

PAMELA J. GOAD

Employment Address:
Northwest Commission on Colleges
Universities (NWCCU)
8060 165th Avenue, NE
Redmond, WA 98052
Phone: 1- (425) 558-4224
E-Mail: pgoad@nwccu.org

Permanent Address:

EDUCATION

Ph.D. in Music Acoustics (Systematic Musicology)

University of Washington, Seattle, WA, June 1994

Dissertation Title: *Timbral Sharpness and Modulations in Frequency and Amplitude: Implications for the Fusion of Musical Sounds*

Master of Music (Music Theory)

University of Montevallo, Montevallo, AL, May 1983

Thesis Title: *Timbre as a Principal Component of Twentieth-Century Musical Form*

Bachelor of Music Education

Troy University, Troy, AL, August 1978

Applied Field: Conducting Wind Ensembles

CURRENT EMPLOYMENT

Northwest Commission on Colleges and Universities (NWCCU)

Vice President, October 2009 – present

Promoted to Vice President in 2010; responsibilities include: reviewing, analyzing, and summarizing substantive and minor institutional changes; communicating and training institutional representatives for substantive change procedures; maintaining the tracking system for substantive changes; assisting institutions preparing for Applications for Consideration for Candidacy; analyzing and summarizing Applications for Consideration for Candidacy; responding to USDOE inquiries, other governmental agencies and the general public; analyzing and drafting responses to complaints against member and candidate institutions; analyzing and drafting responses to complaints against the Commission; maintaining the tracking system for complaints; facilitates collection of data and answers inquiries for the NWCCU Annual Report submission from institutions; draft action letters from Board meetings; prepares Summary of Actions report following Board meetings; facilitated the revision of policies for the Substantive Change and Complaints Against Member and Candidate Institutions; responding to general inquiries from institutions.

EDUCATION EXPERIENCE

The Art Institute of Seattle

Vice President, Dean of Academic Affairs, October 2001 – September 2009

Promoted to Vice President in 2003; responsible for the overall administration, coordination, and development of instructional policies, program offerings, personnel issues, fiscal management, interdepartmental collaboration and community services including articulation agreements with other colleges and online courses; creation of an Education Services department of academic advisors; attention is given to program outcomes and assessment and their relevancy to marketplace needs for the success of graduates; accountable for fiscal management of the department at a 25 percent expense proportion to approximately \$43 million in revenue – primary contributing financial revenues are total registered credits, student to instructor ratio, cost per credit, and average registered credits per student; mentoring for management succession; leading the faculty governance committee; oversee 27 program curricula and related certificates for continuing education offerings and study abroad; monitor about 150 faculty (quarterly adjustments), supervise 15 departmental managers plus additional staff positions in Education Services (dedicated advisors), Registration Office and Administrative Assistants; numerous initiatives, processing and fiscal efficiencies, and quality educational improvements too numerous to list but available within an interview setting

Acting President – February to April 2006

Actions taken as liaison to accrediting and state regulatory bodies to facilitate communications regarding the purchase of the company; mediated discussions for shared services and facilities between The Art Institute of Seattle and Argosy University; weekly meetings with other Executive Committee members as support and focus; represented the college in all other duties and appearances

Accreditation Liaison Officer – 2002 to 2009

Liaison with the Northwest Commission on Colleges and Universities, American Culinary Federation, and Council for Interior Design Accreditation, National Kitchen and Bath, plans in motion for the National Association of Schools of Art and Design; responsible for all matters of accreditation compliance including the introduction of twelve new bachelor curricula offerings and one new associate curriculum offering, introducing online courses, researching and writing reports, and sunsetting programs; related networking with Intercollege Relations Committee to create positive relations for articulation agreements and transfer of credit for general education courses which AiS introduced in 2000 after discontinuing vocationally oriented “related studies” curriculum

Ai System Academic Affairs Review Committee (AARC) – October 2005 to 2009

Leadership group of seven invited Deans for Academic Affairs within The Art Institutes system responsible for review and revision of 83 system academic policies and procedures, the institutional Success Leadership Plan for all Art Institutes; faculty development and evaluation initiatives; issues relevant to Academic Affairs as a representative for all 45 Deans in the system and their satellite campuses.

