

**UCC Program Review Committee
Summary of Review**

Program: School of Music

Date of last review: 2013

Date of this review: Oct 16, 2023

The program offers the following degrees, minors, and certificates:

Undergraduate

- Music Education (Choral) – BM 5106
- Music Education (Instrumental) – BM 5107
- Music Therapy – BM 5115
- Composition – BM 5105
- Piano Performance – BM 5100
- Voice Performance – BM 5101
- Organ Performance – BM 5102
- Instrumental Performance – BM 5053
- Contemporary Music and Digital Instruments (CMDI) – BM 5007 (Never Reviewed)
- Piano Performance/Pedagogy – BM 5104
- Bachelor of Arts – BA 5195
- Honors Tutorial College – BA 1938

Minors

- Music – ORMUSI
- Conducting – OR5199 (Never Reviewed)
- Jazz – ORJAZZ

Graduate

- History and Literature – MM 5183
- Music Theory – MM 5184
- Composition – MM 5185
- Music Therapy – MM 5197
- Music Education – MM 5182
- Online Music Education – MM 5190 (Delivered 100% online)
- Performance – MM 5181
- Performance/Pedagogy – MM 5054
- Collaborative Piano (Vocal) – MM 5196 (Never Reviewed)
- Collaborative Piano (Instrumental) – MM 5197 (Never Reviewed)
- Conducting (Choral, Orchestral, Wind) – MM 5199

Certificates

- Performance – CTMUSG
- Conducting – CTGCCT
- Music Leadership – CTMLDG (Never Reviewed)
- Theory Pedagogy – CTMTPG (Never Reviewed)

Recommendation: The School of Music program is found to be viable. See report for commendations, concerns, and recommendations.

Suggested Questions for Reviewers

Please provide a narrative describing your observations and judgments regarding the overall state and quality of the program(s). Please address, at the minimum, the following questions in your summary. Provide any additional relevant information as needed.

1. Curriculum:

a. Is the program able to deliver the required courses and electives for students to complete program requirements in a timely manner?

Yes. The School of Music (SOM) has the necessary personnel to deliver required courses in the curriculum. During meetings with faculty and undergraduate students it became clear that the offering of electives and special topics courses is limited. However, students are able to find courses that count towards degree completion with careful planning. Based on the meeting with graduate students it is clear that they believe their curricular needs are being met, though the diversity of the curriculum seems lacking. The most significant challenges to course delivery are due to limitations in the facility. These limitations (lack of a second large ensemble room and spaces that are acoustically inappropriate for music study) make efficient use of existing spaces difficult.

A discrepancy regarding the curricular needs of graduate students and CoFA (College of Fine Arts) policies/practices exist with the required number of credits per semester for graduate students. Faculty and graduate students perceive a requirement that all supported graduate students must register for 18 credits per semester. Given the curricular requirements and expected time to degree for these master's students, this policy/practice seems questionable. Though this does not neatly fall into any category found on this form, it is an important issue that seems relevant for the health and well-being of students.

b. Is the program attracting majors likely to succeed in the program? Is the number of majors appropriate for the program? Is the program attracting a diverse group of students?

Yes, the School of Music is attracting and retaining students in most majors. In fact, based on the data provided, the school is growing in enrollment. The only concerns in the area of enrollment are related to balances across studios. An imbalance between studios affects the quality of learning of all students in ensembles, an important aspect of achieving outcomes for most students with applied music as an element of their curriculum.

Yes, the student population appears to be more diverse than would be expected in Southeast Ohio.

c. Are the financial resources sufficient to support the program? Is the distribution of faculty sufficient to support the program?

The answer to this question requires more nuance than a simple yes or no. Budgetary support for operations seems barely sufficient. However, there are several faculty carrying very heavy teaching loads. It was not clear from the data provided, nor from the visit, if the faculty numbers are too small for the function of the unit or if the distribution of faculty is not balanced for the needs of the school. A clearer answer is possible in regard to staffing. The staff is too small for the unit to function and faculty are spending significant time handling duties normally addressed by staff.

Examples – Staff accompanists supporting 60 students each. Tenure Track Faculty with 6 courses (18 contact hours) per semester.

2. Assurance of Learning:

a. Are pedagogical practices appropriate for students to meet the program learning outcomes?

Yes. The strength of the program faculty (their extremely high capabilities in terms of skill, content delivery, and teaching practices in general) were emphasized repeatedly through interviews with multiple stakeholders including students, administrators, and a variety of faculty groups. The curricula as a whole as well as the level of collegiality and support that faculty provide to each other in their work were also noted as strengths.

The School of Music emphasizes experiential learning and the expertise and high capabilities of the faculty in the program is a clear strength.

Concerns were raised, however, about the number of fundamental courses taught by graduate students and the consistency of pedagogical mentoring these students receive.

b. Are the assessment policies and procedures appropriate? Are the assessment data used for program improvement?

Yes. The School of Music has a detailed assessment plan.

Assessments used in the undergraduate programs include: Junior and Senior Recitals with Hearings (for BM in Performance); Junior Portfolio and Senior Thesis Reviews (for BM in Composition); Attainment of Junior Standing (for BM in Music Education, Music Therapy, and Music); as well as a Student Teaching Reviews (for BM in Music Education) and a Senior Exit Interviews (for BM in Music Therapy).

Assessments used in the graduate programs include: Masters Recitals with Hearings (for MM in Performance, Performance/Pedagogy, Collaborative Piano); Master's Thesis Reviews (for MM in Composition, Music History, Theory, Music Therapy, Music Education); Cumulative recording of all conducted performances (for MM in Conducting); Advanced Clinical Practicum (for MM in Therapy); as well as Professional/Clinical Projects (for MM in Music Therapy (non-thesis) and MM Music Education (non-thesis)); and an Article-length paper (for MM in Theory (non-thesis)).

