

Memorandum from Katie Ullman, Associate Dean of the Graduate School

The School of Music has high regional and national recognition and is an important cultural hub at the U. Within the last review period they added a Doctor of Musical Arts, which is a large asset and bolsters their national recognition, but has created challenges in terms of managing the stability of this program. The School is striving to develop a strategic plan to balance their mission and resources, as well as policies that address tensions among faculty. There have been some significant issues with facilities, with progress toward solutions addressed in the MOU.



March 2, 2017

Ruth V. Watkins
Senior Vice President for Academic Affairs
205 Park Bldg.
Campus

RE: Graduate Council Review
School of Music

Dear Vice President Watkins:

Enclosed is the Graduate Council's review of the School of Music. Included in this review packet are the report prepared by the Graduate Council, the School Profile, and the Memorandum of Understanding resulting from the review wrap-up meeting.

After your approval, please forward this packet to President David Pershing for his review. It will then be sent to the Academic Senate to be placed on the information calendar for the next Senate meeting.

Sincerely,

David B. Kieda
Dean, The Graduate School

Encl.

XC: Miguel Chuaqui, Director, School of Music
Raymond Tymas-Jones, Dean, College of Fine Arts

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The Graduate School - The University of Utah

GRADUATE COUNCIL REPORT TO THE SENIOR VICE PRESIDENT
FOR ACADEMIC AFFAIRS AND THE ACADEMIC SENATE

October 31, 2016

The Graduate Council has completed its review of the **School of Music**. The External Review Committee included:

Sue Ellen Haug, DMA
Director, School of Music
College of Arts and Architecture
The Pennsylvania State University

Dale Monson, PhD
Director, Hugh Hodgson School of Music
University of Georgia

Peter Witte, MM
Dean, Conservatory of Music and Dance
University of Missouri-Kansas City

The Internal Review Committee of the University of Utah included:

Claudio Holzner, PhD
Associate Professor
Department of Political Science

Rebecca Horn, PhD
Associate Professor
Department of History

Jacqueline Osherow, PhD
Distinguished Professor
Department of English

This report of the Graduate Council is based on the self-study submitted by the School of Music, the reports of the external and internal review committees, and the Department Chair's and College Dean's joint response to the external and internal committee reports.

SCHOOL PROFILE

Program Overview

The School of Music has brought prominent recognition to the University of Utah as the foremost institution for advanced studies in the art of music among universities in the Intermountain West. The School provides outstanding facilities and structure supporting a wide diversity of graduate and undergraduate degree programs and acts as a catalyst for a wide range of academic, educational, and cultural musical activities on and off campus.

The School's affiliation with the Utah Symphony, its location in a diverse and rapidly growing community, and the breadth of its mission, make it a highly significant enterprise within the University of Utah, but these properties also bring a unique set of challenges. The School of Music currently enrolls close to 400 majors and includes 90 faculty members, which places it among the larger music programs nationally.

A significant addition in curriculum since the last review has been the introduction of the Doctor of Musical Arts (DMA) performance degree in 2007. This is the only degree of this type in the Intermountain West and thus it has attracted highly qualified graduate students and should be viewed as a considerable asset to the School of Music. However, the rapid growth of this program, together with the continuous needs imposed by a dense curriculum, including a rapidly expanding doctoral degree, has created necessities in resources, staff and faculty lines that are increasingly difficult to meet adequately.

Faculty

The School of Music faculty is currently composed of 24 tenure-line faculty members, including 6 tenure-track Assistant Professors. The tenure-line faculty is heavily skewed for males (7 females, 17 males). Ethnically, the faculty is moderately diverse (3 African-Americans, 2 Hispanics, 1 Asian ~20%) but probably on par (or better) than other units at the University of Utah. Four additional tenure-track Assistant Professors were hired after the self-study and have since joined the faculty as of Fall 2016. These hires fill gaps in important academic areas and slightly improve gender and ethnic diversity within the tenure-line faculty (2 women, including 1 Hispanic, and 2 men). The School also has 16 career-line faculty members and 55 adjunct faculty members, many of whom are professional musicians affiliated with the Utah Symphony.