Program Outcomes and Assessment Initiative within the Art Institutes – 2005 to 2009

One of five Art Institutes' Academic Affairs departments to pilot the James Nichols' Model of program outcomes and assessment; facilitating faculty engagement; refining program outcomes and building rubrics for assessment tools for all programs; an eleven-year initiative including building an electronic database of student portfolios

Quality Education Initiative – 2002 to 2003

Original member of The Art Institutes' quality and assessment task force working with Education Management administration to determine the priorities for improving program outcomes; this group later evolved into a task force promoting the Nichols' Model of program outcomes and assessment

Associate Dean of Education for the School of Media Arts, April 2001 – October 2001

Accountable for the scheduling and general guidance of the Audio Production, Video Production and Multimedia & Web Design programs, including curriculum issues and expected outcomes, capital and repair expenditures; issues regarding persistence

Academic Director of Audio Production, April 2001 – October 2001

Responsible for the management of curriculum and five recording studios; communication with industry advisors; maintaining collaboration within the School of Media Arts; supporting AiS functions requiring audio/visual aids; and developing faculty in cutting edge areas of technology as required by market place needs; promoted to Dean position within six months

Associate Dean of Education for General Education and Learning Services, 2000-2001

Coordinated efforts between the two departments in order to facilitate remedial education for all students in need; spearheaded efforts to create a freshman seminar course aimed at developing the whole student in terms of information literacy, critical thinking, and social development, implementation occurred in Winter Quarter 2001; assisted in efforts for student success initiatives

Art Institutes' General Education Task Force, 1998-1999

Participated and contributed to a model for articulation between Art Institutes; primary issues were transferability of courses; categorization of courses according to state guidelines; determined appropriate credit amounts for acceptance of Associate degrees throughout the system; created syllabi and objectives for all courses; liaison between the Intercollege Relations Commission and the Art Institutes' Task Force in order to be better informed on decisions regarding Direct Transfer Agreements and new policies of Washington state

Chair of the Self-Study Committee for NW Accreditation, 1998-1999

Served as the Chair for the accreditation process of The Art Institute of Seattle as required by the Northwest Commission on Colleges and Universities; responsible for project management in adhering to a strict timeline of tasks with a group of 21 employees; served as a liaison between the outside accreditation consultant and AiS administration; edited the self-study documentation, consolidated statistical reports, and

organized all exhibits; continued in this area as Accreditation Liaison Officer after the college was granted its initial accreditation status

Academic Director for General Education, 1997-2001

Managed all aspects of general education including scheduling, hiring, budgeting, curriculum development; developed curriculum thoroughly for approaching baccalaureate degrees; researched supporting resources by working closely with the library and Education Services Department for collection development and tutoring; administered placement and proficiency exams; led efforts with the regional accrediting body to create competencies for general education curriculum thereby sunsetting vocationally oriented “related studies” of embedded competencies in preparation for initial regional accreditation approval

Full-time instructor, 1996-1997

Within the Audio Production program and the General Education department, developed and taught courses in Acoustics, Introduction to Audio, Business Fundamentals, Computer Applications, and Communications and Critical Thinking

Part-time instructor, 1988-1989

Within the Music Video Business program, taught Business Mathematics

Université de Paris 6

Post-Doctoral Position, Paris, France, 1995-1996

Research associate in the Laboratoire d'Acoustique Musicale; involved in acoustical research primarily on the restoration of cathedral organs and tests of harpsichords, including psychological categorization of sounds; designed and developed the laboratory's first automated experimental procedure written in Turbo Pascal code; instructor of musical acoustics; advised and mentored doctoral students in the creation of measurement tools for their research; presented at professional seminars at IRCAM (International Research Center for Acoustics and Music) along with other internationally known researchers, composers, and musicians

