

ACADEMIC PLANNING COUNCIL
Minutes of November 30, 2015

Present: Abdel-Motaleb, Coller, Davidson, Falkoff, Freeman, Goldenberg, Gordon, Howell, Hunt, Isabel, Jaffee, Mini, Mogren, Parker, Reynolds, Subramony and Winkler

Guests: Janet Hathaway, Director of the School of Music; Paul Bauer, School of Music

The meeting was called to order at 3:00 p.m.

Coller: We were pleased to meet you a few weeks ago to discuss the Music Program. Here is an outline of some discussion topics that we went over. A lot we want to go over again and see if there's any questions. First of all, from the Departmental Context, it became clear to us that the faculty in the School of Music are of very high quality. A lot of faculty are very involved as well. The Steel Band Orchestra and the Avalon Quartet are points of pride for the campus. The Avalon Quartet's work in the local schools is very impactful and important. Discussion points: In our meeting something that was new to me was applied faculty and classroom faculty. Can you distinguish the roles that each of these categories play and to what extent one category is served by part time faculty of full time faculty or whether there's overlap there?

Hathaway: Applied faculty generally refers to practicing faculty, whether as a performer, conductor, or ensemble director. Most of the applied faculty will interact with the students in an individual lesson scenario or an ensemble situation so sometimes we call them studio faculty so it's not your typical classroom situation. The applied faculty will actually be the performers or conductors themselves. The classroom or academic folks like myself and faculty in Music History, Music Theory, and Music Education, is a little more traditional providing more of lecture or discussion opportunities. So were still supplementing their relationship but were not working with someone's breath control, fingering, or bowing, for example. As far as the break up between part time faculty and applied and classroom, typically we have more applied faculty in the classroom but because of some recent retirements and other changes, we actually have more part time faculty in the classroom right now. We have a lot of applied faculty who also teach in the classrooms, for example, someone might teach jazz saxophone and also teach jazz history. Fair bit of overlap there. The classroom teachers probably don't teach applied areas so much as vice versa.

Falkoff: Do you have faculty jam sessions?

Hathaway: I just noticed yesterday on stage when we had a jazz holiday concert. I didn't see this I got it secondhand but someone said what their favorite Christmas carol was and the jazz faculty got together and played. That is a very informal jam session. But you'll also have ensembles getting together to play in a more informal way or a soloist with an orchestra. It does happen and I think it might happen a little bit more.

Coller: So you might be in a classroom with 10-20 students but an applied faculty member would usually work 1 on 1 with a student.

Hathaway: Yes, we have weekly lessons typically for all majors and programs and emphases. Some people take ½ hour lessons instead. I can get into the details if you want but it is a very intensive very individualized, very tailored experience for people to master their instrument or voice whoever their applied teacher is.

Bauer: Most expensive instruction possible.

Hathaway: Was trying not to say that. Very effective instruction.

Coller: Is that 1 on 1 instruction imposed by accreditation or is it standard practice?

Bauer: It's both. Accreditation is standard practice it's common across the U.S. in every university that Music is one of the most expensive undergraduate programs, along with engineering. Only thing more expensive is medical school.

Coller: One thing that struck my curiosity coming from engineering was a very lopsided male to female ratio. I see it in Music too. Sort of 2 to 1 nationally, reflected in your department as well.

Hathaway: Students or faculty?

APC: Faculty.

Hathaway: Yeah it is typical that the heads in higher education of arts tend to be men. There is certainly something to be said about instrumental choices studies that have been done such as in 5th graders who gravitate toward the flute or tuba according to gender and I've had students write papers on this or I've seen papers. I think that is something of patterns that have been established that we need to break out. When I came to NIU 13 years ago there weren't that many female faculty but I think they've hired a few since then. I think 6 or 7 have joined us since I came on board. I'm in a leadership position right now and we have a female orchestra conductor and that's usually a male dominated field. In the last several years under Paul Bauer we've made strides in reversing those trends.

Bauer: Some sub disciplines within music seem to have more balance than other gender-wise. We've had several jazz searches and very few women apply. If we had a flute search there would be many more women. It's interesting how this can be the case. At one time we did targeted searches but it's been more than 10 years. As far as ethnicity the balance is very strong and we can see the national averages in our discipline but I don't know what the numbers are in comparison to other units on campus. I think it would compare quite favorably.

Hathaway: For heads of schools or departments, I think 85% white is the typical for heads for a school like us and were at 68% so there is some diversity there definitely.

Coller: One thing we like to see in reports, which you included, is a list of priorities. Things that you want to do. One thing quirky you did was 15 of the 19 were at the highest level. All these have costs associated with them, they're not free. Could you narrow them down further? . Could you select maybe two or three things that probably are the highest of the highest?

