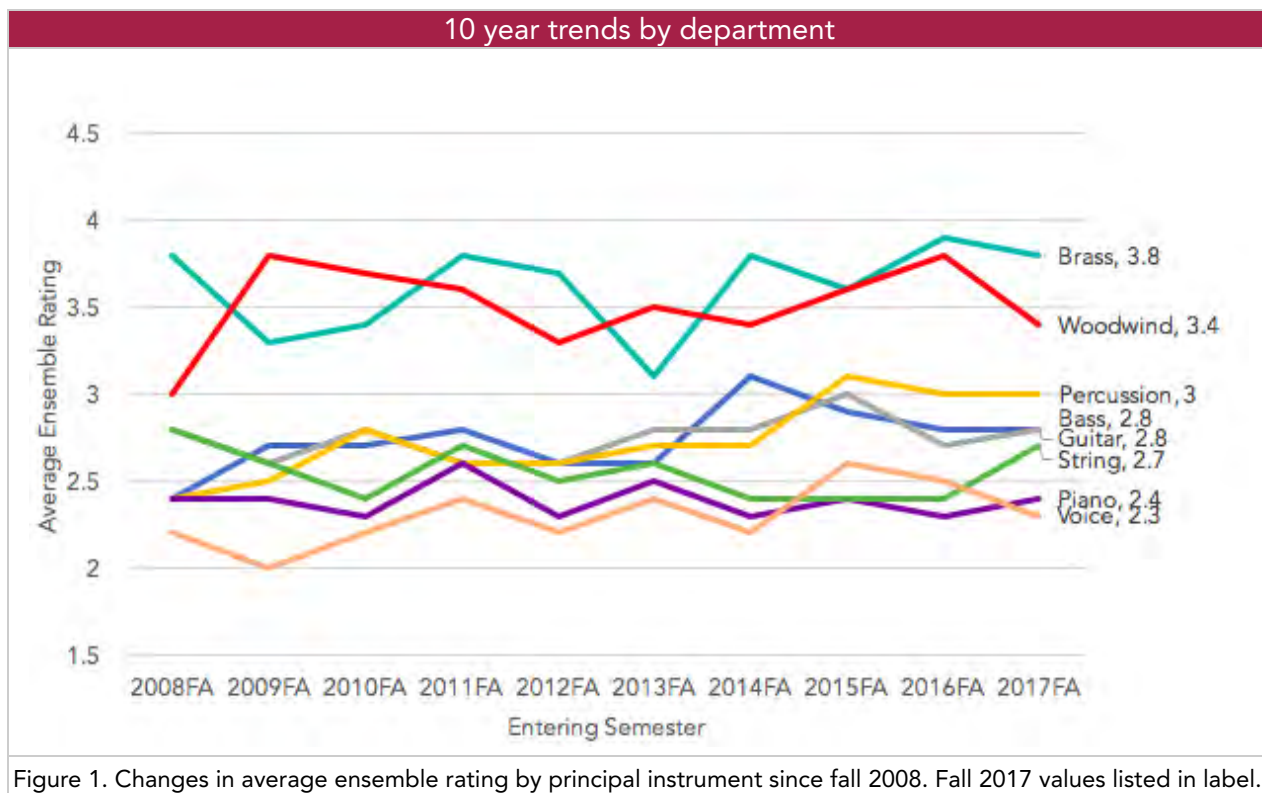
Average ensemble rating											
Department	2008FA	2009FA	2010FA	2011FA	2012FA	2013FA	2014FA	2015FA	2016FA ^b	2017FA	10-year average ^a
Bass	2.4	2.7	2.7	2.8	2.6	2.6	3.1	2.9	2.8	2.8	2.7
Brass	3.8	3.3	3.4	3.8	3.7	3.1	3.8	3.6	3.9	3.8	3.6
Guitar	2.8	2.6	2.8	2.6	2.6	2.8	2.8	3.0	2.7	2.8	2.8
Percussion	2.4	2.5	2.8	2.6	2.6	2.7	2.7	3.1	3.0	3.0	2.7
Piano	2.4	2.4	2.3	2.6	2.3	2.5	2.3	2.4	2.3	2.4	2.4
String	2.8	2.6	2.4	2.7	2.5	2.6	2.4	2.4	2.4	2.7	2.6
Voice	2.2	2	2.2	2.4	2.2	2.4	2.2	2.6	2.5	2.3	2.3
Woodwind	3.0	3.8	3.7	3.6	3.3	3.5	3.4	3.6	3.8	3.4	3.5
Average	2.7	2.7	2.8	2.9	2.7	2.8	2.8	3.0	2.7	2.7	2.8

Table 1. Average Overall Ensemble Ratings 2008FA to 2017FA with 10-Year Averages.

^a 10-year averages are unweighted. The weighted average is shown for each semester.

^b 2016FA values were recalculated from last year's report as an average of the four ensemble ratings.

¹ 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.

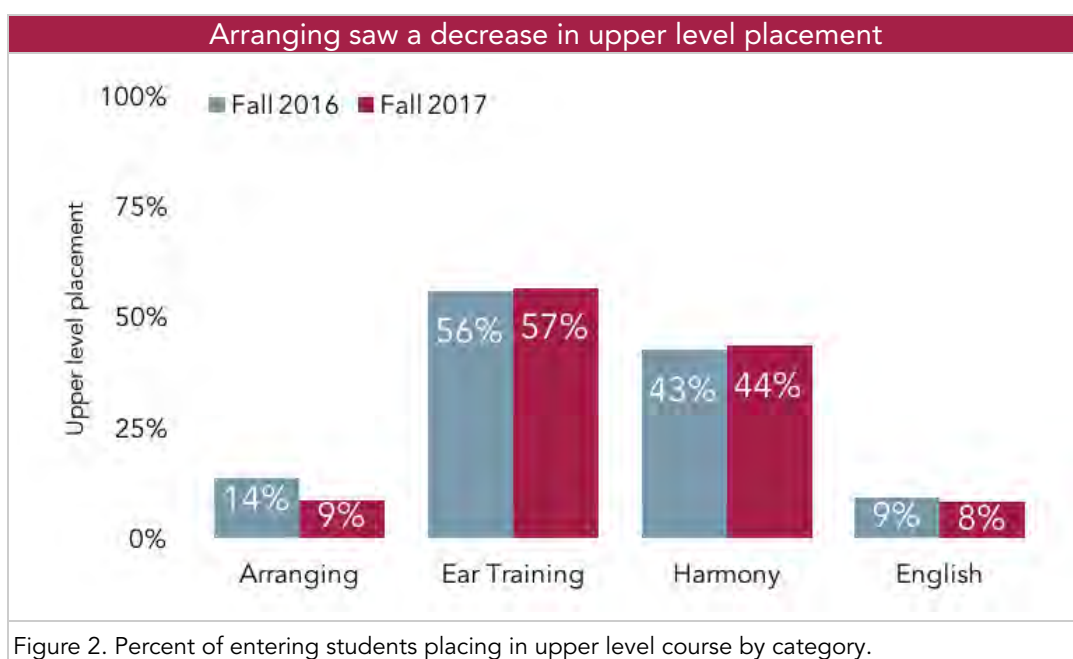


Placements

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 arranging, ear training, and harmony 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 incoming class.

From fall 2016 to fall 2017, three categories—ear training, harmony, and English—saw a slight difference in the percent of students that place into advanced level classes. Ear training and harmony increased one percentage point, while English decreased one percentage point. Arranging saw a drop from 14 percent in fall 2016 to 9 percent in fall 2017. Figure 2 below shows the percentage of placements into upper level classes for each subject for the last two years. Table 2 attached at the end of this report provides the placement distributions for all levels of classes and all four subjects for the fall 2008 through fall 2017 semesters.

In fall 2017, the expansion of the Music Fundamentals (PW-110) and the introduction of Fundamentals of Ear Training (ET-110), led to slightly fewer placements into PW-111 and ET-111. Placement into Ear Training 3 (ET-211) has seen a continuous increase over the past 10 years, increasing from 11.2 percent in fall 2008 to 18.3 percent in fall 2016 and a jump to 20.4 percent in fall 2017. Placement into each English as a Second Language 1 (LENG-104) and English as a Second Language 2 (LENG-105) saw a decrease from fall 2016 to fall 2017, however placement into English as a Second Language 3 (LENG-106) saw an increase from 8.6 percent in fall 2016 to 10.3 percent in fall 2017. Fewer than five students would have placed into the lowest level English course—English Intensive (LENG-102)—so they were placed into English as a Second Language 1 and will receive extra tutoring.



Summary

These preliminary metrics provide information about the entering class. For the fall 2017 entering students, the overall average ensemble rating was consistent with the previous year, although there were fluctuations by department. The placement percentages show small increases in ear training and harmony, a small decrease in English, and a larger decrease in arranging.

First semester placement											
Arranging	Course No.	2008FA	2009FA	2010FA	2011FA	2012FA	2013FA	2014FA	2015FA	2016FA	2017FA
Writing Skills (discontinued in 2010FA)		66.5%	69.6%	62.6%	-	-	-	-	-	-	-
Arranging 1	AR-111	25.0%	23.5%	30.8%	87.6%	83.2%	88.0%	84.2%	89.0%	86.3%	91.4%
Arranging 2	AR-112	3.3%	4.5%	5.0%	7.8%	12.4%	8.4%	11.7%	8.6%	10.8%	7.4%
Chord Scale Voicings for Arranging	AR-201	1.3%	1.6%	0.8%	1.9%	1.8%	2.1%	2.3%	1.6%	1.4%	0.8%
Advanced Placement and/or Advanced AR Course	AR-228	3.9%	0.9%	0.8%	2.7%	2.6%	1.6%	1.8%	0.7%	1.5%	0.4%
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.	2008FA	2009FA	2010FA	2011FA	2012FA	2013FA	2014FA	2015FA	2016FA	2017FA
Fundamentals of Ear Training (introduced in 2017FA)	ET-110	-	-	-	-	-	-	-	-	-	5.4%
Ear Training 1	ET-111	49.9%	59.3%	53.4%	48.4%	50.7%	51.7%	47.7%	43.3%	44.1%	37.9%
Ear Training 2	ET-112	15.8%	14.9%	19.3%	21.9%	20.7%	22.7%	23.4%	24.6%	23.9%	23.6%
Ear Training 3	ET-211	11.2%	9.1%	14.3%	15.5%	15.3%	15.1%	18.1%	18.3%	18.3%	20.4%
Ear Training 4	ET-212	18.1%	16.2%	12.6%	14.1%	12.9%	9.9%	10.5%	13.0%	13.2%	12.3%
Advanced Placement and/or Advanced ET Course	ET-231+	4.9%	0.6%	0.4%	0.1%	0.4%	0.5%	0.3%	0.8%	0.6%	0.4%
Total		100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Harmony	Course No.	2008FA	2009FA	2010FA	2011FA	2012FA	2013FA	2014FA	2015FA	2016FA	2017FA
Harmony 1 (discontinued in 2010FA)		61.1%	64.4%	47.8%	-	-	-	-	-	-	-
Music Fundamentals (introduced in 2016FA)	PW-110	-	-	-	-	-	-	-	-	1.9%	8.4%
Music Application & Theory (introduced in 2010FA)	PW-111	-	-	9.0%	59.2%	64.1%	63.4%	62.8%	54.7%	55.6%	48.1%
Harmony 2	HR-112	24.2%	23.2%	28.1%	28.2%	30.0%	28.0%	27.2%	36.5%	32.8%	34.4%
Harmony 3	HR-211	8.4%	8.7%	12.2%	10.2%	3.9%	6.2%	7.2%	6.4%	7.9%	7.3%
Harmony 4	HR-212	1.6%	1.9%	2.7%	2.2%	1.9%	1.8%	2.3%	2.2%	1.7%	1.3%
Reharmonization Techniques	HR-325	0.8%	1.7%	0.1%	0.0%	0.1%	0.3%	0.2%	0.2%	0.2%	0.3%
Advanced Placement and/or Advanced HR Course		3.9%	0.0%	0.1%	0.1%	0.0%	0.3%	0.3%	0.0%	0.0%	0.3%
Total		100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
English	Course No.	2008FA	2009FA	2010FA	2011FA	2012FA	2013FA	2014FA	2015FA	2016FA	2017FA
English Intensive (introduced 2015FA)	LENG-102	-	-	-	-	-	-	-	1.1%	0.3%	0.0%
English as a Second Language 1	LENG-104	4.0%	2.3%	2.8%	2.1%	2.8%	2.7%	3.1%	2.1%	3.3%	1.2%
English as a Second Language 2	LENG-105	4.9%	1.9%	3.9%	4.2%	3.9%	4.3%	5.4%	7.1%	7.9%	6.3%
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%	10.3%
English Skills (discontinued 2009FA)		10.4%	-	-	-	-	-	-	-	-	-
Writing and Communication	LENG-111	80.7%	95.2%	76.3%	71.2%	73.1%	72.9%	67.4%	69.0%	70.5%	73.7%
Literature	LENG-201	-	-	13.6%	17.9%	15.4%	14.5%	16.2%	11.3%	9.3%	8.3%
Total		100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Table 2. Distribution of Student Placement in Arranging, Ear Training, Harmony and English Courses 2008FA to 2017FA.