Assessment data have been gathered, compiled, and used for program improvement. Average evaluation information from completed rubrics of student assessments are collected and analyzed. Additionally, faculty review curricula and provide suggestions to the School's curriculum committee.

3. Faculty:

a. Is the number and distribution of faculty sufficient to carry out the mission of the program? How are the faculty workloads distributed to support delivering the curriculum?

In addition to items mentioned in 1.c above, there is a palpable tension in regard to the ability of faculty to deliver both on-campus (e.g., teaching) and off-campus (e.g., performances) responsibilities. Some of this tension exists with Instructional Faculty who are not expected to engage in research/creative activities as part of their assignment but must engage in these activities to stay relevant in their instructional role. This same tension exists to a lesser degree with tenure track faculty.

The above is complicated by discrepancies regarding the adoption of the workload procedures. These discrepancies include faculty not receiving credit for delivering required curricula.

b. Do the faculty have the appropriate minimal credentials to deliver the curriculum?

Yes.

4. Student Services:

a. Does the Program have an appropriate level of administrative services to support students?

Overall, students indicated that they feel very highly supported in the College of Music. However, as mentioned previously (see question 2.c.), a limited staff impacts the workload of faculty and the ability of the program to function smoothly.

Undergraduate students indicated a need for more support services, specifically mental health resources. Graduate students noted a lack of faculty, staff, and space. Overall, interviews indicate

the administrative support and staffing is needed in the areas scheduling, logistics, technician services, and undergraduate affairs specifically.

b. Does the Program have an appropriate level of student academic services to support students?

Yes. The addition of Student Success Advisors hired for the College of Fine Arts provides a strong base of academic support services needed for students.

5. Student Success:

a. Is the program using current and historic metrics to evaluate student success in the program?

Yes. Graduation plans are helpful in guiding students through their programs in addition to specific targets within individual programs including applied level milestones at the sophomore, junior, and senior levels, recital hearings, oral examples, portfolios, etc.

b. Is the program using current and historic metrics to evaluate student outcomes (i.e., employment data, licensure data)?

Yes. While many of the performance-based programs within The School of Music (where a number of different, individual jobs are possible measures of success) it is quite difficult to track employment data, state mandates are followed within the various programs (e.g., the Certification Board for Music Therapists Exam, Praxis and Ohio Assessment for Educators Exams, etc.).

c. Are students able to move into discipline-related careers and/or pursue further academic work?

Yes. The School of Music boasts a very high job placement rate (particularly in Music Education and Music Therapy) or continuation to terminal degrees after graduation.

While students have access to many opportunities to build practical skills and connections, adequate funding, particularly for graduate students, poses a significant challenge.

6. Resources and Facilities (If provided by the program):

a. Does the unit have appropriate program-specific resources to support student learning outcomes?

At a basic level, yes. But there are significant shortcomings and technical limitations. Equipment is lacking quality and reliability. This is especially apparent in the realm of educational technology where materials and support are lacking.

b. Does the unit have appropriate program-specific facilities to support student learning outcomes?

No. In addition to the lack of an adequate number of larger rehearsal spaces mentioned above, there are inadequacies regarding HVAC, Acoustical Treatments and Isolation, and storage.

7. Program Development/Improvement

a. Does the program identify areas of short-term development/improvement?

Although most of the interviewed faculty members have concerns in the areas such as facility, workload and curriculum/instruction, they have not developed a short-term development/improvement plan to address those issues yet. This is largely due to the COVID pandemic disruption and lack of resources to support the improvement. Additionally, many administrators in major leadership positions, such as the Director of School of Music and the Graduate and Undergraduate Chairs, just stepped into the new roles in their first year. The changes in leadership made it difficult to plan the short-term development immediately.

b. Does the program identify areas of long-term development/improvement?

No. For the same reasons in the above that the program has not identified the short-term plan, the program lacks a long-term development/improvement plan as well.

c. Are the identified areas of short- and long-term development/improvement appropriate to support enhanced student success and/or assurance of student learning?

N/A

8. Areas of concern.

The faculty and students interviewed during the site visit shared the following concerns :

- a. The facilities, classroom technology and instructional space do not meet teaching needs for the growing enrollment. For example, HVAC is dysfunctional and does not maintain appropriate humidity and temperature for musical instruments. Soundproofing is poor. The only elevator in the SOM building often gets stuck. Additional technicians and facility managers are needed. The classroom is small and crowded compared with the enrollment growth. There is a lack of storage space for marching band instruments and rehearsal space. The classroom technology, such as recording equipment, is not up to date. Some essential computer software was purchased using faculty personal funds.
- b. The SOM day-to-day resources were severely underfunded for a music school of this size. Additionally, the program faculty do not have the spending authority for scholarship/grant funding to attract the most talented students and support graduate student pursuits in professional development.

- c. The faculty teaching loads significantly exceed the recommended load by the National Association of School of Music and result in unsustainable day-to-day schedule.
- d. CoFA requires graduate students on GRS or GA contract to enroll in 18 credits per semester. This is not common for peer institutions, and far exceeds the credit hours required for full-time graduate students (9 hours) or for graduate assistants (12 hours) by OU Graduate College. Students complained that enrolling in too many courses is challenging to complete all the course requirements, and sometimes they just enroll in credits for independent study with no content.
- e. The graduate student stipend is very low compared with other graduate programs at OU. Many of the graduate students are forced to work outside jobs, while their GA or GRS contracts do not allow much flexibility to work outside for a second job.
- f. Some faculty expressed concerns regarding CoFA administrative overreach in activities such as student recruitment and curriculum matters. An example of such overreach is that CoFA overruled the recommendation of the SOM administration regarding the expenditure of funds to renovate Glidden 494 for the CMDI program.