Hathaway: Keep in mind that I was not even a year on the job yet. I didn't plan on the historical perspective. I had a hard time coming up with range list. I definitely think a new hire should be someone that can teach theory and composition and someone that multimedia skills or technology skills. Entrepreneurial skills would better equip our students. We need the theory part because we lost two full-time faculty members but we definitely need that for coverage. I also want to expand and innovate by having both traditional composition and also to bring in technology more and explore different media and composition, whether composition majors or jazz arrangers. Increasingly our students are going to need an array of skills there. We did have a full time faculty member in media music and he retired a couple years ago so that left a hole for us. That definitely is one of the priorities that we have. We also need more in terms of fundraising and scholarship support as we are seeing more and more students in need. I think a push for more funds raised is very important. I think some of the other items in my priority list, like a BA portfolio, would not cost us much to do. We already started a new assessment committee and they're at work right now on some new assessment formats. Some of those things I think are important and don't cost too much. But hiring and scholarship fundraising I think are very important priorities.

Bauer: It is extremely unusual not to have a development officer for a college of and certainly in the Arts as many people have an affinity for the arts and would like to contribute. Not having this has put us in a bind. So fortunately we are going to be hire a full time person to take on that role and be available on a more persistent basis. That will be better. I also think it is extremely important to hire a junior faculty member because they school only has a single assistant professor and most associate professors are in the process or becoming full professors. There's still some people left but there's going to be so many senior faculty and we will need the energy and new ideas that come with new people as regular faculty. For now, that's something that we've had to pass on because of continued budget cuts but the School of Music needs that infusion of youthful energy.

APC: The priorities that you suggest so far are obviously great. Which of these priorities would you highlight as essential for accreditation?

Hathaway: I do think a music theory hire is very important. Without someone in music theory, we've been scrambling a little bit and gotten a little more creative to meet our theory requirements. So I think that's an issue for us.

APC: So it's more than just curriculum you're really talking about these priorities highlighted being central for accreditation.

Douglass: Paul do you know the timeline for getting a development officer for your college?

Bauer: No I need to get a hold of Catherine Squires about this.

Douglass: But it will be a dedicated position.

Bauer: Yes a dedicated person. The commitment has been there. From the moment I stepped in as Interim Dean, the Provost has made the verbal commitment to me and publically multiple times. Catherine Squires has also made the commitment. And I believe them. I've known her for over 30 years.

Coller: Any other questions in the room? For recommendations we listed here, you mentioned that you were trying to strategically hire people that can fill multiple needs whether it's theory and the flute or some combination of things. We endorse that and think it's a good way to go. We will move on to the Bachelor of Music program. For strengths, we always like to see programs, like yours, that are filled with high impact practices. Of course music is definitely that. Multiple performance requirements, requirements to participate in ensembles, even a diversity of ensembles. It's quite a dynamic program where you're demonstrating the students' talents and skills. Very nice. Another thing that caught our interest that's unique is that the School of Music has control of the marching band. At many places it the Athletic Department. With our model, the faculty can have more control of content and what learning happens. We think that's great. Discussion points, I'd like to give you the opportunity to describe your BA of music program. Of course is broken down into composition, performance, and musical education. Can you describe how that breakdown works?

Hathaway: The B.A. of music is a professional training program and it has limited admission so you have to get in by audition. There's a core of courses and skills that everyone needs to develop so all students, no matter the emphasis, will be taking music theory, skills, music history, and lessons on their own instrument or voice ensemble participation. So it's all being built around a core of musician training. The training begins day 1 of the program. The first year is probably pretty similar no matter who you are except for jazz students who may be taking an introduction to jazz studies class and, in the sophomore year, it's a little more specialized even though students still share some of the core. The music education students may take introduction to music education and follow along their path. The performers include very intensive performance experience alongside their core and, of course, there are the general education courses which all undergraduates must take. Composition students don't necessarily start with composition lessons their first year as they need to build a foundation first, unless they show exceptional promise and then start as composers earlier on. So there's really the core that all students build upon. Everyone will end up giving a recital, except composers who will perform a portfolio. Sometime their portfolio of composition might be performed as well. So they're getting a lot of solo ensemble performance opportunities, they're learning to master their own craft, and they're able to teach and student teach.

Coller: What percentage are in each category?

Hathaway: It used to be about half Music Education and, at this point, we're over half performance, maybe just under half. Maybe 40-44 percent Music Education. Composition is a pretty small program. There are not that many 18 year old composers out there or at least that are prepared to start a degree program. That's maybe 2 percent I would say we have 2-5 undergraduates in composition. Although they are successful I have one right now that scored a short film and the short film is making its way around the short film circuit. Small but good.

Coller: Have you seen the decrease in enrollment? As I recall 2014 was actually 134 compared to 179. For 2015 did you see an increase at all?

Hathaway: We have 10 more undergraduates. Since I've seen you last, I have tracked our Music Education numbers and we are seeing a little bit more of a decline but it's moved around. We're trying to determine why the numbers are going down. The fact that we have a new hire in Music Education should help us increase our outreach in schools. It will enable us to meet all our courses

better, so that should increase our Music Education numbers again. I don't know, given external factors, if we can reach the numbers we were at 7-10 years ago, but our other numbers seem to be holding pretty steady.

Coller: Another message that comes through in your report is that you say the curriculum needs to be adjusted to better train music students for professional careers. Can you elaborate?