**Report on Program Review
Completed in the 2015-16 Program Review Cycle
for Programs at Berklee College of Music¹**

December 6, 2016

¹ 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

(See Appendix C for a complete list of all courses.)

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 or Sophie Innerfield at 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

Section	No Changes	Formatting Changes Only	Minor Content Changes	Major Content Changes
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**

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

- 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

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

- 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

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

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

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

- 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

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

- 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

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

- 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

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

- 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**

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

- 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**

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

- 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.

Appendix C: D/F/W Rates in courses

Course #	Course Title	Percent of Students Earning a D,F, or W			Total Grades Earned in Course		
		15FA % DFW	16SP % DFW	16SU % DFW	15FA	16SP	16SU
AR-112	Arranging 2	23%	16%	9%	237	253	43
AR-201	Chord Scale Voicings for Arranging	13%	21%	18%	56	63	22
AR-340	Jazz Arranging for Small Ensemble	0%	0%	25%	7	6	4
AR-407	Advanced Jazz Arranging for Large Ensemble	9%	27%		11	15	
CM-251	Traditional Materials and Structure of Music 1	8%	67%		13	3	
CM-341	Scoring for Strings	3%	25%		30	28	
CM-342	Digital Score Preparation for Composers		25%			12	
CM-357	Introduction to Electroacoustic Music for Composers	33%			9		
CM-373	Jazz Composition 2	18%	19%	44%	17	31	9
CM-398	Directed Study in Small Forms 2	5%	22%	11%	22	18	18
CM-441	Scoring for Full Orchestra	11%	26%	29%	18	19	7
CM-P103	The Composer's Toolkit: Shaping Sound In Time		33%			12	
COND-321	Choral Rehearsal Techniques for Music Education Majors	0%	33%	0%	8	3	2
CP-215	Art of Counterpoint 2	7%	8%	21%	123	159	38
CP-311	Advanced Counterpoint	6%	15%	33%	64	26	6
CP-361	Jazz Counterpoint 1	23%	19%	33%	31	27	12
CW-171	Groove Writing	21%	20%	17%	161	151	23
CW-P227	Flamenco Music Composition and Arranging	0%	60%		4	5	
ENFF-201	Retro Funk/Fusion	20%			10		

ENFF-326	Improvisation on 21st-Century Grooves	0%	25%	0%	4	4	10
ENGT-233	Jazz Guitar Trio	0%	33%		3	3	
ENJZ-204	The Music of Martino, Pass, and Wes Montgomery	25%			4		
ENJZ-231	Piano Trio with Vocals Rating 4	25%	0%		4	8	
ENJZ-323	The Music of Cedar Walton	0%	20%		6	5	
ENJZ-328	The Music of Dave Holland	25%	0%		4	6	
ENJZ-329	ECM/Free Jazz	0%	25%		13	4	
ENJZ-409	The Music of Joe Henderson	0%	25%		4	4	
ENLT-321	Brazilian Ensemble Rating 6 with Vocals	0%	20%		6	5	
ENLT-400	Merengue and Bachata Ensemble	25%	0%		8	5	
ENPC-211	Beginning Percussion Ensemble	0%	20%		4	5	
ENPC-363	Marimba in Mixed Chamber Music Ensemble	25%			4		
ENPN-279	Accompanying Techniques for the Piano/Vocalist Ensemble	38%	13%	0%	8	8	4
ENPN-P112	Jazz Piano Trio 1	9%	12%	20%	22	17	5
ENST-131	Harp Improvisation Ensemble	50%			6		
ENVC-111	Rhythm Section Grooves for Vocalists I	12%	20%	12%	137	66	42
ENVC-122	Vocal Ensemble With Improvisation 1: Jazz/Blues	8%	13%	25%	13	16	8
ENVC-243	Instrumental Vocal Singing Ensemble	29%	25%		7	4	
ENVC-421	Advanced Pop/Rock/Country Vocal Ensembles With Background Vocals			25%			4
ENVC-470	Musical Theater Chorus	0%	0%	23%	10	11	13
ENVC-P300	Vocal Master Class: Creative Development for Vocalists	21%	8%		14	26	
ENWD-343	Flute Choir	0%	20%		4	5	
EP-330	Indian Music Concepts in Electronic Production	25%		0%	4		9

EP-337	Csound: Sound Design and Composition	33%	27%	9%	12	11	11
EP-350	Live Performance Techniques for Electronic Musicians	0%	22%	0%	9	9	10
EP-353	Audio Programming in C	58%	36%		12	11	
EP-371	Composition Workshop	0%	25%		8	8	
EP-391	Circuit Bending and Physical Computing	58%	33%		12	12	
EP-413	Digital Signal Processing: Composition and Sound Design	18%	20%		11	10	
EP-461	Electroacoustic and Acousmatic Composition	46%	36%		13	11	
EP-P360	Composition and Performance on Mobile Devices	67%			3		
ET-111	Ear Training 1	14%	21%	18%	432	148	91
ET-232	Solfege 2	12%	14%	18%	34	65	11
ET-351	Fundamentals of Transcription		33%			6	
ET-451	Jazz Solo Transcription	23%	43%		13	7	
ET-P461	Advanced Modal Ear Training	14%	20%		14	10	
FS-203	Scoring Technology1		10%	22%		51	18
FS-351	Post-Romantic Scoring	7%	30%	0%	41	10	4
FS-441	Dramatic Scoring 3	8%	13%	33%	48	45	12
FS-468	Contemporary Techniques in Film Scoring	25%	26%	11%	12	23	18
FS-475	Advanced Film Music Editing	0%	20%	0%	6	5	5
HR-211	Harmony 3	15%	14%	13%	682	554	86
HR-231	Harmonic Analysis of Rock Music	22%	0%		9	8	
HR-335	Advanced Harmonic Concepts	25%	16%	10%	44	43	10
HR-345	Advanced Modal Harmony	13%	17%	25%	30	30	4
HR-511	Contemporary Harmony	0%	44%		12	9	
ILBS-121	Bass Lab -- Lines 1	0%	0%	40%	5	3	5

ILBS-244	Five- and Six-String Electric Bass Lab		20%			5	
ILBS-263	Playing in Odd Meters	25%	50%		8	6	
ILBS-324	Bass Lab -- Advanced Rhythmic Language	25%	20%		4	5	
ILBS-P220	Metal Bass	33%	17%		3	6	
ILBS-P385	Gospel Bass Lab	6%	25%		16	8	
ILEN-333	Turntable Technique	19%	9%		31	32	
ILGT-115	Guitar Performance Skills for the Non-Guitar Principal	18%	25%	10%	82	61	31
ILGT-217	Creative Applications for Proficiency Materials	29%	25%		7	8	
ILGT-241	Jazz/Rock Improvisation for Guitar	17%	0%	20%	6	5	5
ILGT-243	Jazz/Rock Rhythm Guitar Playing	17%	0%	40%	6	4	5
ILGT-253	Groove Concept for Funk Guitar Performance	0%	25%		8	8	
ILGT-269	Polyrhythms for Guitar 1	0%	33%		8	6	
ILGT-325	Walking Bass Line and Chords for Guitar	20%			5		
ILGT-340	The George Benson Lab	14%	29%		7	7	
ILGT-367	Building Guitar Technique through Triads	20%	50%		5	2	
ILPC-315	Concert Snare Drum Techniques		20%			5	
ILPC-319	Advanced Drum Rudiments 1	13%	29%		8	7	
ILPD-111	Drum Set Basics	8%	20%		12	5	
ILPD-125	Snare Drum Techniques for the Drum Set Principal	0%	20%		4	5	
ILPD-339	Fusion Repertoire Development and Application	0%	0%	25%	8	8	8
ILPH-357	Afro-Caribbean Rhythms and Percussion	25%	25%		4	4	
ILPN-112	Keyboard Lab -- Reading 2	14%	24%		7	17	
ILPN-121	Keyboard Lab -- Comping 1	10%	20%	10%	20	10	10

ILPN-271	Jazz Harmonic Techniques for Piano 1	32%	26%	33%	22	23	12
ILPN-272	Jazz Harmonic Techniques for Piano 2	0%	20%	14%	9	10	7
ILPN-273	Jazz Harmonic Applications	17%	25%	33%	6	8	6
ILPN-385	Classical Accompanying	25%	0%		4	4	
ILPN-P101	Keyboard Lab -- Smart Reading	33%	22%		9	9	
ILST-111	String Reading Lab		25%			4	
ILVC-111	Vocal Sight-Reading Techniques 1	12%	5%	20%	25	39	15
ILWD-323	Woodwind Doubling Lab -- Saxophone and Theater Doubling	33%	0%		3	7	
IN-399	Internship in Music and Entertainment 2	25%	0%	7%	4	7	14
ISBR-221	Trumpet Class for Music Education Majors	17%	0%	50%	6	2	2
ISKB-211	Basic Keyboard Techniques 1	17%	23%	14%	204	198	51
ISKB-212	Basic Keyboard Techniques 2	17%	22%	13%	126	154	38
ISKB-222	Keyboard Class 2 for Music Education Majors	33%	24%	20%	18	21	5
ISKB-322	Keyboard Class 4 for Music Education Majors	20%	0%		5	5	
ISKB-P111	Keyboard Fundamentals	21%	29%		14	24	
ISWD-221	Flute Class for Music Education Majors	25%	0%		4	3	
ISWD-223	Double Reed/Saxophone Class for Music Education Majors	20%	33%	0%	5	3	1
LENG-319	Fiction and Film	20%			10		
LENG-331	Creative Writing: Poetry 1	6%	6%	20%	17	17	10
LENG-337	Telling True Stories	22%			9		
LFRN-151	French 1	25%	45%		12	11	
LHIS-215	History of Modern East Asia	21%			33		
LHIS-220	Cinema in Hitler's Germany	0%	19%	5%	21	21	19
LHIS-248	Palestinian-Israeli Relations		29%			35	