Overall, faculty members are widely recognized for their excellence in performance, composition, and research. The faculty is highly praised by the students and there is strong evidence that effective teaching is being performed. The administrative staff of the School is also highly praised for its professionalism and collegiality.

There appears to be division and tension between the tenure-line, career-line, and adjunct faculty. This is partly caused by the large number of career-line and adjunct faculty in comparison to the number of

tenure-line faculty and their unequal contribution to the governance and planning process (only tenure-line faculty can vote on important School business).

Furthermore, an inordinate amount of teaching and service burdens the tenure-track faculty, particularly junior members, which hinders their scholastic productivity. The issue is worsened by a lack of transparency and clarity regarding the criteria for promotion and tenure, and deficiencies in the mentoring of new faculty. These problems have engendered a considerable level of stress and anxiety for a significant fraction of the faculty, in particular junior members.

Students

In 2015-2016, the School included 298 undergraduate majors and 96 graduate students. While undergraduate enrollment has slightly decreased compared to recent years, the number of doctoral students has sharply increased (largely due to the new DMA program).

Overall, students express a high level of satisfaction with regard to the quality of the instruction and their rapport with the faculty. Graduate students in particular praise their instructors and appear strongly engaged and constructive, with excellent suggestions to improve some areas of this relatively recent program.

Ethnic diversity among the student body has increased significantly since the last review. Twenty-two percent of the undergraduate student body in 2014/15 came from underrepresented populations, in contrast to 6% in 2008. There was also some increase in diversity among graduate students, but this was mostly attributed to an influx of international students. The self-study provides a good summary of the efforts made to increase ethnic diversity among students enrolled in the School's programs.

The student gender ratio has been fairly balanced over the past few years, except among underrepresented minorities, where male students predominate. The self-study attributes this difference in part to a greater influx of students in performance areas typically associated with male performers (such as brass and percussion).

Curriculum

The School of Music offers a wide range of degrees in academic and performance areas. At the undergraduate level, these include multiple Bachelor of Music degrees, a Bachelor of Arts in Music, several Minors, and a Certificate in Music Technology. At the graduate level, degrees include a Master of Music with various specializations; a Master of Arts in Musicology; two PhD programs in composition and in music education; and the Doctor of Musical Arts (DMA) degree in conducting and in performance, most recently established in 2007.

Undergraduate admission is a fairly stringent process that includes a performance audition, and the program requirements for undergraduate degrees are rather heavy. Overall, degree requirements and courses offered by the School of Music, including online courses, fulfill the College of Fine Arts education and diversity general requirements. It should be noted that the number of bachelor's degrees awarded by the School has experienced a decreasing trend since the last review, likely reflecting a parallel decrease in enrollment and more stringent requirements.

At the graduate level, master's and doctoral program requirements are also in line with the general requirements recommended by the College of Fine Arts, including a fairly stringent qualifying exam. Master's degrees require a thesis and doctoral degrees a dissertation. In contrast to undergraduate and master's degrees, there has been a sharp increase in the number of doctoral degrees awarded by the School of Music (from 2 in 2008/09 to 16 in 2014/15). This clearly reflects the introduction of the Doctor of Musical Arts (DMA) performance degree and the general increase in graduate enrollment.

The School of Music also promotes and supports many successful outreach programs. Notably, the Piano Outreach Program, a collaboration between the School of Music and Salt Lake School District, has enjoyed great success. Specifically, this program offers piano lessons, provided by piano majors from the School of Music, to students at Title I elementary schools. Thus, this program has a durable positive impact on both the children receiving the lessons, but also on the Music students as an enriching teaching experience. It may also account for an increase in the number of undergraduate students from underrepresented groups.

Program Effectiveness and Outcomes Assessment

The models and procedures detailed by the self-study for evaluating program effectiveness and outcomes assessment appear to be adequate and typical for a School of Music. These include auditions, recitals, juries, proficiency tests, and capstone exams.