Hathaway: There is a certain amount of effort already going a long way and I'm not talking about the additive approach that says lets add on a bunch of courses. Although that's one option and it's happening in our recording arts area. We have a fund that brings in guest artists to speak on entrepreneurial topics. It's been two or three years so we bring in speakers for our all school convocations and you can speak if you're just launching your career or have some things you need to know. Very practical with getting our sample contracts. This is what you need to do like in a freelance or portfolio musician. So co-curricular activities incorporating more into the area convocations as well as the jazz area where all the string players are getting together or pianists. Making sure were addressing all those topics. We do have a survey of the music industry class which has been aimed at jazz students but we had hired someone to teach that class in a more broad based way, not to just jazz majors, so I think keeping that course in the curriculum but tinkering with it to make sure it's always updated and appeals to more majors will be important. Right now it's just a requirement for jazz majors but it's something we need to look at for other majors as well.

Bauer: She referred to these convocations. So we have a universal hour that we block out. We say that your trombone lesson will be from 11-11:50 Tues and Thurs but it will never be that time. Everyone's lessons happens at that time TTH 11-11:50 so that we have everyone for a communal time. We have all school convocations that occur through the semester so there can be topics of broad interest and the students are required to come to these. We might have area convocations such as jazz, music education, or studios. All total you might have 30 time slots in the semester that will be taken up with organized group meetings or convocations. We give time to co-curricular or curricular pairing within the group and provide opportunities that students might not have in a complete course. This works well and has been in place for decades.

Coller: Your Music Education program lists 136-138 credit hours for graduation. I'm not sure if that changed for the general education. That seems kind of high and I know that's due to accreditation requirements. I'm curious if this is impacting enrollment at all and how it compares to other universities in the state.

Hathaway: To be honest in the last week I haven't had a chance to investigate this. Our music education graduate assistant is working on this now.

Bauer: I have traveled around the country for accreditation review issues for the last 15 years. This is interesting. I've had this conversation with others and asked discussed why there have to be so many credit hours in the accreditation requirements. In art and design, the national accreditor shares the same executive board as the school of music and the school of theatre and dance. Although they don't have education programs. For music education, you develop skills which are shared with the performance and the composition majors and then you layer all the professional requirements that the state of IL requires such as literacy and middle grades and other endorsements. All combined it's quite a load. The only universities that I've seen that have gotten it

down to 124-120 hours did so by institutional mandate or a governing board or legislative mandate. It's all done by smoke and mirrors and they give partial credit hours or 0 credit hours for activities and don't truly reflect of the actual works that's involved. It's highly unusual to find a music education program that students can finish in 8 traditional semesters. Most programs have extra work in the summers or they talk about a fifth year. We're not losing to the competition on this. I haven't heard of any other universities that can get it done in 4 years. Were right in the middle of mainstream on this. I would imagine with the PLUS general education requirements that will knock a few hours off and on this and if the folks in the curriculum committee will hold true they will not allow us simply to fill in that gap. That will get us down by 8 hours that will give us 130 or 129. So on paper this would be possible.

Hathaway: I think with the PLUS system we have two general education courses that our required courses so there's double dipping going on so that will create a little bit of cushion. We certainly aren't trying making it harder for our students.

Falkoff: There must be programs where you don't have to be a musician to get a Bachelors of music degree.

Bauer: Not if their accredited by the National Association of Schools of Music (NASM), which is as far as the arts go, is the largest accreditor. There are over 600 universities in the U.S that are accredited by NASM.

Falkoff: If a student wanted to be a historian of jazz media would he get a sociology degree?

Hathaway: Can certainly happen. Such as Taylor Atkins in History. He does some really fine work with music. That can happen.

Bauer: But you're not going to get licensure in the State of Illinois, K-12 which is what these students are preparing for.

Hathaway: That's right.

Shortridge: In music, are all people that graduate with a degree in music education certified in K-12, which is more challenging than other education programs because those would be focused on elementary, or early education, or middle school, or high school and not going through it all?

Bauer: Yes you're covering all development levels that are partitioned off and even with student teaching experience their spending time at two different locations.

Shortridge: I think about my high school teacher does high school marching band but also teaches music to fifth grade. So he has to have a wide knowledge.

Coller: Anymore questions. Yes, I have one question. Music is really expensive?

Hathaway: One on one instruction probably qualifies as expensive.

Gordon: I know in Marketing, it helps when we get more students because the incremental revenue is greater than the incremental cost. How does that work in Music. Do we actually make money on each additional student in Music up to a certain one point? How does it work?

Bauer: No

Gordon: No, So it pays to keep the program more limited?

Hathaway: It's kind of a delicate ecosystem. For applied faculty, someone may teach nothing but lessons, so they have a very prescribed load. So when it comes time to audition and admit people, if they know how many people are going to graduate, they know how many people they can bring in. We do keep into consideration how many students I need to accompany or interact with other musicians, staffing ensembles, verifying their educational experiences. So there's a certain balance in terms of both number and variety of the different instrumentalists. I think you'll have to reinvent the wheel to look at this differently. Especially since everyone leans toward very individualized training and instruction that leads to a solo recital and, at the end of it all, there is their capstone which is their own repertoire which shares their strengths and their range.