LHUM-P433	Digital Narrative Theory and Practice	30%	17%		30	30	
LJPN-373	Japanese 3	25%	0%		8	4	
LMAS-341	Irish and Celtic Culture, Film, and Music	20%	15%	18%	44	41	39
LMAS-352	Music and Literature for Children	20%	22%		61	41	
LMAS-P224	A Vision of Music's Future	40%			20		
LMSC-130	Concepts of Mathematics	39%	41%		31	27	
LMSC-209	Applications of Music Acoustics	12%	5%	29%	65	102	14
LMSC-251	Data Management and Statistics	10%	9%	33%	60	64	24
LMSC-281	Logic and Programming	31%	17%		16	18	
LPHL-475	Philosophy of Education	28%	15%	17%	18	20	6
LSOC-210	Introduction to Cultural Anthropology	32%			41		
LSOC-225	Principles of Economics	9%	15%	35%	112	86	20
LSOC-281	Masculinity in Contemporary Society		24%			17	
LSOC-371	Identity	33%	15%		21	20	
LSOC-P373	Racial/Ethnic Identity and the Social Construction of Race	50%			16		
MB-553	Music Business Finance	21%			28		
MB-564	Music, Media and Society			20%			5
MB-615	Online and Social Media Management		43%			7	
ME-111	Introduction to Music Education	36%	17%	25%	28	36	4
ME-431	Instrumental Methods and Materials	0%	20%		10	5	
ME-475	Pre-Practicum Apprenticeship/Seminar	29%	14%		17	7	
ME-495	Practice Teaching/Seminar	17%	27%		12	15	
MHIS-342	The Music of the English-Speaking Caribbean Islands	11%	38%		18	29	
MLAN-288	Music of Olivier Messiaen	20%			5		
MLAN-311	Style Analysis of Classical and Romantic Music	12%	0%	29%	26	16	7

MP-114	Critical Listening Lab for Musicians	23%	15%	17%	70	61	29
MP-115	Production Analysis Lab for Musicians	10%	21%	8%	52	57	24
MP-210	Principles of Independent Record Production	23%	10%		26	58	
MP-226	Hybrid Recording and Mixing	0%	9%	40%	24	23	5
MP-475	Masters Engineering Lab	11%	25%	0%	9	16	9
MP-P335	Digital DJing Technique	20%	29%		5	7	
MP-P432	Vocal Technologies for Records	0%	20%		12	15	
MTEC-200	Berklee Internet Radio Network Workshop	26%	11%	25%	19	19	8
MTEC-222	Introduction to Synthesizer Programming and Sound Design	0%	20%		5	5	
MTEC-321	Music and Sound Production for Games	10%	0%	27%	10	21	11
MTEC-383	Studio Maintenance and Troubleshooting	0%	25%		16	16	
MTEC-455	Hip-Hop Production for Records	25%	0%	29%	8	8	7
MTEC-P230	Electronic Music on the iPad	57%			7		
MTH-331	Research in Music Therapy	0%	23%	6%	30	22	17
MTH-431	Music Therapy and Medicine	5%	8%	33%	22	24	12
MTH-495	Music Therapy Internship	0%	50%	0%	13	10	15
MTI-618	Mobile Music App Writing		22%			9	
MTI-630	Innovation Makers Lab 1	20%	30%		10	10	
MTI-643	Advanced Music Video Production		25%			4	
MTI-P308	Virtual Production Techniques	0%	25%		13	8	
MTI-P309	Music Video Production and Dissemination	9%	19%		44	63	
PFET-367	Performance Ear Training for Guitar 1	25%	0%		8	7	
PFSS-371	Survey of Vocal Styles	12%	25%		17	16	
PFSS-385	R&B, Funk, and Smooth Jazz	29%	14%		7	7	

	Saxophone Styles						
PFSS-P301	Survey of Mediterranean Musical Styles	0%	20%		3	5	
PIBR-211	Private Instruction - Brass Level 3	6%	29%	0%	32	7	3
PIBR-312	Private Instruction - Brass Level 6	50%	20%		2	5	
PIBR-412	Private Instruction - Brass Level 8	0%	33%		2	3	
PIBS-101		0%	0%	25%	1	7	4
PIGT-212	Private Instruction - Guitar Level 4	10%	12%	19%	97	190	31
PIGT-312	Private Instruction - Guitar Level 6	9%	10%	33%	23	48	6
PIPC-312	Private Instruction - Perc Level 6	11%	11%	29%	19	35	7
PIPN-101		0%	0%	25%	21	17	8
PIPN-311	Private Instruction - Piano Level 5	0%	6%	22%	22	16	9
PIPN-312	Private Instruction - Piano Level 6	11%	13%	33%	9	23	6
PIPN-411	Private Instruction - Piano Level 7	0%	0%	50%	7	4	2
PIVC-412	Private Instruction - Voice Level 8	0%	5%	20%	11	20	5
PIWD-211	Private Instruction - Woodwind Level 3	9%	36%	33%	46	11	6
PIWD-212	Private Instruction - Woodwind Level 4	8%	10%	25%	13	49	4
PIWD-311	Private Instruction - Woodwind Level 5	6%	50%	0%	17	6	3
PM-230	Computer Literacy for the Professional Musician	8%	27%		13	11	
PM-330	The Private Studio Teacher	21%	6%	24%	39	48	25
PM-340	Entrepreneurship	20%	20%	7%	59	44	15
PM-375	Music Career Planning Seminar	22%			51		
PMH-250	Movement for Musicians	18%	16%	32%	45	68	19
PS-621	Topics in Improvisation	5%	20%		20	5	
PSH-200	Vocal Technique and Wellness	13%	21%		23	29	
PSH-261	Playing in the Key of Qi: Qigong for Musicians	13%	20%		15	15	

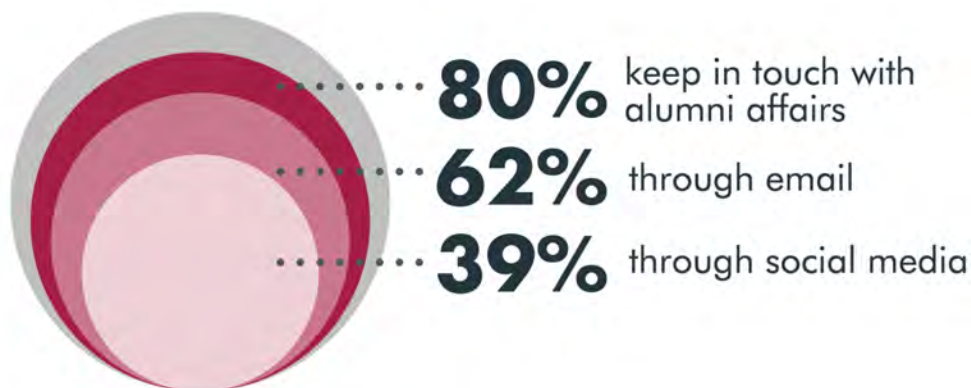
PSH-P150	Body Mapping for Musicians	27%	0%		11	11	
PSHR-321	Harmonic Considerations in Improvisation 1	9%	8%	29%	90	101	17
PSIM-341	Improvisation in the Latin/Jazz Idiom	20%			5		
PST-385	Elements of Theater Production	0%	25%		6	4	
PSVC-110	Elements of Vocal Technique	11%	20%		18	15	
PSVC-325	Vocal Improvisation in the Jazz Idiom		33%			3	
PSVC-333	Foundations of Singing with Soul	0%		22%	10		9
PSVC-425	Advanced Vocal Improvisation Techniques	6%	0%	25%	18	11	8
PSW-361	Brazilian Musical Styles	25%			4		
PW-111	Music Application and Theory	14%	31%	16%	539	172	103
PW-361	Multimedia for the Writer	0%	33%	0%	4	6	7
PW-365	Orchestral Mock-Up Production	3%	10%	35%	29	30	17
RPBR-311	Recital Preparation - Brass Level 5	20%	0%	0%	5	1	1
RPBR-412	Recital Preparation - Brass Level 8	0%	20%		1	5	
RPGT-412	Recital Preparation - Guitar Level 8	6%	11%	25%	18	27	4
RPPC-411	Recital Preparation - Perc. Level 7	3%	20%	33%	30	5	3
RPVC-212	Recital Preparation - Voice Level 4	0%	3%	25%	11	30	4
RPWD-211	Recital Preparation - Woodwind Level 3	0%	0%	50%	16	5	2
RPWD-212	Recital Preparation - Woodwind Level 4	0%	0%	50%	4	12	2
RPWD-411	Recital Preparation - Woodwind Level 7	0%	0%	33%	10	3	3
SW-225	Hip-Hop Songwriting	27%	33%		15	12	
SW-236	Guitar Techniques for Songwriting	21%	25%		24	12	
SW-325	The Music of John Lennon	27%	21%		15	19	
SW-361	Song Demo Production Techniques	15%	22%	8%	33	37	12
SW-365	Song Demo in the Recording Studio	0%	20%		6	5	

SW-565	Lyric Writing		33%			9	
SW-P226	Creating Tracks for Hip-Hop Songs	20%	31%		10	13	

Berklee College of Music 2016 Alumni Survey

Over 4,000 alumni responded, see what they are doing now...

ALUMNI ENGAGEMENT



89%

aware of the merger with the Boston Conservatory

OUTCOMES



70%

primary occupation is music-related



55%

self-employed



70%

satisfied with career



24%

earned an additional degree after leaving Berklee



81%

satisfied with overall experience as a student at Berklee

Survey responses were collected from November 29, 2016 to February 1, 2017. A full report will follow.
Analysis and infographic by the Office of Institutional Research and Assessment

Boston Conservatory at Berklee 2016 Alumni Survey

Over 700 alumni responded, see what they are doing now...

ALUMNI ENGAGEMENT



81% keep in touch with the Boston Conservatory

44% through monthly alumni newsletter

33% through social media



96%
aware of the merger with Berklee

OUTCOMES



69%
primary occupation is performing arts-related



42%
self-employed



74%
satisfied with career



33%
earned an additional college degree after leaving the Boston Conservatory



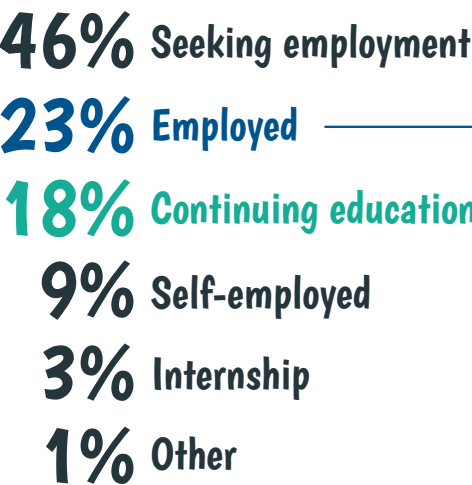
79% satisfied with overall experience as a student at the Boston Conservatory

Survey responses were collected from November 29, 2016 to February 1, 2017. A full report will follow.
Analysis and infographic by the Office of Institutional Research and Assessment

BOSTON CONSERVATORY AT BERKLEE

2017 Exit Survey Findings

PRIMARY ACTIVITY AFTER GRADUATION



EMPLOYERS INCLUDE

Boston Ballet
Dark Circles Contemp. Dance
Regale Music Theatre
South Shore Ballet
Weston Playhouse
Work Light Productions

of those employed...

42%
are employed
full-time

SCHOOLS INCLUDE

Boston Conservatory
Eastman School of Music
New England Conservatory
Yale School of Music

of those continuing
education...

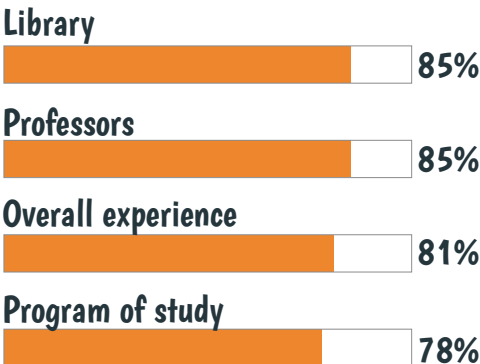
71%
are pursuing a
master's degree

EXPERIENCE AT THE BOSTON CONSERVATORY

74%

likely to recommend
the Boston
Conservatory to
others

SATISFACTION



Data based on the responses of 114 Boston Conservatory at Berklee graduating undergraduate students. Prepared by Institutional Research and Assessment. June 2017.