A recent survey of School of Music alumni revealed that a large majority of recent graduates rated their experience in the School positively. Respondents were very satisfied with the quality of the faculty, instruction and facilities. They generally seem to be professionally successful upon graduation and declare having rapidly secured employment in areas closely related to their Music degree.

Facilities and Resources

The School of Music currently benefits from generally excellent facilities. These include well-maintained libraries and some prominent buildings with well-equipped rehearsal space and attractive performance halls. A shortage of practice rooms has been a recurrent issue facing a substantial fraction of students. Many other specific shortcomings with regard to facilities have been listed in the self-study and the reviews. Most are fairly minor and easily fixable yet they deserve immediate attention.

In terms of resources, it is evident that the School of Music faces some daring challenges in the coming years. While SCH and fundraising continue to be strong and solid assets of this unit, relative to other Fine Arts units, the rapid expansion and continuous diversification of degree programs, notably the DMA, are creating resource needs and financial challenges that will be increasingly difficult to surmount. For instance, the School is no longer able to provide an adequate number of scholarships to doctoral students. There is also concern that the university's new productivity funding model will have a serious deleterious impact on the School's budget. Also, both staff and faculty have the firm impression that they are not remunerated adequately relative to their workload and personal investment, which by all measures are exceptionally high. Indeed, a comparative analysis with peer institutions and other comparable units on campus confirms that faculty salaries remain on the low end of the spectrum.

COMMENDATIONS

1. The faculty is to be commended for the continuously high quality of their instruction and sustained dedication to recruiting, service, and outreach activities.
2. Degree programs offered by the School of Music cover a wide range of areas and continue to benefit from a high level of regional and national recognition, which has been bolstered by the creation of a Doctor of Musical Arts (DMA) program unique within the Intermountain West.
3. The School has had recent success in hiring several excellent tenure-track faculty members who continue to expand the breadth of expertise and overall excellence of its faculty.
4. Through valuable outreach activities, a collective effort, and additional external factors, the School of Music is attracting an increasingly ethnically diverse student population.
5. Continuous success in fundraising, outstanding facilities, and use of innovative technologies create a premier learning environment and provide excellent support to students, staff, and faculty.

RECOMMENDATIONS

1. Faculty. Actions should be taken to improve the current condition of the faculty and decrease the volume of teaching and service imposed on junior and adjunct faculty. Most importantly, increasing the number of tenure-track faculty would reduce the burden and reliance on adjunct and career-line faculty. The most pressing hiring needs are in the areas of Music Theory and Composition.
2. Salaries. Faculty salaries (both tenure- and career-line) remain generally below the national average at peer institutions and we recommend that the Director, Dean, and senior administration develop a plan to address this issue. The implementation of clearer guidelines for merit pay will also be necessary.
3. Strategic Planning and Governance. A clearer strategic plan should be developed to achieve a more realistic balance between the mission and resources of the School of Music and to find a governance structure that relieves the considerable level of tension and anxiety among the faculty. Development of this plan should draw from the diversity of talents and opinions among the administration, faculty, staff and student body, and it should place particular emphasis on resolving the challenges associated with rapid growth of the graduate programs in balance with undergraduate education. More transparency should be used to describe the budgeting of the School of Music. Furthermore, there is hope that revisions to the RPT guidelines and procedures for faculty reviews, which are underway, will provide greater clarity as to the expectations for tenure-line, career-line, and adjunct faculty evaluation.
4. Diversity. Despite definitive improvement in this area (particularly among the undergraduate student population), the School of Music should continue its effort and take more assertive actions to balance gender and increase ethnic diversity, especially among the tenure-line faculty.

5. Facilities. The shortage of practice rooms remains a pressing issue in face of the growing programmatic needs. The Director, Dean and upper administration should work on a plan to resolve this issue. Also, it appears that the acoustics of Libby Gardner Hall and the Band Room could be improved with relatively modest investment.