Bauer: As much as you might chaff at the comparison, an easy analysis is with Athletics. For example, in basketball if all you had is guards it's not going to be competitive or a good experience. In music, if we only had guitar players in the school of music and three clarinet players, we couldn't provide those clarinetist with an appropriate experience. Then it becomes a matter of a complex ecosystem because we need so many of these different instruments. All these things and you can't get widely out of balance in any one of these areas, so you struggle in recruiting and admissions to get the balance so it's a good learning experience for the students. It's an interesting exercise when we've been involved in all schools of music in recruiting and admissions in a very strategic and calculated way for generations and just trying to provide a good learning experience conducive to both teaching and learning. It is more expensive? For instance, Janet asked me late in the summer can we add one more person to Studio. I calculated that's going to cost us \$3000 more in the budget and since we're in one of the biggest budget cuts in the history of the university, I said no. It is a difficult situation and in every music major we have 1 on 1 instruction which is very expensive so we have to choose our battles. And if there's room to add bodies it's pretty close to the bone.

Hathaway: The real trick right now I think for the part-time faculty is that we hire more or less by the hour. So if I want the kazoo studio to grow from 7-10, my budget has to grow accordingly. For full time faculty it's set and predictable as far as their loads are concerned. But the more applied part time faculty we have, the trickier it gets to achieve that balance and keep it within the budget. Did that answer your questions?

Reynolds: I've heard the word expensive come up quite a bit. Would you say, given the quantity versus quality trade off, whether it's credit hour or head count, is it high cost or high investment?

Hathaway: Investment.

Bauer: High Investment, Jeff. Good question. Just like I said about having a development officer. The arts are the front porch of the campus, we bring a lot more to the table. We're delivering

instruction and have all the classroom, lectures and special instruction and were also putting on shows and engaging the public and connections and spreading the reputation of the university beyond the community. We bring a lot to the table as far as connecting and engaging students that isn't done in some other departments. Engineering isn't cheap. I'm always told engineering has a lot of credit hours for undergraduate degrees. Music and Engineering have the large credit hour loads. We view it as an investment. Beyond just the credit hours and crunching of numbers.

APC: This is also a conversation we had with the theatre folks, those who perform. Part of the cost of Schools of Music and Theatre and Dance is that it's not only instructional cost which can be high but it's also the costs of the performances that you make possible for the student body. It's not just the instruction you give to the students, it's also the broader instruction you give to the rest of the student body. You have a tremendous performance faculty, world-class musicians that put on concerts all the time. When you talk about the cost of instruction which is high you need to make the argument that part of the cost of that education is not just educating the music students, it's the investment that the university makes in the lives and education of students across campus. That's really important

Goldenberg: Also I'll add, being from music, that I recently noticed we not only teach at the university but the community comes to our Community School of the Arts. I remember standing at the door waiting for a ride one day and it was in the afternoon and early evening it was like grand central station in New York with the parents bringing their kids and coming for lessons.

Bauer: I'll give you another example. The Sycamore High School Orchestra, which has had an orchestra since 1906 and it is state renowned, has earned its reputation, in part, because of the availability of the infrastructure and person power that's here on campus for people taking lessons. Sometimes I think the instructional cost can incur faculty hour per budget, doesn't fully embody the kinds of instructional work that the department does and I think that we need to be aware of that.

Shortridge: How does the Community School of Arts fit under the umbrella?

Bauer: It's a college level program so way back when it started out as the Community School of Music. It is now college wide as far as the Deans office, the budget and what not. But there's activities in all the arts, especially in summer camps and group instruction and one on one instruction experiences that build a universe for a wide range of ages, from toddlers to adults. All the different parts of School of Theatre and Dance, School of Music, School of Art and Design are part of the Community School of the Arts. They all have activities. So it provides a laboratory for our students to be employed in some cases. So people in the community that want lessons can choose someone at a medium or high experience level and costs vary. We then have graduate students teach and then they leave having had that experience and earn a little bit of money to make it more affordable for them here at school. And it all engages the community in a wonderful way.

Hathaway: I also wanted to talk about recruitment. We have high school invitational days that are organized through external programs. External programs is part of the Community School of the Arts. We bring choirs and jazz ensembles to campus. The summer jazz camps are staffed by our students and we definitely get students that start as Music majors because they came to our summer jazz camps for a few years. It's not necessarily responsible for an enormous part of our

undergraduate population, but it's in the stream and a good way to stay connected with the community.

Parker: I'm curious about the minor in music and I see that you don't offer one. I'm curious about the cost of that and if it could be offered or what advantages there might be to others on campus.

Bauer: We used to have a minor but that was sacrificed about ten budget cuts ago because most recently I'm trying to figure out if we can afford to hire someone for spring semester so that these foundation classes in theory and training of skills, aren't going to be twice the size that they need to be. Typically to offer a minor, we have to be able to provide courses that we can welcome a student population in to and we need to staff them. We long ago passed the point where we can staff them and still deliver the essential instruction. We don't offer very many electives really in the School of Music for our majors. Everything counts toward their degree requirements for the most part. Even though we have a diverse set of offerings. So it's financial. Something we've talked about in more recent years is how to make this possible. There is demand for the minor but I think the doors have closed on it.