9. Recommendations.

Based on the self-study and site visit, the SOM Program Review Team has the following recommendations:

- a. Better communications between administrators and faculty regarding the CoFA facilities renewal plan are needed. Ohio University has a \$94 million capital project currently ongoing to renew the facilities of CoFA. But most faculty we interviewed are not clear about plan details, especially how the space is allocated between the music and theatre programs. Some faculty are concerned the facility renewal plan may not systematically address the needs of School of Music programs. Open forums and meetings between administrators and faculty will be helpful to communicate details and address concerns regarding the renewal plan.
- b. We recommend better communications between faculty and CoFA administrators regarding faculty workload. Despite an unprecedented drop in college enrollment nationwide during/after the Covid pandemic, CoFA has achieved a remarkable enrollment growth in the past few years and outperformed many peer institutions. The Dean of CoFA appreciates the faculty commitment and contributions. CoFA administrators prioritize the quantity of enrollment but have not increased support and resources to SOM faculty that are proportionate to its enrollment growth. Open forums and meetings between administrators and faculty are recommended to improve faculty understanding of enrollment increase and address support and resources needed to maintain sustainable growth.
- c. We recommend CoFA administrators provide clarifications to SOM faculty regarding scholarship procedure and methodology for student recruitment.
- d. We recommend CoFA administrators reduce the required credit hours per semester for graduate assistants on GA and GRS contracts so as to improve their health and well-being.
- e. We also recommend graduate assistants receive a higher stipend.

10. Commendations.

- a. The SOM program is highly regarded in the region. It is clear from the site visit and self-study report that the greatest strength of SOM is the faculty. Their extremely high capabilities in skills, strong commitment in teaching, quality in instruction delivery, collegiality, mentoring and caring for the students, productivity, and co-creation in projects with students were repeatedly praised across all site interviews. The faculty were said to exhaust themselves to serve student needs. Some graduate students acknowledged the faculty is the only reason why they stay in the program.
- b. The program operates well, and students are successful. Every student has a principal instrument to focus on and they have been meeting standards in the field. Students receive quality feedback from faculty and maintain good communication with faculty. The job placement rate is close to 100%.
- c. Faculty mentoring and support provided for probational faculty and students is a great strength of SOM.
- d. SOM has a detailed assessment plan. Assessment data have been collected and reported in a very clear way in the self-study. Average evaluation information from completed rubrics of student assessments are collected and analyzed. The assessment results have been used for program improvement

11. Overall judgment: Is the program viable, in jeopardy, or non-viable? *Each program should be provided with a judgement (i.e., each major including their associated minors and certificates*
The School of Music program is found to be viable.

**UCC Program Review
Response to Internal Review**

School of Music

1. Curriculum:

- a. Is the program able to deliver the required courses and electives for students to complete program requirements in a timely manner?

Yes. The School of Music (SOM) has the necessary personnel to deliver required courses in the curriculum. During meetings with faculty and undergraduate students it became clear that the offering of electives and special topics courses is limited. However, students are able to find courses that count towards degree completion with careful planning. Based on the meeting with graduate students it is clear that they believe their curricular needs are being met, though the diversity of the curriculum seems lacking. The most significant challenges to course delivery are due to limitations in the facility. These limitations (lack of a second large ensemble room and spaces that are acoustically inappropriate for music study) make efficient use of existing spaces difficult.

A discrepancy regarding the curricular needs of graduate students and CoFA (College of Fine Arts) policies/practices exist with the required number of credits per semester for graduate students. Faculty and graduate students perceive a requirement that all supported graduate students must register for 18 credits per semester. Given the curricular requirements and expected time to degree for these master's students, this policy/practice seems questionable. Though this does not neatly fall into any category found on this form, it is an important issue that seems relevant for the health and well-being of students.

RESPONSE: Due to the number of faculty, particularly those who teach graduate level music theory and music history, we cannot offer as many elective/special topics courses as we would like. This drawback, however, does not impede on graduation timelines and/or quality of content the students are receiving. Our faculty continue to develop and revise their curricula in order to meet the current needs of our students. For example, Music and Gender is being offered as a Special Topics course for the first time. The students expressed interest, we have a qualified faculty member that can deliver the content, and the course will satisfy a graduate-level music history requirement.

The majority of our graduate degree programs are between 30-35 credit hours. Because of the reduced faculty in certain areas, we are unable to offer every course every year. It has been a long-standing expectation in our college, one that precedes our current administration, that graduate students will be registered for 18 credit hours per semester. We do certainly encourage a quick timeline to graduation, however, so many students are able to compress their study to two semesters or two semesters and a summer.

- b. Is the program attracting majors likely to succeed in the program? Is the number of majors appropriate for the program? Is the program attracting a diverse group of students?

Yes, the School of Music is attracting and retaining students in most majors. In fact, based on the data provided, the school is growing in enrollment. The only concerns in the area of enrollment are related to balances across studios. An imbalance between studios affects the quality of learning of all students in ensembles, an important aspect of achieving outcomes for most students with applied music as an element of their curriculum.

Yes, the student population appears to be more diverse than would be expected in Southeast Ohio.

RESPONSE: The School of Music and the College of Fine Arts have continued to grow enrollment, despite enrollment numbers declining across campus during the global pandemic. We fully understand the imbalance in applied studios and the impact that makes on the overall quality of experience for the students. We are working on targeting specific students to fill out studios (i.e., oboe, bassoon, horn, male singers) that need a boost in numbers. With the Dean's support, we will be offering a renewable scholarship to all students who have auditioned and been accepted into the Ohio All-State Band, All-State Choir, and All-State Orchestra. This allows us to attract high-quality students and work to reduce the current imbalance.