Submitted by the Ad Hoc Committee of the Graduate Council:

Cedric Feschotte (Chair)
Professor, Department of Human Genetics

Richard R. Paine
Associate Professor, Department of Anthropology

Julie L. Wambaugh
Professor, Department of Communication Sciences and Disorders

Matthew J. Burbank (Undergraduate Council Representative)
Associate Professor, Department of Political Science

College Name
College of Fine Arts

Department Name
Music

Program Name
All

Faculty Headcount

		2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016
With Doctoral Degrees Including MFA and Other Terminal Degrees	Full Time Tenured Faculty	17	16	18	18	17	17	14
	Full Time Tenure Track	3	4	2	4	4	4	5
	Full Time Career Line/Adjunct Faculty	9	8	9	9	9	10	15
	Part Time Tenure/Tenure Track	0	0	0	0	0	0	
	Part Time Career Line/Adjunct Faculty	8	8	8	7	9	4	6
	Total	37	36	37	38	39	35	40
With Masters Degrees	Full Time Tenured Faculty	4	3	3	4	4	4	4
	Full Time Tenure Track	1	2	3	2	2	1	1
	Full Time Career Line/Adjunct Faculty	2	2	1	2	2	2	3
	Part Time Tenure/Tenure Track	1	2	1	1	1	1	1
	Part Time Career Line/Adjunct Faculty	13	14	13	14	13	19	18
	Total	21	23	21	23	22	27	27
With Bachelor Degrees	Full Time Tenured Faculty	0	0	0	0	0	0	
	Full Time Tenure Track	0	0	0	0	0	0	
	Full Time Career Line/Adjunct Faculty	0	0	0	0	0	0	
	Part Time Tenure/Tenure Track	0	0	0	0	0	0	
	Part Time Career Line/Adjunct Faculty	0	0	0	11	9	10	9
	Total	0	0	0	11	9	10	9
Total Headcount Faculty	Full Time Tenured Faculty	21	19	21	22	21	21	18
	Full Time Tenure Track	4	6	5	6	6	5	6
	Full Time Career Line/Adjunct Faculty	11	10	10	11	11	12	18
	Part Time Tenure/Tenure Track	1	2	1	1	1	1	1
	Part Time Career Line/Adjunct Faculty	21	22	21	32	31	33	33
	Total	58	59	58	72	70	72	76

Cost Study

	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016
Direct Instructional Expenditures	3,991,629	3,888,977	4,297,118	4,579,333	4,577,421	4,788,788	4,820,186
Cost Per Student FTE	5,537	5,131	5,406	5,800	6,401	6,681	6,689

FTE from Cost Study

	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016
Full-Time Salaried	34	32	33	40	37	41	48
Part-Time or Auxiliary Faculty	10	10	11	11	6	13	39
Teaching Assistants	7	7	9	7	9	7	10

Funding

	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016
Total Grants						0	2,468
State Appropriated Funds	2,851,918	2,719,851	2,957,431	1,097,949	1,203,731	1,212,504	1,255,664
Teaching Grants						0	0
Special Legislative Appropriation*							
Differential Tuition*							

Student Credit Hours and FTE

		2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016
SCH	Lower Division	10,715	10,760	12,064	12,797	11,196	11,435	11,794
	Upper Division	8,020	8,993	8,255	7,498	7,263	7,538	7,167
	Basic Graduate	1,463	1,384	1,436	1,370	1,137	1,078	1,062
	Advanced Graduate	465	606	916	891	859	609	710
FTE	Lower Division	357	359	402	427	373	381	393
	Upper Division	267	300	275	250	242	251	239
	Basic Graduate	73	69	72	69	57	54	53
	Advanced Graduate	23	30	46	45	43	30	36
FTE/FTE	LD FTE per Total Faculty FTE	8	8	9	8	9	7	5
	UD FTE per Total Faculty FTE	6	7	6	5	6	5	3
	BG FTE per Total Faculty FTE	2	2	2	1	1	1	1
	AG FTE per Total Faculty FTE	1	1	1	1	1	1	0

Enrolled Majors

	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016
Undergraduate Pre-Majors	106	86	103	33	29	22	33
Undergraduate Majors	198	209	202	310	267	266	265
Enrolled in Masters Program	87	70	70	56	61	51	50
Enrolled in Doctoral Program	32	47	59	61	64	47	46
Enrolled in First Professional Program							