Parker: Are there student groups on campus that this would be particularly attractive for?

Hathaway: I can speak to non-major opportunities. We certainly have secondary lessons, someone can audition to take secondary lessons, and they can take secondary classes. The university requires classes like Art Appreciation and Classical Jazz. People can participate, but I don't know if there is a population specifically.

Bauer: I think at a large university such as this, there are so many students who have a background in music in high school, that if it were available and it were advertised, it would draw in a lot of the community. Some of the best students are in the sciences and other humanities and engineering. It wouldn't surprise me if some theater and dance folks were making a triple threat and were working on their singing. I think that you know there is definitely room to grow it. It's just what is there to be gained by this? Is the minor a credential or is it a statistic that we are really driving for. Certainly degree completion is way up here. More minors, does that move us forward as an institution? I don't know.

Coller: Our recommendations were more along the lines of streamlining wherever possible. At our original meeting, we didn't have the head, you Paul, to tell us about the constraints. So we are just putting it out there. Ways to make that degree more manageable if possible. We also liked when it was mentioned that we have Jazz Musicians, and Classical Musicians, and Jazz had to do more just to satisfy certain requirements. You mentioned that you are going to try to reorganize. Those kinds of things would be very welcome and certainly supported by us.

Coller: So let me move over to Bachelors of Arts in Music. For the strengths you will see that the curriculum is rigorous and filled with high impact practices. Students are practicing what they are learning. There are multiple performance requirements. Students are required to participate in ensembles where they gain collaborative practice. They are required to have a diversity in ensemble experiences.

Coller: Maybe we can go straight to the discussion points and what distinguishes between the B.A. and the B.M. when there appears to be considerable overlap. To what degree is it important to have two programs? Is the cost of this outweighed by the benefits?

Hathaway: The costs are somewhat shared because they will tend to meet in the same core classes. They will both be taking applied lessons. So it's not that we have separate classes. Since meeting with you last, I've entered into some ongoing conversations in the curriculum committee. I have informally, in talking about the B.A., also begun looking at how many students would be interested in getting or are already getting contract majors in the BGS. At the moment, I'm kind of eyeing the B.A. and thinking there are some ways we can make adjustments and then allow for students to enter into recording arts. Building from that base, and the B.A. being a liberal arts program, and making sure that there is room enough for them to be employable on a wider range, they can be performers certainly. Obviously music education is problematic because they wouldn't be getting licensure. But I think the B.A. might open up some more doors, especially if we have a little bit more room for them to explore some options. Some students are interested in music therapy, arts administration, and recording arts. These are fresh enough ideas right now that they are kind of in response to my having put together program review with conversations, conversation with the curriculum committee. I think we do want to look at that and maybe explore how similar they are and how similar they really need to be. We are not throwing out the baby with the bathwater. We would just be taking a look at a degree that I'm not sure we have necessarily looked at that recently.

Bauer: The B.A., first of all there are no unique classes. There are no B.A. only classes. They attend the same core curricular classes, they just don't complete as many in sequence or maybe some of the advanced level classes. What I see in the future is, since students take two-thirds of their courses outside of music, this makes it very attractive for a double major or a minor. I think Business Entrepreneurship, would be a great partner for this sort of thing. However, this is not unusual across the country. The B.A. is often offered along with the B.F.A. and we are famous for calling them a no-cost program, when there is no such thing. But, it is as close as you can get, except that we still have that one-on-one instruction for every one of those students. We are auditioning students to come in, and it is a limited admissions program. It's very competitive and you are looking at the best and brightest. Those students tend to be more focused when going for the professional degree, not for the generalist or the Liberal Arts degree. It tends to be a much smaller enrolled program at institutions across the country. It tends to get exposed as a sort of independent program with a lower output. I think we were tagged this past summer as a low performing program by the IBHE. So it could be eliminated, but then you would lop off 10% of the undergraduate enrollment and it wouldn't necessarily be, oh now we have more capacity. We are not going to get more people. If we got the same amount of people into the B.M. program, it would actually be more expensive. Not by a notable amount, but it would be more music curriculum. I can tell you across the country, there is a tendency for faculty to want to professionalize the B.A. degree. So, let's add more and more music to this and pretty soon, you can't tell the difference. I've always been sensitized and sensitive that we need to keep the true Liberal Arts degree to explore the other disciplines. I would imagine that other departments who offer the B.A and the B.S., I'm not going to claim that I understand how that works with other non-arts disciplines. In this, I don't know if there is much to be gained, if there is anything to be gained by eliminating it. I think there is much to be gained if we provided, and it's not uncommon to have, tracks of study that would guide students more towards these double majors or minors. Maybe even two minors to prepare them to go on. From all different disciplines, I've been told that the Music students are prepared pretty well for this. I've been in enough of these meetings now that we could talk about directing students

toward the Law School as an undergraduate thing. Maybe there is some undergraduate curriculum that can be paired with that. And there is room in this degree for this sort of creative, pathways.