BERKLEE COLLEGE OF MUSIC

2017 Exit Survey Findings

PRIMARY ACTIVITY AFTER GRADUATION

35% Seeking employment

27% Self-employed

17% Employed

13% Internship

6% Continuing education

3% Other

EMPLOYERS INCLUDE

Billboard
Boston Children's Hospital
CEG Music
Fame House
IDEO
Salem Media Group
Tokyo School of Music

of those employed...

68%

are employed
full-time

of those continuing
education...

77%

are pursuing a
master's degree

SCHOOLS INCLUDE

Berklee
California Institute of the Arts
New England Conservatory
New York University

EXPERIENCE AT BERKLEE COLLEGE OF MUSIC

86%

likely to
recommend
Berklee to others

SATISFACTION

Overall experience



Professors



Program of study



Activities and events



Data based on the responses of 871 Berklee Boston and Berklee Online graduating undergraduate students. Prepared by Institutional Research and Assessment. June 2017.

BERKLEE 2017 GRADUATE EXIT SURVEY



Data based on the responses of 142 Berklee College of Music and 104 Boston Conservatory at Berklee graduate students who completed their program at Berklee in 2017. Prepared by Institutional Research and Assessment.

BERKLEE COLLEGE OF MUSIC

63%



are employed, self-employed, have an internship or are continuing education after graduation

Of those employed in music...

Performance	28%
Education	22%
Business	17%
Healthcare	10%



91%

response rate

44%

will be pursuing the next stage of their career outside of the United States

23 countries

Common countries:
Spain
United Kingdom
Mexico
Canada

86%

likely to
recommend
Berklee College of
Music to others

92%

satisfied with their
career preparation

BOSTON CONSERVATORY AT BERKLEE

85%

response rate

62%



are employed, self-employed, or continuing education after graduation

Satisfaction with...

Professors	85%
Program of study	80%

83%

satisfied with their
career preparation

87%

will be pursuing the next stage of their career in the United States

19 states

Common states:
Massachusetts
New York
California
Ohio

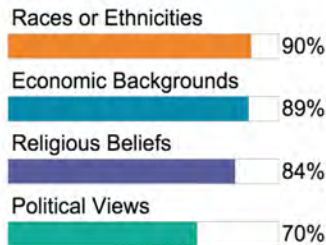
83%

likely to
recommend
Boston Conservatory
to others

NATIONAL SURVEY OF STUDENT ENGAGEMENT BERKLEE 2015 RESULTS

Diversity

Students who responded that they frequently have discussions with people of different...



Supportive Environment

76%

of students feel that Berklee emphasizes providing support to help students succeed academically

Collaborative Learning



50% of students routinely prepare for exams with other students



93%

of students would attend Berklee again

compared to 83% of students nationwide

BERKLEE SENIORS

Learning Activities Outside of Class

- Research with Faculty
- Internship
- Field Experience
- Clinical Placement
- Study Abroad



■ All Seniors ■ 1+ ■ 2+

Confidence completing tasks requiring...

- 85% Technological skills
- 66% Entrepreneurial skills
- 64% Financial and business management skills

Post-Graduation Plans



- Full-Time Employment (42%)
- Part-Time Employment (7%)
- Internship (21%)
- Graduate School (15%)
- Other Plans (15%)

SOURCE: Berklee First-Year and Senior responses to the 2015 NSSE Survey

FACULTY SURVEY OF STUDENT ENGAGEMENT BERKLEE 2015 RESULTS

18.6

hours per week are spent by faculty on teaching activities; this does not include advising, research, or creative work



64%

expect a typical student to spend 2-4 hours/week preparing for their course

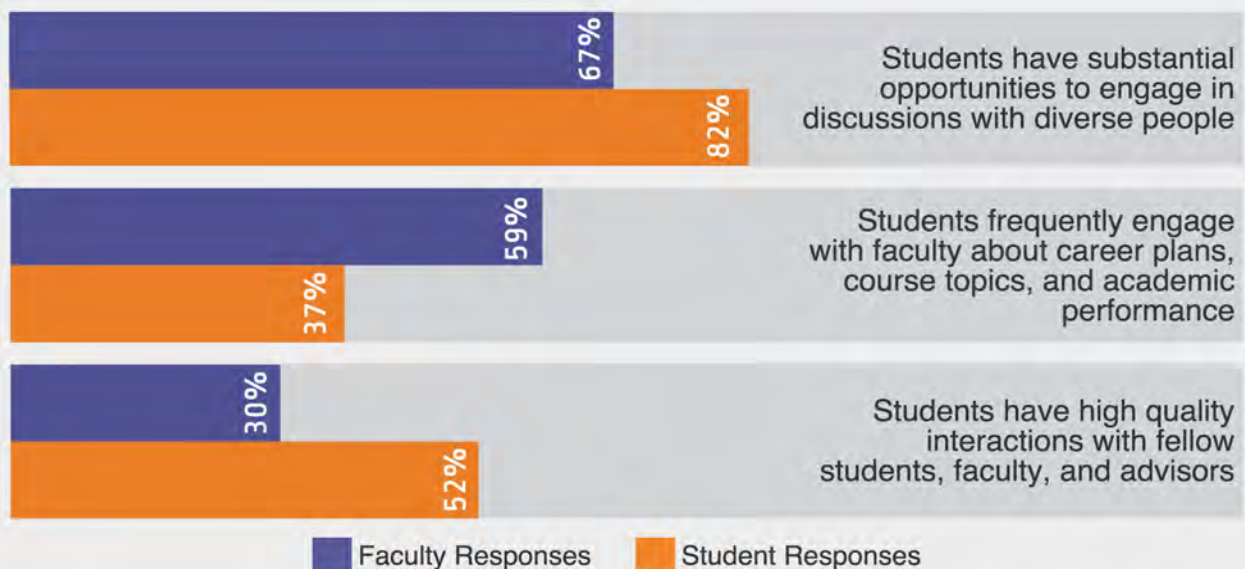


88%

think the culminating senior experience is important



FACULTY AND STUDENT PERCEPTIONS



SOURCES: Berklee First-Year and Senior responses to the 2015 NSSE Survey and Berklee Faculty responses to the 2015 FSSE Survey

BERKLEE COLLEGE OF MUSIC PEER COMPARISON REPORT

2015-16

Prepared by the Office of Institutional Assessment

THE 2015-16 PEER COMPARISON REPORT

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 schools¹ 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.

¹ 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
Berklee College of Music	NEASC	X	X		X	X	
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.¹ 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.

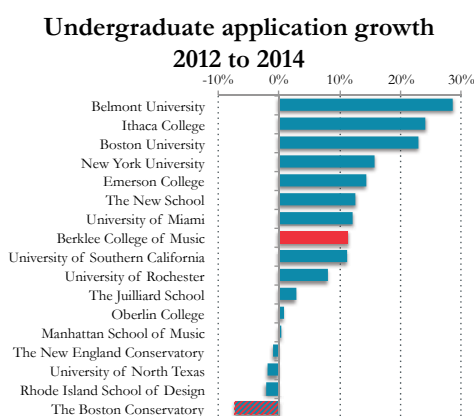


Figure 1. Undergraduate application growth from fall 2012 to fall 2014. First-time degree/certificate-seeking undergraduate students. IPEDS 2014–15 Admissions survey.

Berklee undergraduate application growth

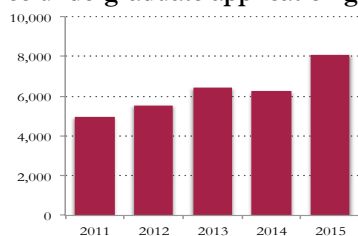


Figure 2. Berklee undergraduate application growth. First-time degree/certificate-seeking undergraduate students. 2014 and 2015 figures include Berklee Online first-time degree students. IPEDS 2015–16 Admissions and previous years' IPEDS.

¹ 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.

Applicant gender

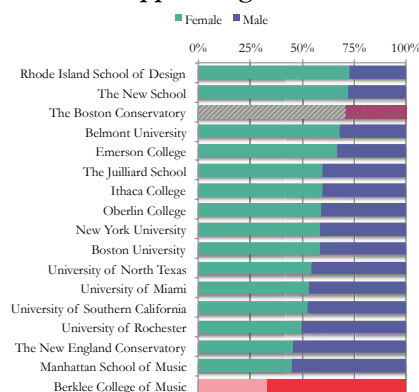


Figure 3. Fall 2014 applications by gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2014–15 Admissions survey.

Berklee applicant gender

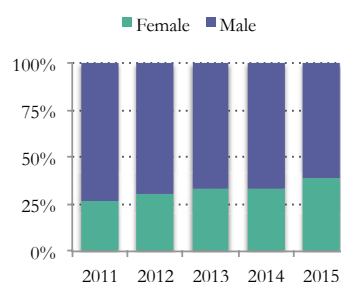


Figure 4. Berklee applicant gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2015–16 Admissions and previous years' IPEDS.

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).

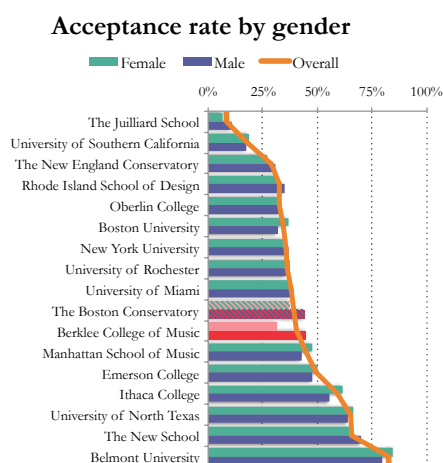


Figure 5. Fall 2014 acceptance rate by gender. First-time degree/certificate seeking undergraduate students. IPEDS 2014–15 Admissions.

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.

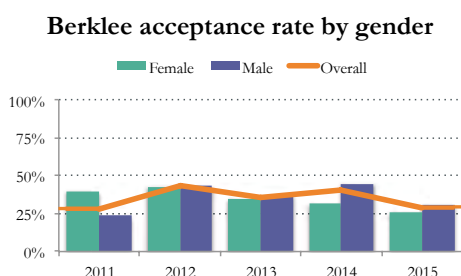


Figure 6. Berklee acceptance rate by gender. First-time degree/certificate seeking undergraduate students. IPEDS Admissions data.

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.

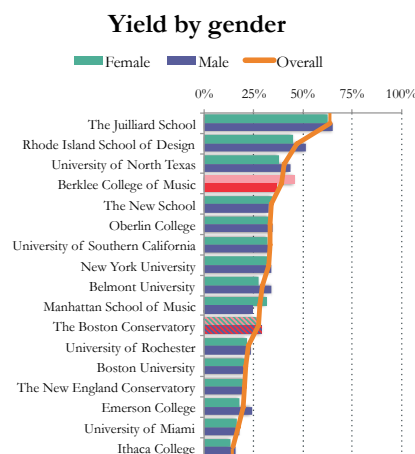


Figure 7. Fall 2014 Yield by gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2014–15 Admissions.

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.

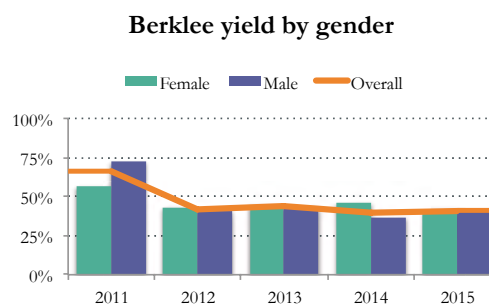


Figure 8. Berklee yield by gender. First-time degree/certificate-seeking undergraduate students. IPEDS 2015–16 Admissions and previous years' IPEDS.