- c. Are the financial resources sufficient to support the program? Is the distribution of faculty sufficient to support the program?

The answer to this question requires more nuance than a simple yes or no. Budgetary support for operations seems barely sufficient. However, there are several faculty carrying very heavy teaching loads. It was not clear from the data provided, nor from the visit, if the faculty numbers are too small for the function of the unit or if the distribution of faculty is not balanced for the needs of the school. A clearer answer is possible in regard to staffing. The staff is too small for the unit to function and faculty are spending significant time handling duties normally addressed by staff.

Examples – Staff accompanists supporting 60 students each. Tenure Track Faculty with 6 courses (18 contact hours) per semester.

RESPONSE: This is an on-going discussion between faculty, Director, and Dean, and is a question that we address frequently. There is no question that the School of Music would benefit from fulltime faculty members to replace some of our part-time instructors, particularly since we have continued to grow since the pandemic. The School of Music teaches all music majors, but our theory, dictation, applied voice, and piano faculty also teach musical theater majors (School of Theater major). This does create a number of faculty overloads and over hires and it is something that we are working to address.

Staff support has never fully recovered from the global pandemic. While we are grateful that we have developed a system to hire staff collaborative pianists, we understand the workload is

significant. We have been able to add an additional fulltime line this year in this area and hope to supplement with graduate assistants and part-time faculty. Because this is relatively new, we are still refining and working to find the workload/compensation balance. We are severely limited due to our location in SE Ohio to hire freelance piano players. Without question, this is the solution that best provides for the needs of our students, but one that will remain on the forefront as we refine.

No tenure track faculty member is teaching 6 courses per semester, unless cross-listed courses (undergraduate and graduate in the same classroom at the same time) are being counted separately. We have strict policies that govern workload and overloads, so this would not be allowed.

2. Assurance of Learning:

a. Are pedagogical practices appropriate for students to meet the program learning outcomes?

Yes. The strength of the program faculty (their extremely high capabilities in terms of skill, content delivery, and teaching practices in general) were emphasized repeatedly though interviews with multiple stakeholders including students, administrators, and a variety of faculty groups. The curricula as a whole as well as the level of collegiality and support that faculty provide to each other in their work were also noted as strengths.

The School of Music emphasizes experiential learning and the expertise and high capabilities of the faculty in the program is a clear strength.

Concerns were raised, however, about the number of fundamental courses taught by graduate students and the consistency of pedagogical mentoring these students receive.

RESPONSE: The School of Music is committed to providing students with the most high-quality experiences they can receive. We will remain student-centered moving forward. Thank you for your response concerning our level of collegiality and support between the faculty. The faculty at the School of Music works really well together. Each person, regardless of their status (tenure-track, instructional faculty, staff), have their voices heard.

Regarding the fundamental courses being taught by graduate students, this is a direct result of workload and number of faculty. Admittedly, there is a wide range of mentoring occurring between graduate students and faculty. Basic theory and dictation courses, as well as many methods courses, are being taught by graduate students. We will continue to stress the importance of regular check-ins with instructors. It should be noted, however, that curricula are developed by faculty and then implemented by the graduate instructors. Concerning Graduate Teaching Assistants, “The music unit must carefully select, train, supervise, and evaluate graduate teaching assistants whenever they are employed” (pg. 68, NASM Handbook). The School of Music follows this guideline and ensures that graduate students have the appropriate experience and mentorship to teach at the higher-educational level when they graduate.

b. Are the assessment policies and procedures appropriate? Are the assessment data used for program improvement?

Yes. The School of Music has a detailed assessment plan.

Assessments used in the undergraduate programs include: Junior and Senior Recitals with Hearings (for BM in Performance); Junior Portfolio and Senior Thesis Reviews (for BM in Composition); Attainment of Junior Standing (for BM in Music Education, Music Therapy, and Music); as well as a Student Teaching Reviews (for BM in Music Education) and a Senior Exit Interviews (for BM in Music Therapy).

Assessments used in the graduate programs include: Masters Recitals with Hearings (for MM in Performance, Performance/Pedagogy, Collaborative Piano); Master's Thesis Reviews (for MM in Composition, Music History, Theory, Music Therapy, Music Education); Cumulative recording of all conducted performances (for MM in Conducting); Advanced Clinical Practicum (for MM in Therapy); as well as Professional/Clinical Projects (for MM in Music Therapy (non-thesis) and MM Music Education (non-thesis); and an Article-length paper (for MM in Theory (non-thesis)).

Assessment data have been gathered, compiled, and used for program improvement. Average evaluation information from completed rubrics of student assessments are collected and analyzed. Additionally, faculty review curricula and provide suggestions to the School's curriculum committee.

RESPONSE: We will remain committed to the assessment process and continue to let data drive our instruction.

3. Faculty:

a. Is the number and distribution of faculty sufficient to carry out the mission of the program? How are the faculty workloads distributed to support delivering the curriculum?

In addition to items mentioned in 1.c above, there is a palpable tension in regard to the ability of faculty to deliver both on-campus (e.g., teaching) and off-campus (e.g., performances) responsibilities. Some of this tension exists with Instructional Faculty who are not expected to engage in research/creative activities as part of their assignment but must engage in these activities to stay relevant in their instructional role. This same tension exists to a lesser degree with tenure track faculty.

The above is complicated by discrepancies regarding the adoption of the workload procedures. These discrepancies include faculty not receiving credit for delivering required curricula.

Response: The workload policy continues to be of significant concern, especially with our Instructional Faculty. OHIO University's faculty handbook written by the faculty senate governs the teaching loads of Instructional Faculty, which we agree does not support the creative activity of our Instructional Faculty to the extent that we would want. The Dean and I will continue to work to find

solutions that will allow our all faculty to balance their teaching loads with their need to create their own personal art.