Hathaway: And I do want to take a look at our students that are contract majors and see if this is something that we could turn into a track. I have a meeting set up in a week or two with one of those students just to kind of see what we can set up.

Bauer: Some of these students are very high achievers as performers, just like some of the very fine performers are music education students, even though they are being pulled in multiple directions. And some of the very finest performers are Liberal Arts students as well. So they contribute and are growing artistically as well as in their other interests.

Coller: How do you compare the performance requirements between B.M. and B.A.? Are they similar?

Hathaway: They are required to do shorter cycles so at the output, I think we require a little bit less of them.

Bauer: I think it's a half recital, capstone thing that a performance major would be expected to do. A full recital and also a junior recital. The performance majors are expected to, first of all, they get more time spent in that same one hour as they are expected to spend much more time outside of that lesson or repertoire. They are expected to be able to operate as independent artists at a higher level. The accreditor has some very specific requirements for the professional degree as opposed to the Arts degree. The departments are much more general. It's interesting, in the Arts we don't just expect everyone to get a minimum level. We really like to take people as far as we can get them. We have them for four years, so some freshman coming in might achieve by the end of freshman year, and be at a level, that some seniors might just be reaching because they had no real preparation. Instead of taking a freshman who is already outstanding and saying you don't have to do anything else for the next three years, we take that freshman and their talents and take them as far as we can go with everything. So meeting minimum competency model in artistic development is something that doesn't jive real well with how we approach it. We don't ask so much of those benchmark students as far as how much time are you supposed to practice, how much repertoire they are supposed to practice and how much they develop as an artist. It's a more a relaxed approach.

Coller: You mentioned in our meeting that the change in the general education program has had to some changes in enrollment. Can you describe that and how you are dealing with that or how you are responding?

Hathaway: Yes, we've seen a drop of about thirty percent in our music appreciation classes. There are a couple of things that we are doing. One thing is that the class used to be off limits to the music majors, but we are looking at it as actually, our jazz students who don't necessarily get that much exposure to classical music, that now they can take that class as one of their general education classes, so we might move them in that direction. And just for all of our students that might be helpful. It actually serves a very nice curricular purpose for us. We have also put something through the curricular process, I don't know exactly where it's at. It's NUHL 220, Introduction to Music, but it has these different sections, a World Music section, a Jazz section, so we are making those different courses all together. Two of them will be participating in pathway classes as well. And it was just a time for us to look at the classes and what they had evolved into organically. That is

underway right now and hopefully those curricular proposals will all be passed. We also have a 220 Honors class which has become a world museum class and hopefully will be really attractive to students. We are trying to get the word out there a little bit more, that it is not just an Introduction to Music. And it certainly has the fundamentals where you're going to learn every good boy does fine and learn to clap or whatever. It's much more of a cultural approach to learning.

Bauer: How many hours is the PLUS program? When someone is in the PLUS program, how many hours total for the general education classes? I think it's about thirty-three-ish or something. It used to be forty-one with everything and I thought it was about eight hours less. But, it's interesting, if you do the math, let's say it roughly twenty percent fewer hours in general education for students, if the whole campus is going to be taking twenty percent fewer hours, and you did nothing different, it would certainly go down by twenty percent. Even still, there are only so many hours to be taken. And with the School of Art offering like a dozen courses in this and in their own college, there are only so many hours to be had. I'm not sure where or what our target and goal is. Are we trying to achieve our seats, when we had most students taking one of three courses in the college, which was sort of how it was before? Now we literally have no hours for the college in the College of Visual and Performing Arts as far as the choices. It is interesting to figure this out, what should we be trying to do? I'm just happy that each of the schools is offering new courses to participate. I think we need to determine what we are ultimately trying to achieve. Do we want more hours and in relation to what?

Coller: I think the hours to be had are hours they would take here rather than at community college because it's more attractive here or there is a pathway now that if you take your courses here, you would take them here to achieve something that you would normally take in community college.

Bauer: Like our Music Education students will take community college hours in the summer because it is cheaper. And maybe in a place that is closer to home where they live. This way they don't have to deal with all the big number hours. I really don't know how many of our resident students are taking classes at the community colleges instead of here.

Douglass: So what was the conversation in the task force, I don't know who else was on it, regarding as you reduce the number of credit hours for students, how that would impact the colleges?

Parker: I think there was a lot of, I think Music and Engineering were the two examples that we talked about a lot, was just that credit hour requirements were already so high that reducing the number of credit hours for general education would give them some more flexibility and improved graduation times for those folks. That was at least one portion of it, but I think that the other piece that Brianno talked about and was a big part of the discussion, was making the general education program more attractive and more relevant to students. It was meant to allow them to see how the general education experience would connect back to their major in a better way. And that the general education courses themselves would connect better with each other. I don't think that given that we were trying to talk about being a good partner with community colleges, I don't think that we wanted to come right out and say we were trying to get more students to complete hours here, but I think that was part of the conversation as well.

Hathaway: I think too, with the university not charging for over a certain amount of credit hours, then it does dovetail nicely with this.