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 ALANA¹ 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

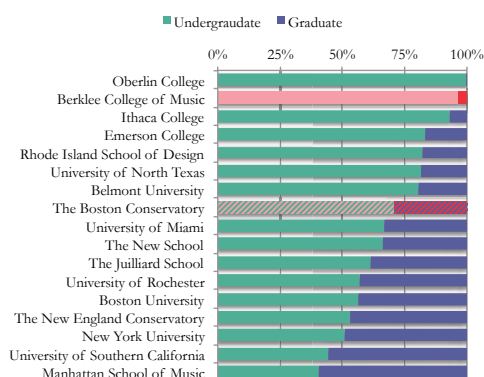


Figure 9. Fall 2014 enrollment by student type. First-time degree/certificate seeking students. IPEDS 2014–15 Fall Enrollment.

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

¹ 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

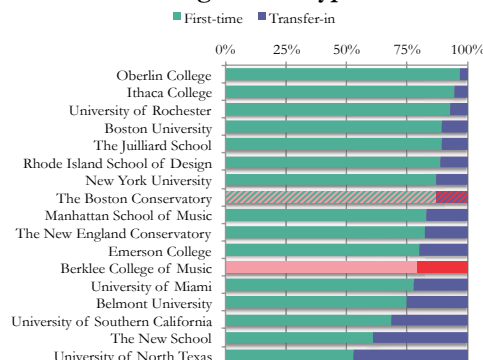


Figure 10. Fall 2014 entering student enrollment by student type. Entering degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

Undergraduate entering student growth 2012 to 2014

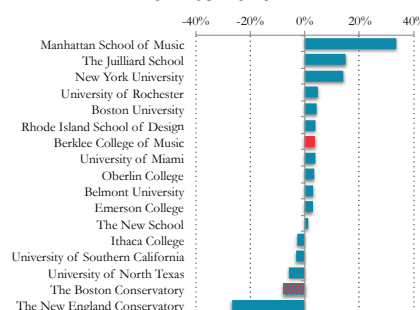


Figure 11. Entering student enrollment growth from fall 2012 to fall 2014. Entering degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

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%).

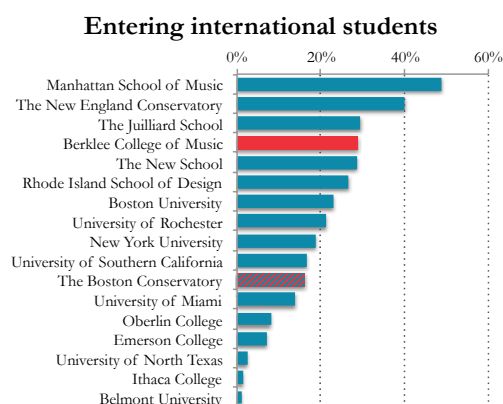


Figure 12. Fall 2014 entering international students. Entering degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

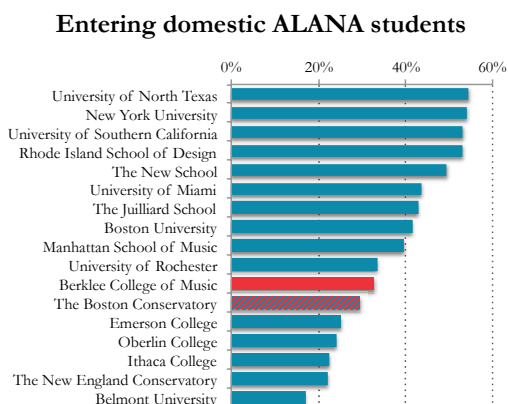


Figure 13. Fall 2014 entering domestic ALANA students. Entering degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

Out-of-state entering students

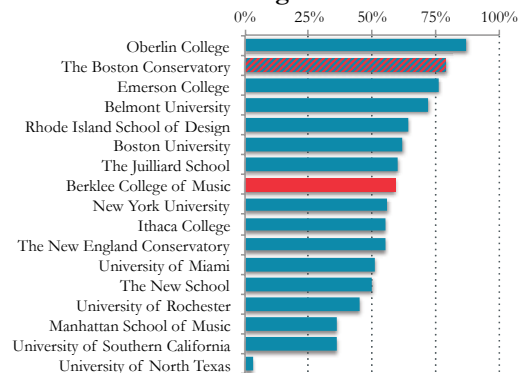


Figure 14. Fall 2014 entering undergraduate domestic students that are from a state other than the location of the institution. Domestic degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

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

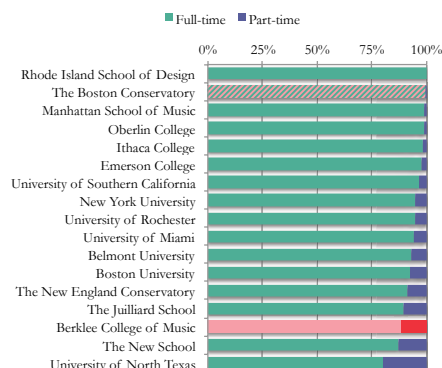


Figure 15. Fall 2014 undergraduate enrollment by student type. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

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

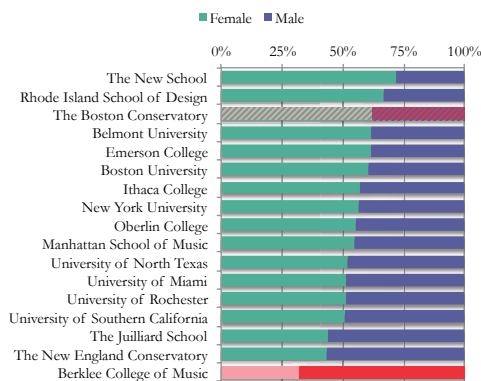


Figure 16. Fall 2014 undergraduate enrollment by gender. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

Berklee female enrollment

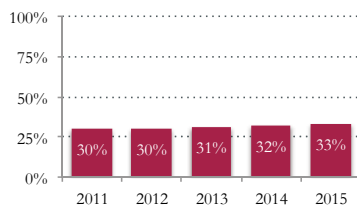


Figure 17. Undergraduate female students. Degree/certificate-seeking undergraduate students. IPEDS 2015–16 Fall Enrollment and previous years' IPEDS.

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

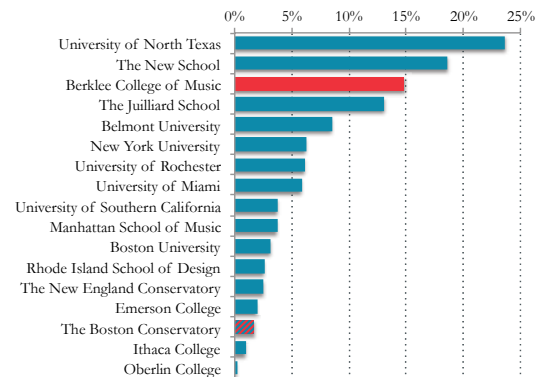


Figure 18. Fall 2014 undergraduate enrollment over the age of 25. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

Undergraduate students with a disability

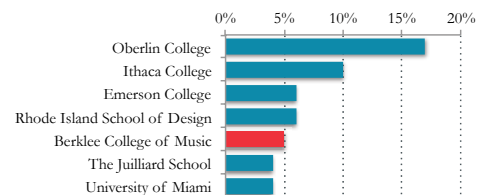


Figure 19. Fall 2014 undergraduate enrollment with a disability. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

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

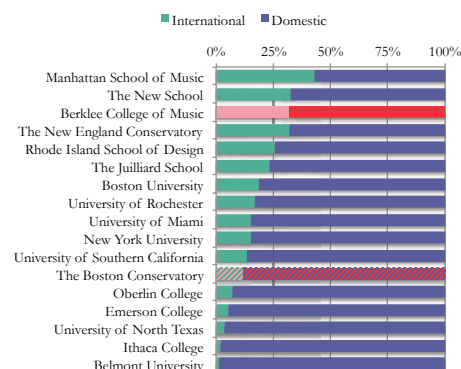


Figure 20. Fall 2014 Undergraduate enrollment by country of origin. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

Undergraduate international student growth

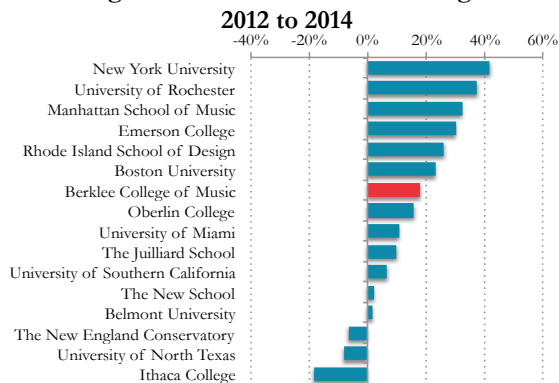


Figure 21. Undergraduate international student growth from fall 2012 to fall 2014. Degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

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

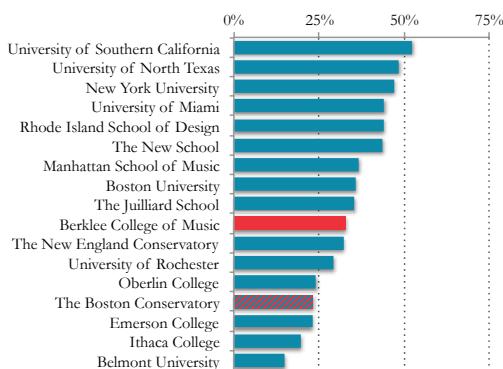


Figure 22. Fall 2014 undergraduate domestic ALANA students. Domestic degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

Berklee domestic ALANA students

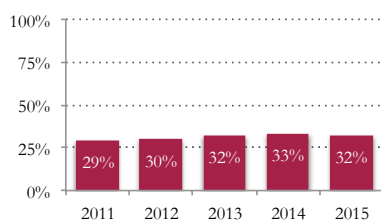


Figure 23. Undergraduate domestic ALANA students. Domestic degree/certificate-seeking undergraduate students. IPEDS 2015–16 Fall Enrollment and previous years' IPEDS.

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

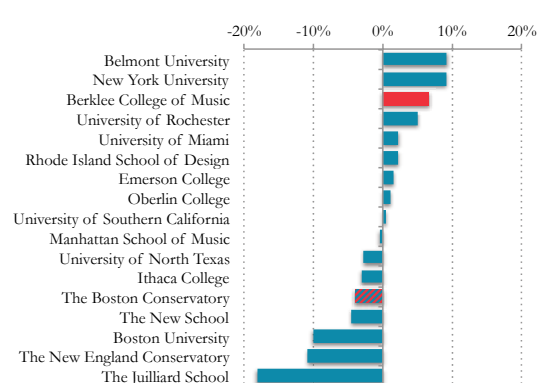


Figure 24. Undergraduate student growth from fall 2012 to fall 2014, degree/certificate-seeking undergraduate students. IPEDS 2014–15 Fall Enrollment.

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

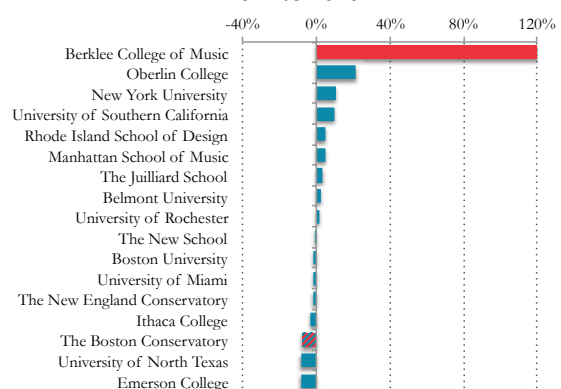


Figure 25. Graduate student growth from fall 2012 to fall 2014. Degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

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

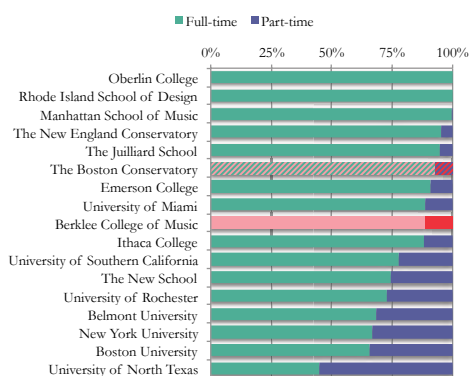


Figure 26. Fall 2014 graduate enrollment by student type, degree/certificate seeking graduate students. IPEDS 2014–15 Fall Enrollment.