I am unaware of any faculty member that is not receiving credit for delivering required curricula. The Dean and I are incredibly detailed on workload. After a review of our records, I do not see any faculty member that is expected to deliver required curricula off-load or without overload pay. Furthermore, there is a certain level of flexibility in workload. For tenure-track faculty, the following four profiles exist and the percentages below outline teaching, professional activity, and service. *All numbers are percentages*

1. Standard (70/20/10)
2. Increased Professional Activity (60/30/10)
3. Increased Service (60/20/20)
4. Reduced Service (65/35/5)

For instructional faculty, two profiles exist and the percentages below outline teaching and service. These percentages follow state laws and faculty senate guidelines. *All numbers are percentages*

1. Standard (90/10)
2. Increased Service (80/20)

b. Do the faculty have the appropriate minimal credentials to deliver the curriculum?

Yes.

Response: Thank you. We continue to follow NASM standards with regards to minimal credentials.

4. Student Services:

a. Does the Program have an appropriate level of administrative services to support students?

Overall, students indicated that they feel very highly supported in the College of Music. However, as mentioned previously (see question 2.c.), a limited staff impacts the workload of faculty and the ability of the program to function smoothly.

Undergraduate students indicated a need for more support services, specifically mental health resources. Graduate students noted a lack of faculty, staff, and space. Overall, interviews indicate the administrative support and staffing is needed in the areas scheduling, logistics, technician services, and undergraduate affairs specifically.

Response: We recognize the need for more staffing, especially in the areas listed above. Mental Health has certainly been more prominent in the past few years, and services are available on campus to all students. We have recently added a half-time embedded Ph.D. student in Psychology to help support students in the college. Ideally, another staff hire that can manage the School of Music (class scheduling, recital scheduling, building manager, etc.) would be a welcome addition.

- c. Does the Program have an appropriate level of student academic services to support students?

Yes. The addition of Student Success Advisors hired for the College of Fine Arts provides a strong base of academic support services needed for students.

Response: The Student Success Advisors have been an invaluable asset to the School of Music. Faculty now serve as mentors to students and the students have access to professional advisors.

5. Student Success:

- a. Is the program using current and historic metrics to evaluate student success in the program?

Yes. Graduation plans are helpful in guiding students through their programs in addition to specific targets within individual programs including applied level milestones at the sophomore, junior, and senior levels, recital hearings, oral examples, portfolios, etc.

- b. Is the program using current and historic metrics to evaluate student outcomes (i.e., employment data, licensure data)?

Yes. While many of the performance-based programs within The School of Music (where a number of different, individual jobs are possible measures of success) it is quite difficult to track employment data, state mandates are followed within the various programs (e.g., the Certification Board for Music Therapists Exam, Praxis and Ohio Assessment for Educators Exams, etc.).

Response: We work diligently in the School of Music to ensure all students have the tools necessary to be successful in their chosen profession upon graduation. Our placement rates after graduation would indicate that students are successful in our programs. We have recently been able to look at national clearing house data that suggests that 98% of our graduates are employed or in school 3 months after graduation. These are enviable numbers.

- c. Are students able to move into discipline-related careers and/or pursue further academic work?

Yes. The School of Music boasts a very high job placement rate (particularly in Music Education and Music Therapy) or continuation to terminal degrees after graduation.

While students have access to many opportunities to build practical skills and connections, adequate funding, particularly for graduate students, poses a significant challenge.

Response: We continue to monitor graduate stipends in relation to peer-institutions and cost of living. All of our graduate students are either on a Graduate Assistantship (free tuition + stipend) or a Graduate Recruitment Scholarship (free tuition + smaller stipend). It has been a successful recruiting tool for the College of Fine Arts to offer tuition waivers for most, if not all, graduate students.

6. Resources and Facilities (If provided by the program):

- a. Does the unit have appropriate program-specific resources to support student learning outcomes?

At a basic level, yes. But there are significant shortcomings and technical limitations. Equipment is lacking quality and reliability. This is especially apparent in the realm of educational technology where materials and support are lacking.

Response: We understand the need to update technology in our building. This process began with the creation of the new CMDI space (room 494). Admittedly, the audio/visual equipment in the classrooms and recital halls is not reliable. When class starts and the technology is failing, teachers are forced to alter their plans and adjust instruction accordingly. I will work with the Dean to develop a strategy to begin phasing out our dated technology and replacing with more current, up-to-date equipment to better serve our students.

This past summer, four new tubas and four new euphoniums were purchased. This was necessary in order to be able to provide enough instruments for our students in methods classes as well as having an appropriate inventory available for students who play in one of our concert bands. A significant amount of money has been devoted to piano maintenance and the acquisition of approximately 50 new pianos over the past few years. We will continue to monitor our equipment and develop a strategy moving forward to replace instruments beyond repair.

- b. Does the unit have appropriate program-specific facilities to support student learning outcomes?

No. In addition to the lack of an adequate number of larger rehearsal spaces mentioned above, there are inadequacies regarding HVAC, Acoustical Treatments and Isolation, and storage.

Response: The inadequacies of the HVAC have been well-documented for the past 12-15 years. Our national accreditation body, NASM, has addressed these concerns, too. Unfortunately, this amount of funding is not feasible.

We are hopeful, however, that the new College of Fine Arts renovation project will address our need for another large rehearsal space. The new building that will be constructed in the Patton green space will have a dedicated rehearsal space for the School of Music. In the meantime, we have been fortunate to utilize the local church for our choir rehearsals and performances and the Dean supports this financially.

7. Program Development/Improvement

- a. Does the program identify areas of short-term development/improvement?