Bauer: All of these things are driven, I like this new system, for all of these reasons. It's interesting, credit hours didn't seem to matter much before, to the point where we stopped giving the annual reports, which used to tell how many hours were generated. And so, and it may be a very important metric for us going forward. We need to understand where we are, what are we trying to achieve and why. In the past, it was more like are we providing at capacity, are we meeting capacity or exceeding it.

Parker: I don't know, did Michael Kolb ever ask you for any sort of simulations on how credit hour changes would affect?

Reynolds: For the issue of lab versus no lab, three credit hours versus four credit hours. Nothing for VPA but going forward we can synch up. You're right, what's the outcome that you are looking for and how do you get there?

Parker: The other thing that I will tell you about the task force is that I think the deliberations that we had, it was very much student focused. How to make general education classes more attractive and more relevant to students and we really didn't take a strong look at, for lack of a better term, a strong institutional focus in terms of some of the issues that you are bringing up. Or the issue of how it might affect revenue to the university or just the general sense of trying to make it more attractive to have students be here longer.

Bauer: I can tell you the Provost found it much more palatable when the units were generating a lot more general education credit hours to balance out the one on one instruction. And when you don't have that as an argument, thank goodness we are not in responsibly centered budgeting here.

Coller: Under recommendations we suggested looking at the distinction between the B.A. and the B.M. and what makes the B.A. attractive? I don't think anyone mentioned cutting the B.A. and going just a B.M? What makes it a unique thing that attracts its own students? I'm sure the document does address that to some degree but it can be enhanced. Let's go to the Masters in Music. Strengths include the program is rigorous, providing students extra opportunities to master their craft. Also it gives students additional opportunities to take electives to enhance their professional skills, complementary to a music career. We have a few questions.

Coller: Why does one enroll in a Master's program? Who do you attract to this type of program?

Hathaway: We certainly get performers who are interested in advancing their professional careers. I think that is the larger sum of our Master's program. But even the performers who might be interested in teaching at a community college level, maybe even the university level. There are private studios where a Master's can be really helpful. I think at the heart of it though, based on my few years of being the graduate director, is that students really want to advance their musicianship and their careers and potential for teaching. I think a lot of them go into doctoral programs, or at least start thinking about going into a doctoral program. They want that in their back pocket in case they decide to go in that direction.

Bauer: If you are competitive, high level performer, a Master's degree has become quite common to further your individual study. They will quite often chose their individual study by the instructor or studio because of their philosophy or kind of music or reputation. I think our curriculum, for quite some time, has had good rigor at the Master's level, especially with the core as it's designed. With our students, some of them might come in with their own priority, we make sure they are well prepared. Anyone that completes the Masters of Music degree would be well prepared to go onto Doctoral studies.

Falkoff: Do you think that many of them go on from our degree?

Hathaway: Maybe a quarter of them? I would have to go back and look. I don't have the numbers at hand.

Bauer: It's not unusual. It's quite common to have multiple students that choose to go on.

Hathaway: I just finished a whole slew of letters for Master's students looking to go on to a doctoral program. At least five or six.

Douglass: This is a little off subject, but have you thought about a Ph.D. here? And if you have, what was the conversation about?

Bauer: It came up as we were experiencing real growth in Music Education and this occurred more when the state started requiring continuing education requirements for teacher certification renewal. There was balloon enrollment all over the state in all disciplines. At the time we were toying with the idea, but never pulled the trigger on it. It's expensive to pull the trigger on it and add that level, and to make that commitment. And it will be small enrollment because of the potential time commitment for those kinds of students with faculty and mentors or advisors. In the meantime, the Masters of Music Education program has leveled off and declined, so it isn't clear that the demand is going to be there. So, it has not been a topic for discussion in the last couple of years.

Hathaway: There are also varieties of doctoral studies. So there would also be the question of which doctorate we would want. I feel like we are trying to capture a lot of in-service teachers who want professional development, but aren't degree seekers right now. That is something that we are working on in earnest right now. We saw a real increase in the student-at-large enrollment this past summer. I don't know that we are going to recapture a lot of the degree seekers, but we can maybe at least keep close ties and service teachers in the area.

Bauer: We have a healthy Masters of Music population. I don't know what the up side is for us as far as increased enrollment, along with the other things that you take on when you make a doctoral program. And for accreditation purposes they expect a community of scholars, which is a cohort or whatever. It would be a challenge to staff unique courses for a doctoral program, so we wouldn't simply be offering a bunch of masters level courses with some extra projects linked to it. Right now, we have a strong Masters of Music program which is rigorous and well attended and we're able to recruit for it. I think that adding a doctoral program would be a challenge to come close to the quality.

Subramony: About what percentage of your Masters' program is international?

Hathaway: I would say maybe a third at this point. In Music Education we rarely have any international students so that tends to be a very native population. But individualized and performance, those two specializations have probably one third.

Bauer: Bill Goldenberg has probably brought more international students.

Hathaway: Our studio is international at this point.

Goldenberg: Let me add to that. At Julliard, which is a fine performing arts school in New York, I'm still in contact with one of my professors from there, eighty percent of the piano students there are Asian students. And they win all of the competitions, so it's because of high quality is the reason.