Graduate students by gender

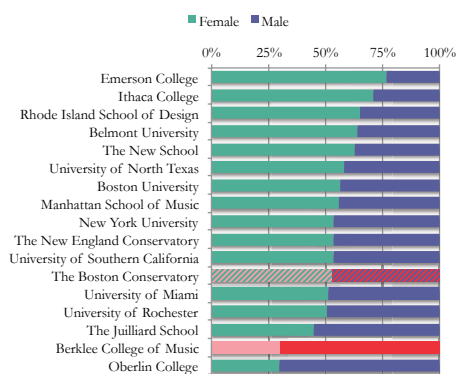


Figure 27. Fall 2014 graduate enrollment by gender, degree/certificate seeking graduate students. IPEDS 2014–15 Fall Enrollment.

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

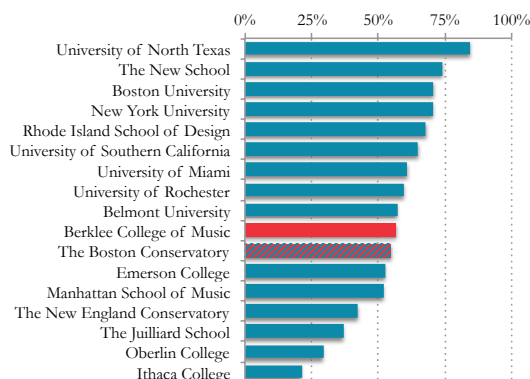


Figure 28. Fall 2014 graduate enrollment students over the age of 25. Degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

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

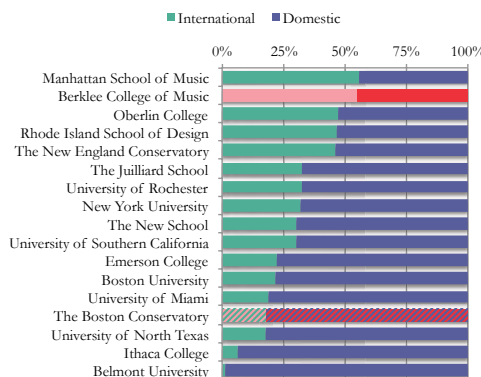


Figure 29. Fall 2014 graduate enrollment by country of origin, degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

Graduate domestic ALANA students

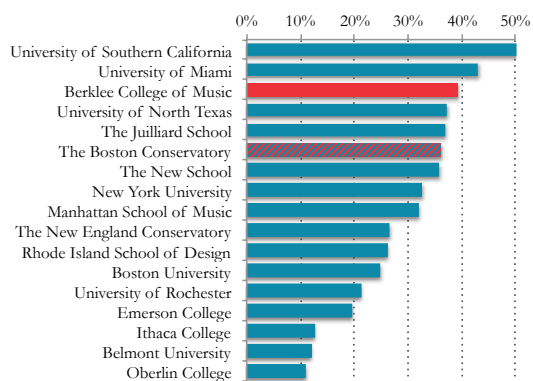


Figure 30. Fall 2014 graduate domestic ALANA students, domestic degree/certificate-seeking graduate students. IPEDS 2014–15 Fall Enrollment.

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.¹ 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

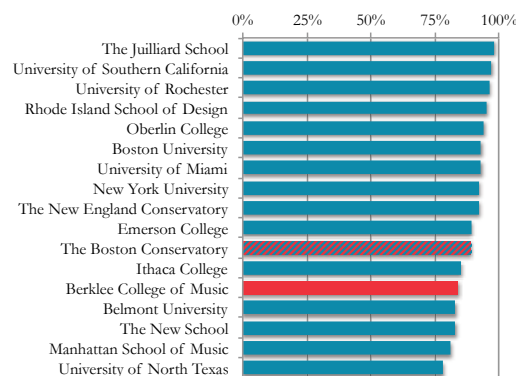


Figure 31. Retention rate for students entering fall 2013 and returning in fall 2014, FTFT bachelor's degree seeking students. IPEDS 2014–15 Fall Enrollment.

Berklee one-year retention rate

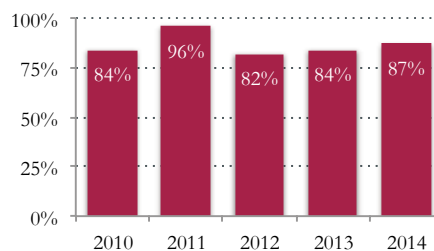


Figure 32. Berklee's one-year retention rate by entering cohort for students admitted in 2010 to 2014. FTFT bachelor's degree seeking students. IPEDS 2015–16 Fall Enrollment and previous years' IPEDS.

¹ 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

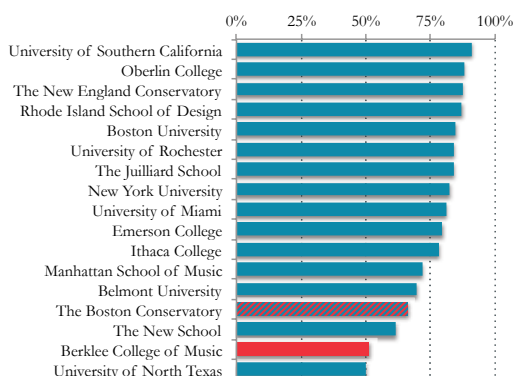


Figure 33. Graduation rate for undergraduate students entering in fall 2008 and graduating by spring 2014. FTFT bachelor's degree seeking students. IPEDS 2014–15 150% Graduation rates.

Berklee 150% bachelor's graduation rate

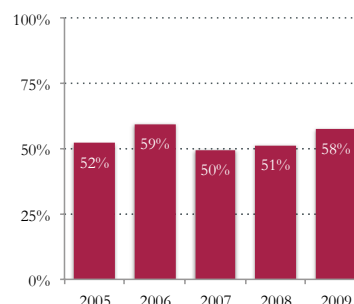


Figure 34. Berklee's six-year graduation rates by entering cohort. FTFT bachelor's degree seeking students. IPEDS 2015–16 150% Graduation rates and previous years.

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

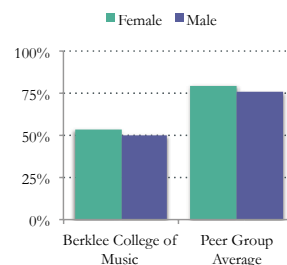


Figure 35. Graduation rate by gender for undergraduate students entering in fall 2008 and graduating by spring 2014, FTFT bachelor's degree seeking students. IPEDS 2014–15 150% Graduation rates.

Berklee graduation rate by gender

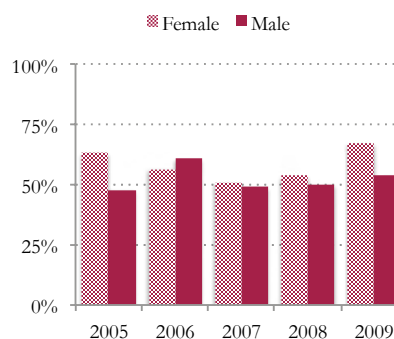


Figure 36. Berklee's six-year graduation rates by gender by entering cohort. FTFT bachelor's degree seeking students. IPEDS 2015–16 150% Graduation rates and previous years.

Compared to the peer group, Berklee has similar trends in graduation rate by ethnicity.² 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

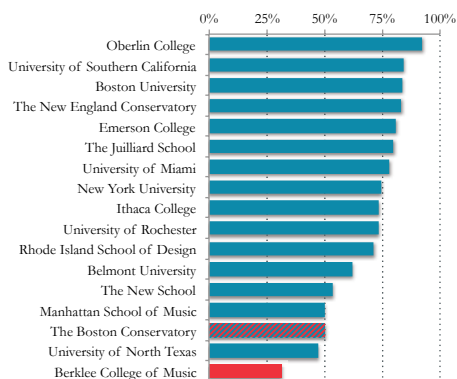


Figure 37. Graduation rate for Black or African American undergraduate students entering in fall 2008 and graduating by spring 2014. FTFT bachelor's degree seeking students. IPEDS 2014–15 150% graduation rates.

Graduation rate by ethnicity

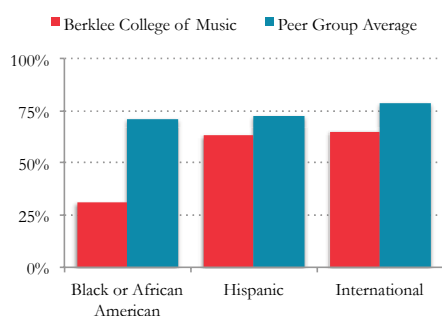


Figure 38. Graduation rate by ethnicity for undergraduate students entering in fall 2008 and graduating by spring 2014. FTFT bachelor's degree seeking students. IPEDS 2014–15 150% graduation rates.

Berklee graduation rate by ethnicity

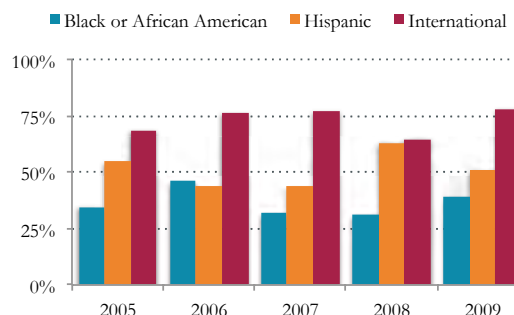


Figure 39. Berklee's six-year graduation rates by ethnicity. FTFT bachelor's degree seeking students. IPEDS 2015–16 150% graduation rates and previous years.

See Appendix D for a table of graduation rates by demographics for each peer school.

² 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.

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 ratio¹ 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.

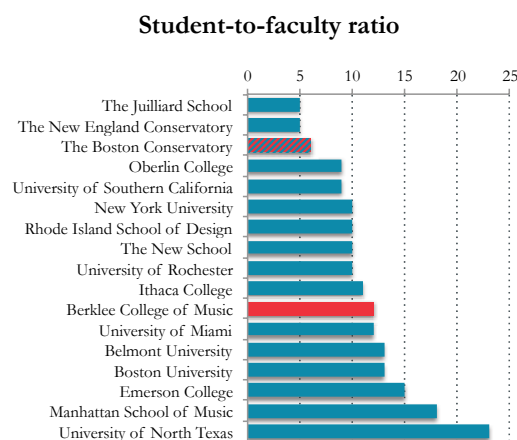


Figure 40. 2014 undergraduate student-to-faculty ratio. IPEDS 2014–15 Fall enrollment.

Berklee student-to-faculty ratio

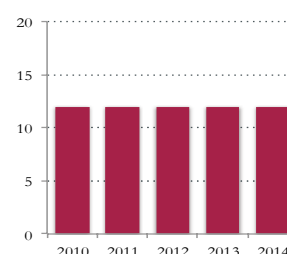


Figure 41. Berklee's student-to-faculty ratio. IPEDS 2015–16 Fall enrollment and previous years.

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.