Degrees Awarded

	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016
Undergraduate Certificate							
Graduate Certificate							
Bachelors	56	60	49	57	49	45	51
Masters	36	32	25	21	25	26	10
Doctorate	3	4	6	8	17	16	13
First-Professional							



Memorandum of Understanding School of Music Graduate Council Review 2015-16

This memorandum of understanding is a summary of decisions reached at a wrap-up meeting on February 2, 2017, and concludes the Graduate Council Review of the School of Music. Ruth V. Watkins, Senior Vice President for Academic Affairs; Raymond Tymas-Jones, Dean of the College of Fine Arts; Miguel B. Chuaqui, Director of the School of Music; David B. Kieda, Dean of the Graduate School; and Katharine S. Ullman, Associate Dean of the Graduate School, were present.

The discussion centered on but was not limited to the recommendations contained in the review summary report presented to the Graduate Council on October 31, 2016. The working group agreed to endorse the following actions:

Recommendation 1: Faculty. Actions should be taken to improve the current condition of the faculty and decrease the volume of teaching and service imposed on junior and adjunct faculty. Most importantly, increasing the number of tenure-track faculty would reduce the burden and reliance on adjunct and career-line faculty. The most pressing hiring needs are in the areas of Music Theory and Composition.

Progress has been made, with one career-line search in Music Theory and one tenure-line search in Composition/Theory being prioritized by the College of Fine Arts. Other tenure-line requests are currently under consideration as well (Piano and Percussion—both replacing retiring tenure-line faculty, albeit at a higher FTE in the case of Percussion; approved 2.6.17). The discussion centered on several tactics that could be taken to alleviate teaching and service loads, ensuring time for robust scholarly pursuits. In addition to adding tenure-line faculty to distribute this load, creative strategies must be considered. This includes higher teaching loads for faculty who are not research active and judicious use of rotating course release -- both tactics are currently used. In order to align faculty teaching loads with those of other academic units on campus, we discussed the need to step back and assess curricular requirements. This, too, has been underway and some changes have been implemented or are in process, but this point could be revisited in the context of strategic planning (below). The new career-line review policies have unintentionally created a heavy service burden due to the requirement to observe and write up reports on teaching for these reviews. Amending this so that jury participation and potentially track records of students could be used instead of onsite lesson observation would accomplish the main goals of this review. This must be coupled with a streamlined way for students to report problems. Although such mechanisms exist, making sure that students understand these channels was underscored. While the volume of teaching and service is affecting all faculty, focusing on finding ways to lessen the burden on junior faculty was felt to be a wise way to begin.

Recommendation 2: Salaries. Faculty salaries (both tenure- and career-line) remain generally below the national average at peer institutions and we recommend that the Director, Dean, and senior administration develop a plan to address this issue. The implementation of clearer guidelines for merit pay will also be necessary.

SVP Watkins commended Dean Tymas-Jones for being a spectacular advocate for the College. Although there have been significant practical constraints, progress in having competitive salaries has been made, even though there is further work to do. Dean Tymas-Jones reported that there are plans for salary equity guidelines that will provide a framework for decisions that target raises to avoid salary compression and potential retention issues. While there is some faculty pushback on a merit pay process, SVP Watkins advised that it is important to include faculty (such as an executive committee) in these decisions. Guidelines for merit pay assignment are expected to be complete by the end of Spring 2018.

Recommendation 3: Strategic Planning and Governance. A clearer strategic plan should be developed to achieve a more realistic balance between the mission and resources of the School of Music and to find a governance structure that relieves the considerable level of tension and anxiety among the faculty. Development of this plan should draw from the diversity of talents and opinions among the administration, faculty, staff and student body, and it should place particular emphasis on resolving the challenges associated with rapid growth of the graduate programs in balance with undergraduate education. More transparency should be used to describe the budgeting of the School of Music. Furthermore, there is hope that revisions to the RPT guidelines and procedures for faculty reviews, which are underway, will provide greater clarity as to the expectations for tenure-line, career-line, and adjunct faculty evaluation.