Coller: One thing that caught our attention in your report is you mentioned some concern about meeting some requirements for these Masters students getting their Music Theory that they got what was needed, and to stack them appropriately to get their degrees completed on time. You talked about that a little bit before. Anything that you want to add to that. You mentioned it as a priority.

Hathaway: We had a full professor retire and it was anticipated that he might leave soon. Klonowski's departure was not anticipated. So having two full time people leave within the same year, and then bringing in part time instructors to cover it left us scrambling a bit because we had a nice rotation. Our Masters students will come in and they will have a diagnostic exam in Music Theory. A lot of them don't pass that exam. Enough of them don't pass it that we have a class in the fall and then offer the theory seminar in the spring. And we kind of got out of whack with that with the change in staffing. And we are not at full capacity in the theory area right now. We do anticipate one more full time person retiring in the next couple of years unfortunately. I want to make sure that this is nice and solid. Especially since there is a composition element of this. A lot of the theory faculty will wear two hats where they will teach their full load and will take on overloads to teach composition lessons one on one. Right now we have a theory class that is both undergraduates and graduates together. We had to talk about, we have a twentieth century undergraduate and graduate level and here is what we need to do to make sure that we are meeting the requirements for both while all being in the class at the same time. Some of that was due to the uncertainties in the budget and what our hiring was going to be. We are making it happen but it's getting another music theory faculty member, at least someone that can teach a couple of classes for us, is really important for us.

Coller: On recommendations, the committee supports the school's effort to make arrangements that keep the typical degree completion time at two years. We hope that you can do everything necessary to keep that. Let's move on to the Performer's Certificate. This is sort of an uncommon certificate from what we can gather. There doesn't appear to be many things like in the state, but it is patterned off what existed other places like Julliard and you mentioned Indiana University. Graduates achieve notable success and bring back prestige to the school of music and the university. But it is not a degree program, could you describe it a little bit?

Hathaway: Yes, it's a certificate, so some programs call it an artist's diploma or there are a few different names for it. I don't have a number for how many other institutions offer such a thing. When I was doing the external benchmarking for this, I was actually kind of hard pressed to search for it because it was all different names. Typically you get young professionals or very advanced students that just got a Master's degree or they just got their Bachelor's degree a few years earlier and have been having something of a free-lance career, but they really want the opportunity to intensively train, so there is not an academic component to it, but more of a self-guided research that they are supposed to do as part of the overall goal of becoming a more well-rounded musician. So it's really that professional training. It is the simplest of our programs in the sense that it's lessons, it's performances and ensembles. They might supplement by doing a little conducting or composition or something like that, whatever makes them better suited to be professional musicians.

Bauer: It allows us great flexibility, it's a neat program. It's technically not a degree, but it's about a degree. Walk like a duck and quack like a duck, it sort of is a duck. This allows us to bring in students, international students and some students with very high impact on our program and who leave our program...they come here at an already professional level and leave here stronger. They bring really good attention to us as successful alumni. Also, it's sort of a perfect complement to the conservatory programs abroad, which tend to be not Bachelor degrees but sort of much more focused in the performance discipline. Those students can come here, where many traditional graduate programs really don't have an opportunity where they can't get in without the Bachelor degree or equivalent. We have some very interesting students who ultimately come here to enter the certificate program and ultimately develop enough or do enough remedial work that they actually complete their Masters' degree. This leaves them even better prepared. It was designed from the very beginning as a low output program. Enrollment has been 18-22, which for a graduate program has been pretty healthy and the graduation rate is pretty high. It serves its purpose very well. The thing about bringing students here is the impact on all of the other students that they sit next to. Especially when they come here internationally, it's just a cross cultural learning that takes place.

Goldenberg: You're right and I agree with you completely, but you said it's an ecosystem within the university and that's exactly what it is. The Performance Certificate requires a higher level of musician performance ability. It requires playing not just one recital, but a whole bunch of recitals. It requires the highest quality of playing needed. And because our students play with each other and interact, to have very high quality players to perform with in ensembles, is very important and it raises the level of everybody. I think this is very important.

Hathaway: In Bill's studio, in particular, we are very dependent on those high playing pianists to serve as accompanists, so that really helps.

Goldenberg: I think everyone knows, but all instruments have to have piano to play with. And at a reasonably high level. If we didn't have pretty high level players, the other players might not want to come or we would have to hire a high paid pianist. They are cheap labor basically.

Coller: I think we recognize that as being an important part of your ecosystem. By all means that you can, please keep it alive and vital.

Douglass: Next step is you will get a letter from us with more thoughts and some of the things that we said here today. We may ask for a few tweaks to the report that you wrote,

which will be due in March. After that, we take that and use that to share both with the Board of Trustees and the Illinois Board of Education.

Falkoff: Thank you.

Hathaway: I appreciate all of your feedback. It's been very helpful.

Falkoff: Do we have any other business. In that case, we have reached the end of the meeting.

Meeting adjourned at 4:35pm
Respectfully submitted,
Jeanne Essex