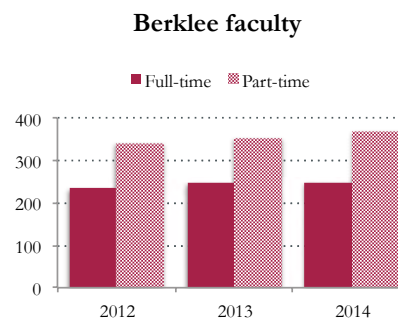


Figure 42. Berklee number of instructional staff. IPEDS 2014–15 Human Resources.

¹ 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.

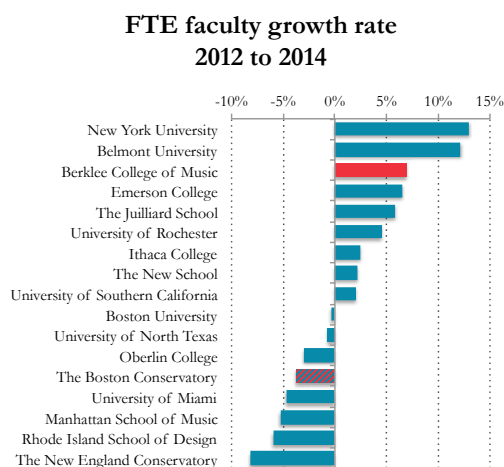


Figure 43. FTE faculty growth rate. IPEDS 2014–15 Human Resources.

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.² 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.

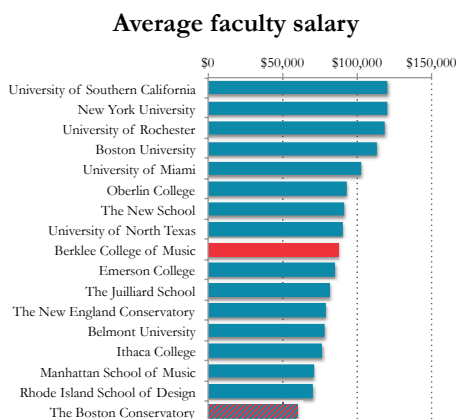


Figure 44. Average faculty salary. IPEDS 2014–15 Human Resources.

**Average faculty salary for arts schools
2012 to 2014**

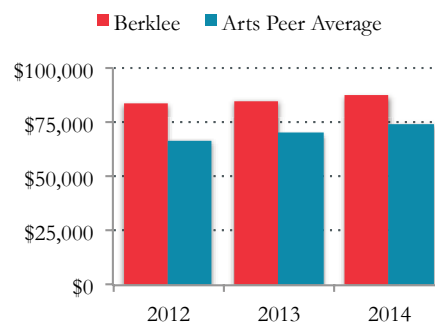


Figure 45. Average faculty salary increase compared to peer arts schools from 2012 to 2014. IPEDS 2014–15 Human Resources.

² 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.

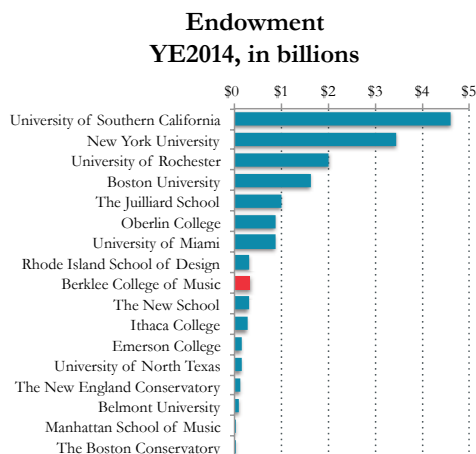


Figure 46. Endowment assets year-end 2014. Undergraduate and graduate enrollment. IPEDS 2014–15 Finance.

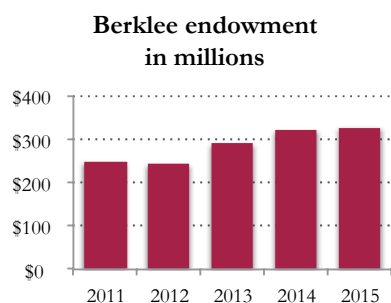


Figure 47. Berklee endowment at year-end 2011 to 2015. IPEDS 2015–16 Finance and earlier.

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 median¹ (\$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

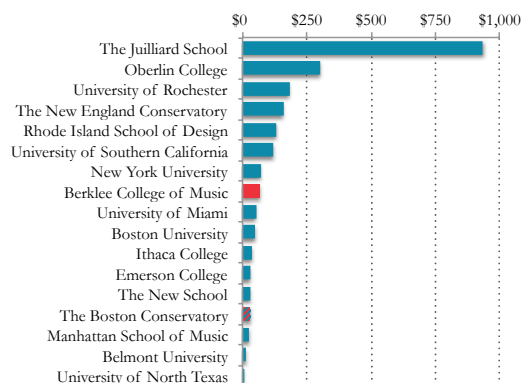


Figure 48. Endowment assets per FTE enrollment, year-end 2013–14. Undergraduate and graduate enrollment. IPEDS 2014–15 Finance.

Change in endowment assets per FTE enrollment YE2012 to YE2014

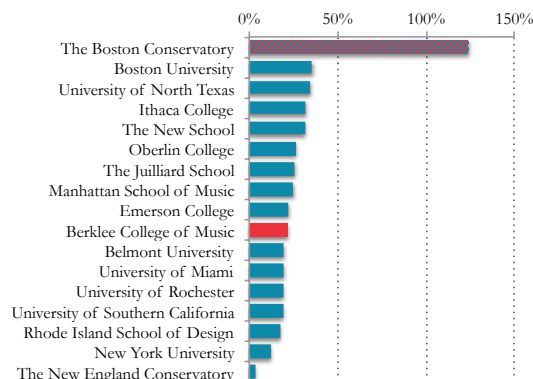


Figure 49. Two-year change in endowment assets per FTE from year-end 2012 to year-end 2014. IPEDS 2014–15 Finance and 2012–13 Finance.

¹ 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**

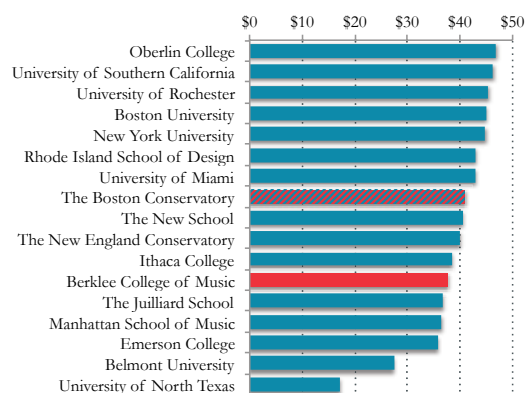


Figure 50. 2013–14 Undergraduate tuition. IPEDS 2014–15 Student Financial Aid.

**One-year tuition rate increase
2012–13 to 2013–14**

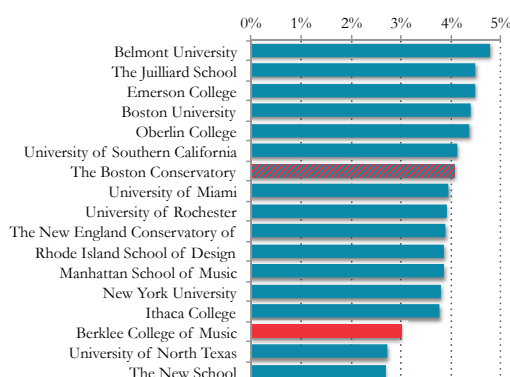


Figure 51. Tuition rate increase from 2012–13 to 2013–14. IPEDS 2014–15 Student Financial Aid.

COST OF ATTENDANCE

The calculated cost of attendance¹ 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%).

¹ Cost of attendance is equal to tuition and fees + books and supplies + room and board + other expenses.

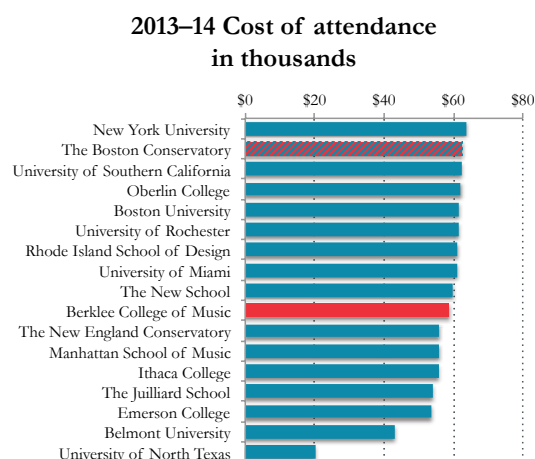


Figure 52. Total cost of undergraduate attendance. Calculated as the average cost for all undergraduate students at all levels. IPEDS 2014–15 Student Financial Aid.

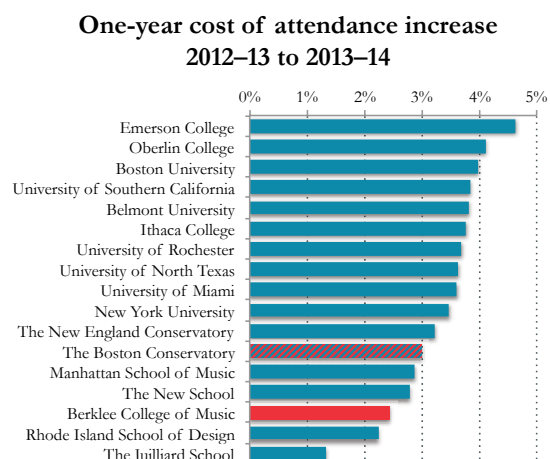


Figure 53. Cost of Attendance Increase from 2012–13 to 2013–14. IPEDS 2014–15 Student Financial Aid.

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
Berklee College of Music	\$41,619	\$46,416	\$49,701	\$35,436	DNR	\$50,249
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%.

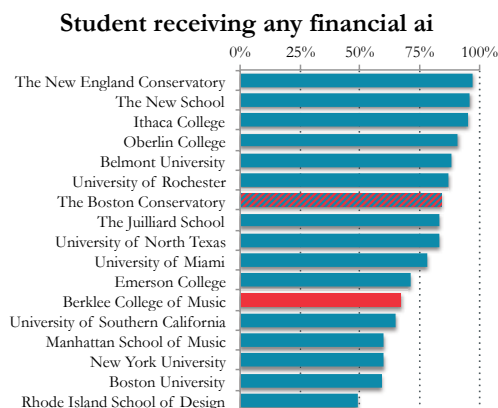


Figure 54. 2013 entering students receiving financial aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2014-15 Student Financial Aid.

Berklee students receiving financial aid

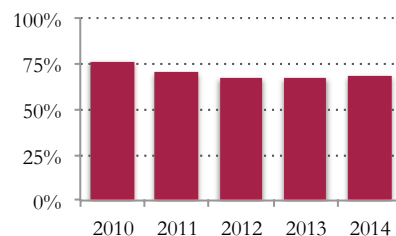


Figure 55. Entering students receiving financial aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015-16 Student Financial Aid and earlier.

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

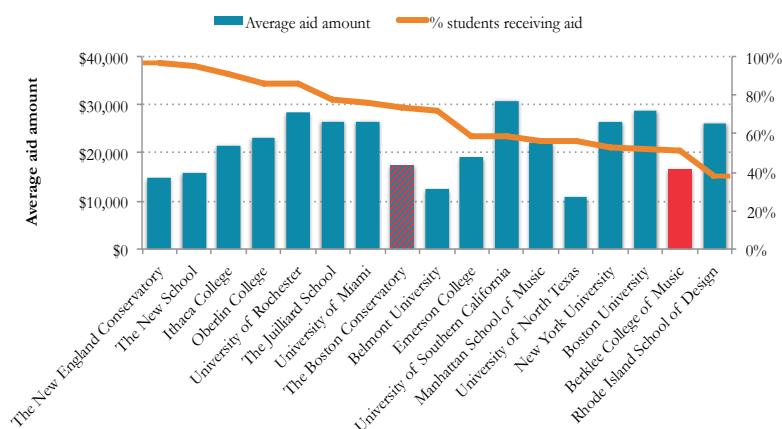


Figure 56. 2013 FTFT degree/certificate-seeking entering undergraduate students receiving federal, state, local, or institutional grant aid. Entering. IPEDS 2014-15 Student Financial Aid.

