

Date: June 30, 2018

To: Kima Cargill, Associate Dean for Academic Affairs and Planning,
Graduate School

cc: Catherine Cole, Divisional Dean of the Arts
Robert Stacey, Dean of the College of Arts and Sciences
Wesley Henry, Graduate School

From: Richard Karpen, Director, School of Music

Re: School of Music 2016 Program Review – Response update

This brief update will report on progress made towards some of the issues that emerged out of the Ten Year Review of the School of Music in fall 2016.

How does the School of Music see itself as a prospective, future-oriented leader for music scholarship, performance and education in the 21st century? Can the School say what it is—uniquely and with a focus on areas of strength? What are the primary goals and common themes of the SoM?

These are **the** key set of questions for the School and if one examines Schools of Music around the country, nearly all are grappling with these questions at this time. It seems to be a time of great opportunity and change in Music in higher education with all of the challenges that accompany such periods. It would not be forthwright to suggest that the School of Music is ready with a fully shared answer or set of answers that would also be sustainable within our limits in the number of personnel, the level of funding, and the state of our infrastructure. But the majority of faculty are coming to a deeper understanding that positive decisions will have to be made in the coming few years to consolidate around areas of strength and common themes. The questions and answers below all address this basic “How do we see ourselves...” question. As part of this context, there will be an internal search for the next Director of the School of Music in fall 2018 with an announcement of the new Director hopefully by January 2019. As part of this leadership change, I will stay on as Director until the end of June 2020. This will allow the School to keep moving forward on all of these questions for which we have good momentum currently, while affording a smooth transition to new leadership.

Can the unit devise a new system of shared governance?

In Spring 2018 the voting faculty of the School of Music approved a new set of Administrative Guidelines. The new agreed upon set of governance policies were first drafted in 2016 by a committee of faculty. The draft was discussed several times over the following two years in regular faculty meetings. The final two faculty discussions were held in 2018 and after changes to were discussed and incorporated into the new set of policies, a majority of the School's voting faculty approved the new Administrative Guidelines. Among the important items agreed upon, these policies include the faculty-selected Curriculum Advisory Committee for which the faculty themselves set the agenda; the Diversity and Scholarship Committee that advises the Director and the faculty on issues of recruitment and retention of a diverse student body and the use of the School's scholarship endowments to this purpose; the Facilities Committee made up of faculty and staff to strategize and advise on infrastructure issues, especially in the context of the School's very serious facilities challenges, to sustain itself under current budget and capital funding limitations as an excellent performing arts program. The document includes other important information to help faculty and staff navigate the UW Faculty Code, which is the basis of the School's governance.

Does it make sense for the School to develop a strategic faculty hiring plan?

It does make sense and it will be especially necessary over the next couple of years to develop such a plan. Certain factors would lead us to expect a number of retirements in the next few years in addition to some recent retirements. Because the School is still structured "divisionally" as if it were a larger School of Music, we have areas with too few faculty necessary to sustain them as separate programs. The School will have no choice but to develop a rational plan for which vacant positions to recommend to the College that we fill with new faculty in similar areas to those who have retired, and where to use these major changes in personnel as catalysts to restructure the School into one that has fewer separate programs.

Does the SoM agree with external reviewers that it ultimately needs to consolidate and reduce the number of degrees? If so, how might this be achieved?

There is general agreement by the SoM faculty that consolidation is needed. Discussions about whether and how to do this have been ongoing for several years. Because, as was stated in the preamble to the Self Study, the UW School of Music is uniquely different from peer Schools of Music (large with at least double the number of faculty compared to our School) and Departments of Music (typically much smaller but with a focus on scholarship rather than performance) at peer universities, the School has had difficulty defining itself. With the aforementioned expected retirements coming upon a few other recent ones, the School is changing

organically and this is the best opportunity we have to restructure, to consolidate, and to define who we are going forward for the next phase in the life the School.

Does SoM see potential for a new area of curriculum focused on entrepreneurship, arts leadership, etc.? Does the unit think there is value and potential in providing students more career advising?

The School recently hired two new advising staff. In the process of redefining the job descriptions for these positions, we added career advising as one of the major duties for one of them. We have successfully hired someone who will begin to develop substantial career advising workshops and follow-through strategies with our students. In addition, we were recently contacted by an individual who we hope might help us develop a new area of entrepreneurship by identifying external sources of funding. Given our budget situation, this can only be done with new sources of funding that probably would have to come from outside the UW. There would be no consensus to eliminate current areas of the School and then start an entirely new one unless the funding for the new area were externally raised.

How can the School continue to build on the success of the SoM's collaborations with the Seattle Symphony and with others in the larger professional music community in the Seattle region and with alumni?

With Seattle Symphony Orchestra Music Director, Ludovic Morlot, leaving his position and Seattle at the end of the 18-19 season, it will be up to the faculty in the School, with the full support of the School's leadership to develop new relationships with the new leaders of the Seattle Symphony. It is not assured, however, that the new SSO Music Director, and the SSO's newly announced Executive Director, will be the same kinds of intellectual partners as have been Ludovic Morlot and his team. There is reason for optimism in any case. The SSO players who constitute the core of our woodwind and brass faculty are mostly recent hires by the SSO and therefore by the SoM as well. They are a wonderful group of musicians and teachers who share with the School a vision for a smaller more nimble performing arts program. And they are already been very successful as teachers and members of the SoM community. SSO has just hired a new Concert Master (violinist) who we will be inviting to join the SoM community this fall. A group of junior and mid-career faculty has been very active working in and for the regional community and continuing to support their efforts will be necessary to sustain their efforts. We have always maintained good contact with our alumni, but with the hire of a new Constituency Relations Officer for Advancement, we have made alumni outreach an even stronger priority.

The facility needs of the unit are formidable, but current institutional capacity to address these problems is limited. Given this reality, what is the unit's strategic plan for addressing short term and long term facility needs? What are the priorities? What is within reach?

This is one of the most pressing issues facing the School of Music. The state of our facilities creates significant “down draft” and makes it all the more challenging to find good resolutions to most of the above questions. One of the set of spaces that are essential parts of our mission are our practice rooms and these are in very bad condition. Some faculty and students have joked about wearing “hazmat” suits to enter them and there is no doubt that this alone makes recruiting new excellent music majors more difficult. By setting aside some SoM funds each year and by prioritizing the rehabilitation of our practice rooms as part fund-raising, we have cobbled together funds to refurbish nearly 30% of our practice rooms by the end of 18-19. While this is a small victory, the School’s piano fleet is very old and in some cases in unplayable condition. Dean Stacey very generously allocated significant funds several years ago to jump start the renewal of our pianos and we’re actively fund-raising for this as well. But we have around 100 pianos and replacing a few a year means that we have many instruments that are very sub-standard to what students have a right to expect. Finally, to be an excellent and leading 21st Century School of Music will require either a new building or a complete renovation with an addition to the entire current Music Building. The addition should be a 450-seat theater. To accomplish this will require redoubled fund-raising efforts by School of Music leadership, but it must be accompanied by the full, clear, and strongest support of the top levels of Advancement of the UW.