Strategic planning is underway, increasing alignment with the University's mission and drawing from the Graduate Council review process, including the internal, external, and Graduate Council reports. There are many issues to integrate, but a central theme must be how to pursue the School of Music vision in a sustainable manner, while continuing to merit the commendation in the Council's report that its programs "cover a wide range of areas and continue to benefit from a high level of regional and national recognition." This should include explicit discussion of which program aspects should be strengthened/sustained and which aspects might be reduced/eliminated (not because of shortcomings in the programs themselves, but because of the limited resources the School of Music has available). We discussed the merits of the DMA Program in elevating the undergraduate program and enhancing the national reputation of the School. Yet in order to create stability in this program, a balance of resources, including secure and predictable sources of funding for graduate students, is necessary. We acknowledge that with limited resources it is particularly challenging to maintain the high level of achievement of the graduate program in Music, which by its nature requires a wide range of highly trained specialists. With a strategic plan anticipated at the end of 2017, the Graduate School looks forward to being updated on the path forward to the School's goals and aspirations, and the School of Music expressed interest in discussing means by which the Graduate School and the Sr. Vice President's Office might support these goals and aspirations. With respect to RPT guidelines, working groups have already settled on criteria that

are being incorporated into the template and a new draft RPT document is expected to be finalized by the end of this semester (Spring 2017). As discussed in Recommendation 1, a specific addendum to the College of Fine Arts guidelines on review of adjunct/career-line/visiting faculty with respect to adjunct faculty review will help align this process with School of Music needs.

Recommendation 4: Diversity. Despite definitive improvement in this area (particularly among the undergraduate student population), the School of Music should continue its effort and take more assertive actions to balance gender and increase ethnic diversity, especially among the tenure-line faculty.

Director Chuaqui was lauded for doing a great job in this area. Keeping this as a priority is clearly important. It is noteworthy that the College has a fellowship for postdoctoral fellows (the Raymond C. Morales Fellowship) aimed at multi-year support to bring underrepresented perspectives to the College. The School of Music currently has a postdoctoral fellow funded through this mechanism, which represents both a mentorship opportunity and also a chance to expose this person to our community and potentially recruit them to a faculty position in the future. To extend this idea of exposure, which sometimes can overcome recruitment barriers, rising stars could be invited to give a master class and be hosted in a manner that introduces them to the great strengths of the School of Music, the University of Utah, and the Salt Lake City community. A lasting impression may facilitate recruitment at a later time.

Recommendation 5: Facilities. The shortage of practice rooms remains a pressing issue in face of the growing programmatic needs. The Director, Dean and upper administration should work on a plan to resolve this issue. Also, it appears that the acoustics of Libby Gardner Hall and the Band Room could be improved with relatively modest investment.

Director Chuaqui has found a creative solution for practice rooms, using space in the basement of Gardner Hall, and is currently implementing this plan, which is hoped to double the number of practice rooms. Safety issues with sound exposure in the Band Room have now been documented with external assessments and incorporated into a CF&R proposal, which is put forward by the College of Fine Arts as their number one priority. There is optimism this will provide the funds for a retrofit solution.

The School of Music is a “gem” and plays a tremendously important role as a cultural hub at the University of Utah. The actions described here will continue to strengthen School of Music programs, and we look forward to following the future progress.

Memorandum of Understanding
School of Music
Graduate Council Review 2015-16
Page 4

This memorandum of understanding is to be followed by regular letters of progress, upon request of the Graduate School, from the Director of the School of Music. Letters will be submitted until all of the actions described in the preceding paragraphs have been completed. In addition, a three-year follow-up meeting will be scheduled during AY 2018-19 to discuss progress made in addressing the review recommendations.

Ruth V. Watkins
Raymond Tymas-Jones
Miguel B. Chuaqui
David B. Kieda
Katharine S. Ullman



David B. Kieda
Dean, The Graduate School
March 2, 2017