Berklee students receiving federal, state, local, or institutional grant aid

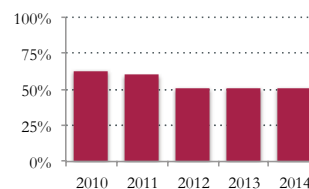


Figure 57. Entering students receiving federal, state, local, or institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015-16 Student Financial Aid and previous years' IPEDS.

Average amount of federal, state, local, or institutional grant aid

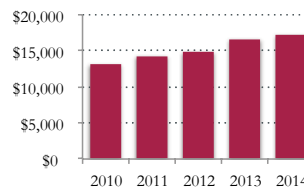


Figure 58. Average grant aid of entering students receiving federal, state, local, or institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015-16 Student Financial Aid and previous years' IPEDS.

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.

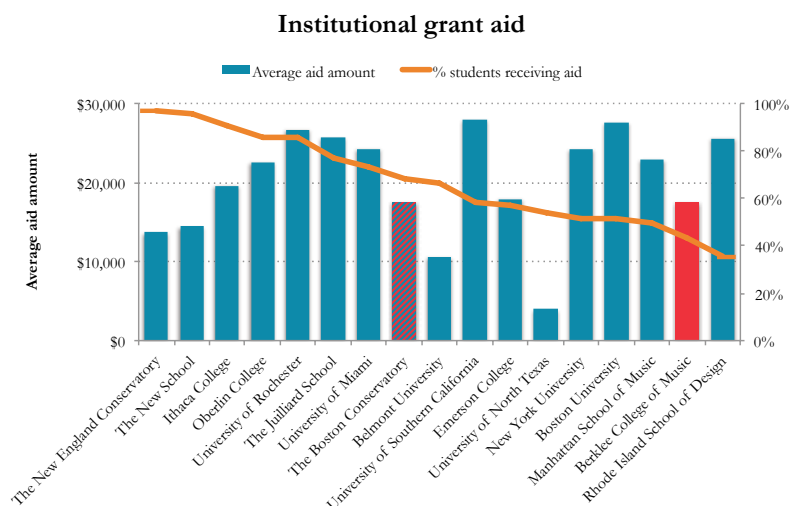


Figure 59. 2013 entering students receiving institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2014–15 Student Financial Aid.

Berklee students receiving institutional grant aid

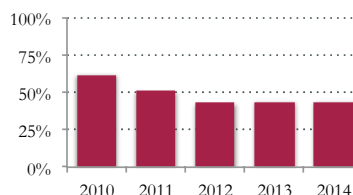


Figure 60. Entering students receiving institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

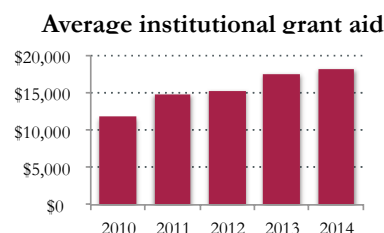


Figure 61. Average institutional grant aid of entering students receiving institutional grant aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

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

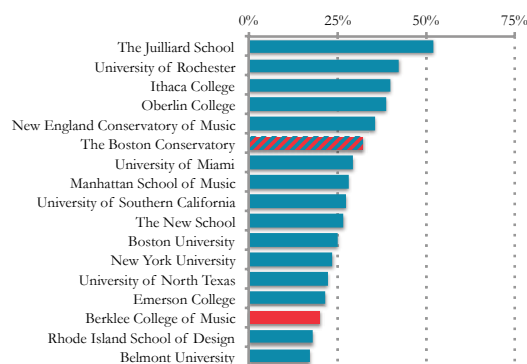


Figure 62. 2013–14 tuition discount rate. Gross institutional aid divided by tuition & fee revenue. IPEDS 2014–15 Finance.

Percentage point difference in discount rate 2012–13 to 2013–14

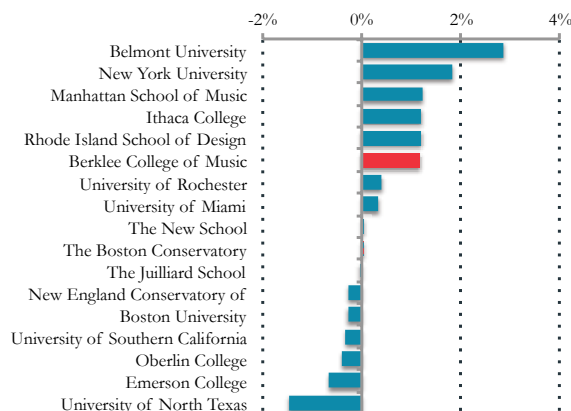


Figure 63. Change in discount rate (gross institutional aid divided by tuition & fee revenue) in from 2012–13 to 2013–14. IPEDS 2014–15 Finance.

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.

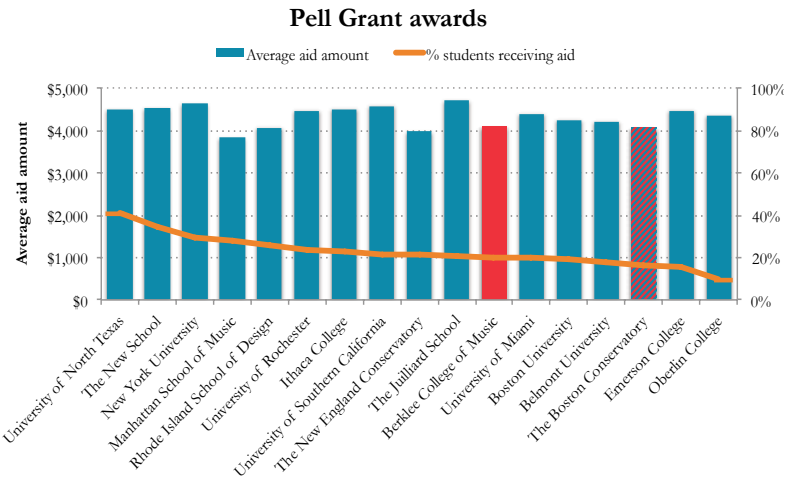


Figure 64. 2013 entering students receiving Pell Grants. Entering FTFT degree/certificate-seeking domestic undergraduate students. IPEDS 2014–15 Student Financial Aid.

Berklee students receiving Pell Grants

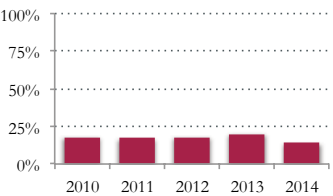


Figure 65. Entering students receiving Pell Grants. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

Average Pell Grant award

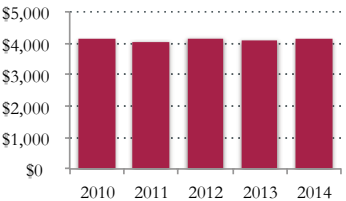


Figure 66. Average Pell Grant awarded to entering students receiving Pell Grants. Entering FTFT degree/certificate seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years' IPEDS.

² 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.

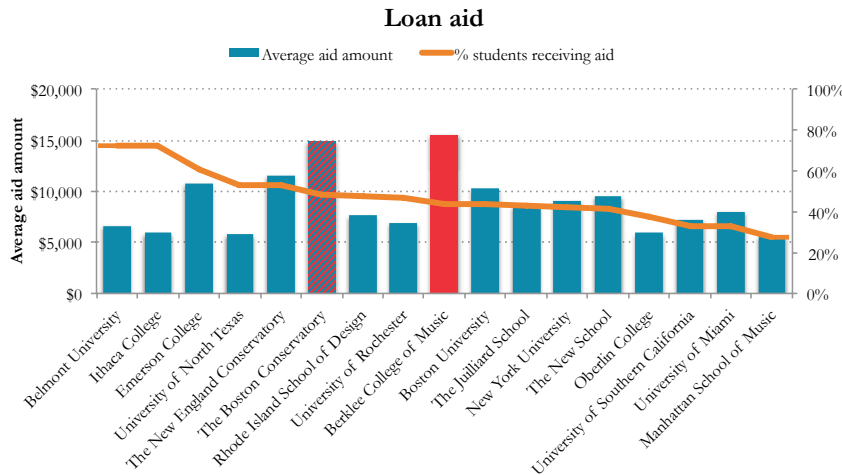


Figure 67. 2013 entering students receiving any loan aid. Entering FTFT degree/certificate-seeking under graduate students. IPEDS 2014–15 Student Financial Aid.

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

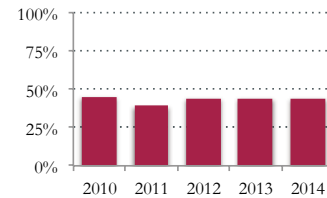


Figure 68. Entering students receiving any loan aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years IPEDS.

Average loan aid

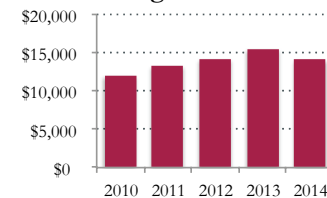


Figure 69. Average loan aid of entering students receiving any loan aid. Entering FTFT degree/certificate-seeking undergraduate students. IPEDS 2015–16 Student Financial Aid and previous years IPEDS.

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
Berklee College of Music	43%	\$6,111	14%	\$31,081
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.

STUDENT LOAN DEFAULT

Berklee’s three-year federal loan default rate³ 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.

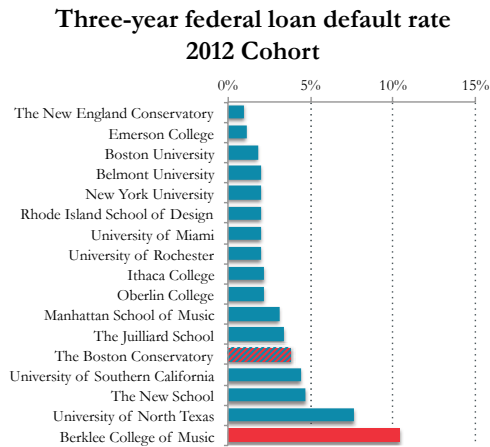


Figure 70. Three-year federal loan default rate for students with loan payments beginning in 2012. National Student Loan Data System. nslds.ed.gov

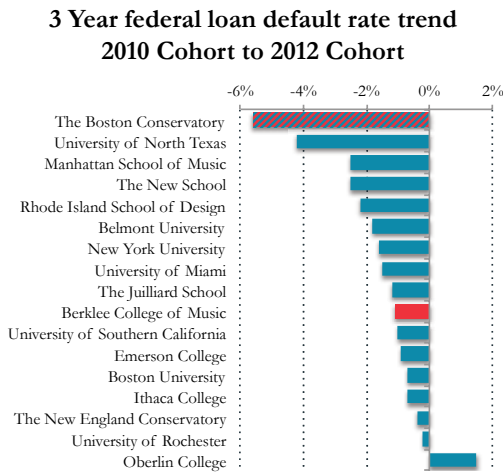


Figure 71. Change in default rate from 2010 cohort to 2012 cohort. National Student Loan Data System.

³ 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.

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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%
Berklee College of Music	4%	-3%	41%
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
Berklee College of Music	32%	0%	5%	8%	12%	0%	7%	55%	12%
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
Berklee College of Music	55%	1%	3%	15%	14%	1%	5%	26%	35%
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%
Berklee College of Music	51%	0%	48%	31%	63%		50%	100%	56%	65%
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
Berklee College of Music	249	367	\$87,444
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.	$\frac{\text{Total enrolled full-time and part-time}}{\text{Number of admissions}}$