Although most of the interviewed faculty members have concerns in the areas such as facility, workload and curriculum/instruction, they have not developed a short-term development/

improvement plan to address those issues yet. This is largely due to the COVID pandemic disruption and lack of resources to support the improvement. Additionally, many administrators in major leadership positions, such as the Director of School of Music and the Graduate and Undergraduate Chairs, just stepped into the new roles in their first year. We are working with the faculty to create short and long-term plans that are in alignment with the strategic plan development happening at the university with our new president.

c. Are the identified areas of short- and long-term development/improvement appropriate to support enhanced student success and/or assurance of student learning?

N/A

8. Areas of concern.

The faculty and students interviewed during the site visit shared the following concerns :

- a. The facilities, classroom technology and instructional space do not meet teaching needs for the growing enrollment. For example, HVAC is dysfunctional and does not maintain appropriate humidity and temperature for musical instruments. The Soundproofing is poor. The only elevator in the SOM building often gets stuck. Additional technicians and facility managers are needed. The classroom is small and crowded compared with the enrollment growth. There is a lack of storage space for marching band instruments and rehearsal space. The classroom technology, such as recording equipment, is not up to date. Some essential computer software was purchased using faculty personal funds.

Response: The facilities, technology, and instructional space are inadequate. We are hopeful, however, that the new CoFA renovation project will help alleviate some of the instructional space concerns. The technology is dated and needs a complete overhaul. Recently, the projector in the Recital Hall stopped working and we had to replace with a new projector; no bulb was available for the age of the projector. All of our instructional spaces have projectors and we need to develop a plan to replace those with newer, more updated technology as they stop working. The audio/visual equipment in the rooms needs to be updated. Currently, to my knowledge, there is no funding set aside for this, but something that we will begin to strategically address moving forward.

The HVAC system has been a concern for years. Unfortunately, there is no funding source to replace the HVAC and have a fully-functional, climate-controlled building.

The elevator is frequently used by music and non-music majors. As it does stop working regularly, we have no plan to replace; this becomes an ADA issue.

The removal of our largest classroom/choral rehearsal space has made scheduling classes a significant challenge. Again, we anticipate the new building to help alleviate some of this stress.

The marching band has storage areas in the School of Music (3rd floor Glidden Hall) and additional storage space at Peden Stadium. With the number of marching band instruments and the methods instruments that we must house, we are at capacity with our storage. The Marching

110 does not currently have a dedicated rehearsal space, though conversations are occurring with leadership within the university.

Funding, as noted above, continues to be an issue. No faculty member should have to utilize their own funds to purchase software for their classes. I will work through this with our faculty as issues arise.

- b. The SOM day-to-day resources were severely underfunded for a music school of this size. Additionally, the program faculty do not have the spending authority for scholarship/grant funding to attract the most talented students and support graduate student pursuits in professional development.

Response: Several years ago, the Dean implemented a new method of awarding scholarships, one that has been wildly successful—and this includes specific targeted scholarships that several of our studio faculty are able to offer on the spot when they are recruiting off campus. We are working on targeted recruitment needs for the next audition cycle and will continue to work closely with the Dean to ensure our scholarship offers are competitive. The Dean will be joining us at an upcoming faculty meeting to offer an explanation and answer any questions concerning the process. As mentioned earlier, we have continued to grow in the School of Music, despite some obvious obstacles. Without question, this is due in large part to the effectiveness of the Dean’s scholarship commitment.

- c. The faculty teaching loads significantly exceed the recommended load by the National Association of School of Music and result in unsustainable day-to-day schedule.

Response: Our accrediting body, NASM, writes the following concerning teaching loads for faculty:

1. Faculty loads shall be such that faculty members are able to carry out their responsibilities effectively.
2. Faculty members, according to their title and job description, shall have adequate time to provide effective instruction; advise and evaluate students; supervise projects, research, and dissertations; continue professional growth; and participate in service activities.
3. Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution. When determining loads, it is recommended that institutions consider the means (such as on ground, hybrid, fully online) by which educational programs are delivered.
4. Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by music faculty, and any conversions between clock hours and credit hours.
5. Institutions vary significantly in the amount of time they expect faculty to devote to instructional and other responsibilities such as composition and performance, research, and community service. The following statements about two types of instructional responsibilities, therefore, provide indicators, not rules. Classroom instruction in lecture/seminar format is weighted differently from private studio lessons in calculating

the teaching component of faculty loads. Normally, the upper limit for a full load for classroom instruction in a lecture/seminar format is approximately 12 clock hours per week; for private studio instruction, approximately 18 clock hours per week.

6. Music faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.
7. All faculty should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.
8. Normally, the teaching loads of those having administrative and/or consultative duties are appropriately reduced.

The variation in workload addresses all of NASM's suggestions above. For example, we have an applied studio with 31 students. The faculty member teaches 18 clock hours per week, and the other students are taught by an adjunct and two graduate assistants. The Instructional Faculty, however, have a much higher teaching load without a scholarly/creative activity requirement. The Dean is supportive in covering overloads when necessary.

- d. CoFA requires graduate students on GRS or GA contract to enroll in 18 credits per semester. This is not common for peer institutions, and far exceeds the credit hours required for full-time graduate students (9 hours) or for graduate assistants (12 hours) by OU Graduate College. Students complained that enrolling in too many courses is challenging to complete all the course requirements, and sometimes they just enroll in credits for independent study with no content.

Response: It has been a long-standing expectation in our college, one that precedes our current administration, that graduate students will be registered for 18 credit hours per semester. As mentioned earlier, most of our graduate degrees are between 30-35 hour, and, where possible, we encourage students to graduate within a year by taking a full load. Other students are encouraged to do supervised practicums or pedagogy to complete their 18 credits per semester without creating an overload. Addressing faculty needs and restructuring some of our course offerings (which may impact workload) may be something that needs to be examined moving forward.