Central Oregon Community College

Chair of the Music Department, 1994-1995

Responsible for the coordination and promotion of curriculum development within the Fine Arts Department, in addition to events, and needs of all performing ensembles including the symphony, choir and chorus, jazz bands and symphonic bands

Assistant Professor, 1994-1995

Fine Arts Department; taught core courses in music theory, aural training, composition and music history to majors; in addition, set up and created a new computer lab for aural training purposes; participating member of the Peer Review Committee which was responsible for developing a model for improving instruction methodologies through peer reviews by the faculty at large

Cornish College of the Arts

Instructor, Humanities and Sciences Division, 1988-1991

Humanities and Sciences Division; taught physics of light and color, and physics of sound and space to artists and musicians; the emphasis was to explain and demonstrate phenomena that the students used and experienced in their own work

University of Washington

Instructor, 1988

Taught a course introducing the scientific method to educators; the class concentrated on competency in critiquing technical reports and experimental design in educational research; the students, who were all teachers, were encouraged to experiment with teaching styles in their own classes

Addison High School

Band Director, Secondary Public Education, 1980-1983

Conductor of the school's instrumental groups which received consistent superior ratings in concert and marching; also, organized and developed a band parents' organization to aid in financial funding extra-curricula activities of the group and needed supplies in addition to supporting travel and competitions

Dallas County

Music Director, Secondary Public Education, 1979-1980

Designed and implemented a curriculum to bring music into three different schools in the county by creating a new position with the superintendent; the position included arranging schedules for the children, acquiring the necessary funding for individual programs, and introducing musical concerts into the community

OTHER PROFESSIONAL EXPERIENCE

Accreditation Site Evaluator, Northwest Commission on Colleges and Universities

Standard 2, Educational Program and Its Effectiveness, April 2007

Invited to participate and contribute to the evaluation report delivered to the regional accrediting body for the Oregon College of Art and Craft; consulted with OCAC Dean in post-visit concerns

Argosy University

Member of Education Program Advisory Board, 2003 to 2009

Collaboratively creating a Master of Arts in Education Degree with Teacher Certification in Educational Leadership, and Curriculum and Instruction; this proposed degree functions to enable graduating students to meet the requirements for teaching in the State of Washington and the opportunity to expand teaching careers

Central Oregon Symphony

Conductor, 1994-1995

Lead a seventy-piece symphonic orchestra in an annual series of performances of compositions by such composers as Purcell, Vivaldi, Schubert, Dvorak, and Mussorsky in addition to specific holiday arrangements

Executive Director, 1994-1995

For the Central Oregon Symphony and its chamber groups; oversaw publicity, financials, venues, performance needs; the symphony was partially supported by Central Oregon Community College and collaboration with other performing groups was essential

University of Washington

Editor of Statistical Reports, 1993-1994

Computer Services Division, Graduate School; maintained computer network records; data reduction and statistical analyses; created technical reports for university-wide distribution

UNIX System Administrator, 1991-1992

School of Music Computer Center which is geared specifically to applications in computer music composition and music technology; the position required supervision and organization of student projects and tutoring in computer music applications; technical requirements were to implement musical applications on a NeXT network, PC and Macintosh machines interfaced with synthesizers, upkeep of hardware and software

Research Laboratory Assistant, 1986-1990

Systematic Musicology Program; assisted experimenters and students with implementation of equipment and running subjects in various musical projects; responsible for developing, testing, maintaining, and updating various software packages including development of programs for MIDI driven sound generation

MUZAK

Research Assistant, 1987

Assisted in setting up a database of experimental results dealing with the physical and psychological responses to music

Seattle Central Community College

Math tutor, 1984-1985

Assisted with individualized instruction ranging from basic math to algebra and trigonometry

ACADEMIC HONORS

Who's Who Among High School Students

Concertmaster, Troy University

Concertmaster, University of Montevallo

Recipient of the Band Scholarship, Troy University

Dean's List for Grade Point Average, Troy University

Recipient of the Music Theory Scholarship, University of Montevallo

Outstanding Graduate Student Award, University of Montevallo

Outstanding Graduate Student Award in the Department of Music Theory, University of Montevallo

Recipient of the Boeing Scholarship, University of Washington
Recipient of the Neheimer Music Scholarship, University of Washington
Recipient of writing prize for best graduate student publication, University of Washington

PUBLICATIONS

Chief Academic Officer of the For-Profit World. In Press. Edited by James Martin and James E. Samuels. *The New First Among Equals: The Role of the Chief Academic Officer*, Part III, Consensus Builder, Chapter 14. Baltimore: Johns Hopkins University Press.