- e. The graduate stipend is very low compared with other graduate programs at OU. Many of the graduate students are forced to work outside jobs, while their GA or GRS contracts do not allow much flexibility to work outside for a second job.

Response: We usually have very little problems filling our graduate assistantship positions. This would indicate that our graduate tuition package is competitive with our peer institutions. We will, however, examine the total graduate package at peer institutions to see what, if any, changes need to be made.

- f. Some faculty expressed concerns regarding CoFA administrative overreach in activities such as student recruitment and curriculum matters. An example of such overreach is that CoFA overruled the recommendation of the SoM administration regarding the expenditure of funds to renovate Glidden 494 for the CMDI program.

Response: The Dean has a very detailed and specific plan regarding student recruitment and retention. The faculty will be providing targeted needs prior to our upcoming audition cycle.

The School of Music has a standing Curriculum Committee that addresses curriculum concerns as they arise (i.e., adding courses, altering content, developing experiential courses, etc.). Administrative overreach in the area of curriculum may be more of a perception than a reality. As long as content is being covered, standards and learning outcomes are being met, faculty have total autonomy in their teaching. In regard to the renovation of Glidden 494, the administration supported this directly with central college funds, although there were, of course, budget limitations.

9. Recommendations.

Based on the self-study and site visit, the SOM Program Review Team has the following recommendations:

- a. Better communications between administrators and faculty regarding the CoFA facilities renewal plan are needed. Ohio University has a \$94 million capital project currently ongoing to renew the facilities of CoFA. But most faculty we interviewed are not clear about plan details, especially how the space is allocated between the music and theatre programs. Some faculty are concerned the facility renewal plan may not systematically address the needs of School of Music programs. Open forums and meetings between administrators and faculty will be helpful to communicate details and address concerns regarding the renewal plan.

Response: There has been, and continues to be, opportunities for open discussion and communication regarding the CoFA facilities project through open forums, committee representation, and school-level meetings with administration. While it is true that Glidden Hall will receive very little funding during the renovation, we are optimistic about the collaborative opportunities with the School of Music and the School of Theater once the new building is on-line.

The new space is slated to have a rehearsal space for the School of Music. Since the removal of our choral rehearsal space (room 494), it is become painfully obvious that we are lacking in sufficient space in our building. Not only was this the home to our choirs, but it was also our biggest, most frequently used, classroom space. Thankfully, the Dean has financially supported the rental of the church for our choir rehearsals/concerts. We look forward to the construction of the new building when we can have a dedicated rehearsal space for our ensembles.

We will need to have conversations regarding the use of the building for concerts. Currently, we are utilizing Memorial Auditorium for our large ensemble performances. We desperately need something more appropriately sized for our performances. This will be an on-going conversation with all parties involved as we move closer to the project completion.

- b. We recommend better communications between faculty and CoFA administrators regarding faculty workload. Despite an unprecedented drop in college enrollment nationwide during/after the Covid pandemic, CoFA has achieved a remarkable enrollment growth in the past few years and outperformed many peer institutions. The Dean of CoFA appreciates the faculty commitment and contributions. CoFA administrators prioritize the

quantity of enrollment but have not increased support and resources to SOM faculty that are proportionate to its enrollment growth. Open forums and meetings between administrators and faculty are recommended to improve faculty understanding of enrollment increase and address support and resources needed to maintain sustainable growth.

Response: We are thankful that we have continued to grow in the midst of challenging times. We are now recognizing that some degree programs have reached capacity (i.e., instrumental music education), while others have potential for growth. We will focus our efforts accordingly as we enter this audition cycle. The Dean has created advisory groups for both Tenure-Track and Instructional Faculty to provide more transparency.

- b. We recommend CoFA administrators provide clarifications to SOM faculty regarding scholarship procedure and methodology for student recruitment.

Response: The Dean has presented the scholarship procedure and methodology for student recruitment to a small advisory group and will present to the entire faculty at the end of November. This should alleviate any concerns and will also give faculty a chance to ask questions.

- c. We recommend CoFA administrators reduce the required credit hours per semester for graduate assistants on GA and GRS contracts so as to improve their health and well-being.

Response: I will provide a meeting time with all graduate students in the spring to let them voice their concerns, and will work with our Dean to address these in an appropriate manner.

- d. We also recommend graduate assistants receive a higher stipend.

Response: We will examine our graduate stipends and compare those to peer institutions. I will work with the Dean to explore options moving forward.

10. Commendations.

- a. The SOM program is highly regarded in the region. It is clear from the site visit and self-study report that the greatest strength of SOM is the faculty. Their extremely high capabilities in skills, strong commitment in teaching, quality in instruction delivery, collegiality, mentoring and caring for the students, productivity, and co-creation in projects with students were repeatedly praised across all site interviews. The faculty were said to exhaust themselves to serve student needs. Some graduate students acknowledged the faculty is the only reason why they stay in the program.

Response: Thank you for acknowledging the incredible work our faculty does on a daily basis to ensure all students receive a high-quality musical experience. I have made it a priority throughout the year to remind faculty to demonstrate and model a healthy work/life balance for

our students. In order for our students to receive the best instruction possible, our faculty must find and articulate balance. I will continue to reinforce the importance of this.

- b. The program operates well, and students are successful. Every student has a principal instrument to focus on and they have been meeting standards in the field. Students receive quality feedback from faculty and maintain good communication with faculty. The job placement rate is close to 100%.

Response: We are fortunate to have a student body that understands and appreciates the commitment from their faculty. We will continue to remain student-centered and make decisions based on what is best for the student.

- c. Faculty mentoring and support provided for probational faculty and students is a great strength of SOM.

Response: No faculty member, especially one new to higher education, should have to navigate this profession alone. All probationary faculty members are assigned a faculty member prior to the start of their first semester of employment.

- d. SOM has a detailed assessment plan. Assessment data have been collected and reported in a very clear way in the self-study. Average evaluation information from completed rubrics of student assessments are collected and analyzed. The assessment results have been used for program improvement.

Response: We continue to trust data and use those data to drive our decision making. We adjust curricula as necessary, and all adjustments made are in an effort to stay current with the ever-changing student population.

11. Overall judgment:

Is the program viable, in jeopardy, or non-viable? Each program should be provided with a judgement (i.e., each major including their associated minors and certificates)
The School of Music program is found to be viable.

Response: Thank you. We appreciate your time and energy throughout this process. Far too often we focus on what needs to be fixed, rather than celebrating our successes. While we are a viable School, there is much work needed to elevate our national profile and our student success.

Dear Review Team for the School of Music,

Many grateful thanks for a thorough and helpful review of the School of Music and its degree programs. We are pleased to note that the review was fundamentally positive and that our robust shared-governance committees have already undertaken the few challenges outlined in the report. This is outlined in the comments below. Our extremely talented school director, Dr. Talbert, has written a detailed plan and response to the review, which I believe outlines the steps to be taken as well as the excitement we feel about the way that the School of Music has addressed the challenges of the arts in higher education over the past few years. In an era of program shrinkage and elimination, our School continues to grow and adapt to the needs of today's students—a point about which we are quite proud. Ultimately, we agree with our reviewers that the extraordinary work of our faculty and staff are the driving force for this success.

To highlight three key points below:

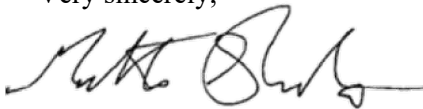
- **Faculty and Staff:** We couldn't agree more that our faculty and staff are our greatest asset and, while we are constantly trying to balance curricular needs with budget limitations, we have taken active steps with our shared-governance committees to make workload assignments more transparent and to ensure that faculty are compensated when overloads are taken on voluntarily. We continue to advocate for hiring in critical areas and have also engaged a number of incredible part-time faculty and staff to support areas that have grown beyond our current instructional capacity. In particular, we have new full and part-time staff pianists and graduate/undergraduate hourly workers to support our accompanying needs. Faculty surveys support that they feel we are moving the right direction in this area.
- **Scholarships, admissions, and student balance:** We have reviewed our scholarship strategy, target enrollment numbers, and the priority recruiting areas with both a faculty leadership group in music and the entire faculty. The current plan to curb scholarships in areas that are currently at capacity and to grow marketing and scholarships in areas that need to build has been universally approved. The value of faculty input into both scholarship awarding and admissions has been clarified and we are fully on the same page in that respect!
- **Facilities:** It is clear that our current facilities have significant limitations in terms of large-ensemble rehearsal space, HVAC, and sound isolation. As determined in the 2017 HGA study, the building has strong-enough structures to support most functions, even though we will need to continue to invest with the hope of an eventual replacement. Thankfully, a draft facilities concept created by Eastman Perkins last year allowed us to secure \$94M and approval to move forward with an ambitious new building and renovations to existing buildings on what will soon be the "Arts and Education" green. The investment is significant and a sign of the value the university places on the arts.

The facilities plan allows us to move into the state-of-the-art facilities that our students and faculty deserve and manages the limited budget while encouraging critical collaboration across disciplines by sharing spaces where possible. With new music or shared spaces for large-ensemble practice, recitals, and large-ensemble performance as well as potential investments in technology, computer labs, and significant storage that could allow us to vacate some key spaces in Glidden, we are looking forward to a meaningful new facilities future for the School of Music. We have hired a new architectural firm: HGA/AECOM to complete the program and do final designs this year. In a process that has been outlined through shared-governance processes, we have 9 different faculty task forces with nearly 50 faculty involved in making decisions about how we will thoughtfully arrange our spaces while holding to the square-footage and budget limitations of the approved concept. We have also hired acoustic consultants to help guide the design process, which they assure us will allow us to meet the future needs of our performance groups. With hours of cross-disciplinary discussion under our belts already, and many more decisions ahead, the comfort level with the project is significantly higher than it was during the time of the report and the nature of collaboration between COFA schools is truly changing in a way that will serve future students well.

- Graduate students: As stated by Director Talbert, our state funding model supports the credit-hour requirements for grad students on a stipend, but we monitor student well-being and workload very closely. We are also experimenting with a couple of “fellowship-level” graduate stipends to support the yield and support efforts in this area.

To reiterate, I am so thankful for this thoughtful review and appreciative that it has already provided guidance as we continue to build a sustainably excellent portfolio of music programs for our students,

Very sincerely,



Matthew Shaftel
Dean, College of Fine Arts



February 2024

This a summary of the Graduate Council - Program Review Committee's review of the UCC review and related materials from the School of Music.

The School of Music is deemed viable from the materials provided. We would like to emphasize the following points:

- The reviews provided highlight that the school of music is strongly positioned - The school is in-line with university strategy as it emphasizes experiential learning, and it has positive job placement outcomes.
- Faculty esprit de corps stands out as a positive but staffing issues must be addressed to ensure viability in the future.
- We think it important to continue to look at GA stipends - particularly compared to peer institutions. The development of "fellowship-level" graduate stipends is a positive first step.
- The reasoning for requiring graduate students to enroll in 18 hours should be re-addressed. There should be more reason for this on top of tradition.
 - Even if this is required, there should be a analysis of what can add the most value for credits added to fill this requirement

Please do not hesitate to contact me or the other committee members, David Brown or Vladimir Marchenkov, if you have any questions about this review.

Sincerely,

Gabe Giordano
Chair, Program Review Committee - University Graduate Council