Do octave complexes facilitate learning to identify pitch class? 1991. Co-authored with Bernice Laden. *Journal of the Acoustical Society of America*, **90**(#4, Pt. 2), 2351.

Sharpness Measurements of Musical Instrument Timbres. 1991. *Journal of the Acoustical Society of America*, **89**(#4, Pt. 2), 1988.

Timbre Discrimination of Musical Instruments in a Concert Hall. 1992. *Music Perception*, **10**(1), 43-62.

Loudness and Sharpness Measurements Relevant to Musical Instrument Timbres. 1992. *Systematic Musicology Technical Report Series*, Manuscript #19, Spring.

Sharpness: A Perceptually Based Measure of the Spectral Dimension of Musical Timbre. 1994. *Journal of the Acoustical Society of America*, **95**(No. 5, Pt. 2), 2958.

The Perceptual Quality of the Cromorne du Positif of Four French Classical Organs. 1996. Co-authored with Michèle Castellengo, Univ. Paris 6, *International Conference on Music Perception and Cognition*, 111-115.

PRESENTATIONS

History of the Northwest Commission on Colleges and Universities. Invitation to the American Indian Higher Education Consortium (AIHEC), Minneapolis, Minnesota, June, 2012.

Comparisons of Reed Stops of Four French Classical Organs. 4th International Conference on Music Perception and Cognition, Montreal, Canada, August, 1996.

Qualification perceptive de la 'nasalite' d'un jeu d'orgue. le cromorne, dans quatre instruments français. Invited Lecturer, Université de Paris 6, Paris, France, June, 1996.

L'activité des instruments de musique: Quatre orgues classiques. Invited Lecturer, conference of Psychologie de la Musique Française, Tours, France, May, 1996.

L'acuité and the Perceptual Importance of High Frequencies in Musical Instrument Timbres. Invited Lecturer, Graduate Seminar, IRCAM (International Research Center in Acoustics and Music). Paris, France, October 1995.

Sharpness: A Perceptually-Based Measure of the Spectral Dimension of Musical Timbre. Invited Lecturer, Acoustical Society of America, Cambridge, Massachusetts, June 1994.

Musical Instrument Sonorities and Implications for Musical Blend. Invited Lecturer, Laboratoire d'Acoustique Musicale, Université de Paris 6, Paris, France, September 1993.

The Effects of Deviation and Phase Disparity of Frequency and Amplitude Modulation on Musical Blend. Acoustical Society of America, Ottawa, Canada, May, 1993.

Do Octave Complexes Facilitate Learning to Identify Pitch Class? Acoustical Society of America, Houston, Texas, November 1991.

Sharpness Measurements of Musical Instrument Timbres. Acoustical Society of America, Baltimore, Maryland, May 1991.

On Music Perception. University of British Columbia, Graduate Student Colloquium Series, Vancouver, British Columbia, Canada, September 1990.

The Effects of Musical Context and Temporal Aspects on Timbre Discrimination. University of Washington School of Music Spring Research Festival, Seattle, Washington, May 1989.

Timbre Discrimination of Musical Instruments in a Concert Hall. Acoustical Society of America, Cleveland, Ohio, May 1986.

Perception, Preferences, and Cognitive Structures in Music. Music Educators National Conference, Anaheim, California, April 1986.

GRADUATE RESEARCH PROJECTS (UNPUBLISHED)

Task Force on Auditorium Acoustics, University of Washington, 1987
Assisted with acoustical measurements of the Music Building Auditorium prior to reconstruction of the stage area.

REFERENCES

Available upon request