

Music & Dance Faculty Retreat

Minutes of September 22, 2015

Faculty in Attendance: Abbott, Boss, Case, Chatfield, Cherry, Cheung, Craig, Crumb, Denny, Dorsey, Dossin, Ebert, Esquivel, Foley, Garner, Gries, Grose, Henniger, Honka, Iddrisu, Jacobs, Kajikawa, Kennedy, Kerner, Koenigsberg, Kruckenberg, Latarski, Lucktenberg, McCallum, McQuilkin, McWhorter, Manis, Mentzel, Mockli, Nemecek, Nobile, Olin, Owen, Pack, P. Paul, S. Paul, Peña, Pologe, Ponto, L. Rodgers, S. Rodgers, Seregow, Shaffer, Shner, Stolet, Straka, Tedards, Udell, Vacchi, Van Dreeel, Vargas, Viens, Wagoner, Wayte (Larry), Wayte(Laura), Woideck, Wolf, Zaerr

Staff in Attendance: Merydith, Miller

Faculty Not in Attendance: Baird (travel), Barth (sabbatical), Brown, DeMartino, Freuen, Gearhart (study abroad), Hobbs, Johnson, Kramer (sabbatical), Kyr, Lau, Moses, Nelson, S Park, J Park, Riley, Smith, Vanscheeuwijck (on leave), Wachter, Wiltshire (OMB), Yarbro

WELCOME

Dean Brad Foley welcomed the faculty back for another year and introduced the change in structure of the meeting that launches the new year — a day-long retreat.

NEWS OF THE FACULTY

Foley began the day with a PowerPoint presentation (attached) listing new faculty members, which faculty were coming back or going away on sabbatical or faculty-led study abroad, awards received by faculty, and campus-wide committee membership and representation.

He detailed the creative and scholarly work by SOMD faculty and reported that he had shared this information with new UO President Michael Schill and with Provost Scott Coltrane. Both were very impressed.

Newest TTF faculty:

Habib Iddrisu, Assistant Professor of Music and Dance
Drew Nobile, Assistant Professor of Music Theory

New NTF faculty or new assignments for NTF:

Lindsey Rodgers, Understanding Music (FW)
Joseph Freuen, Jazz Arranging (FWS)
Todd Sickafoose, Jazz Repertoire (FWS)
Julia McCallum, Music Education (FWS)
Michael Seregow, Piano (FWS) sabbatical replacement for Kramer and Dossin
Wing Lau, Music Theory
Joon Park, Music Theory
Searmi Park, Violin (F for Gearhart)

Six Faculty Promotions

New Associate Professors with tenure are **Brad Garner** and **Loren Kajikawa**
New full Professors are **Jack Boss**, **David Crumb**, and **Fritz Gearhart**
New Senior Instructor **Winnie Kerner**

Award Recipients

Thomas F. Herman Teaching Award to **Idit Shner** for excellence in pedagogy
2014 Fund for Faculty Excellence Award to **Sharon Paul**
2015 Fund for Faculty Excellence Award to **Alex Dossin**
Renewals of Philip H. Knight Professors of Music for 2015-2020 (second and final five-year terms)
for **Robert Kyr** and **Steve Owen**
Appointment of Robert M. Trotter Chair in Music for 2015-2020 to **Sharon Paul**

2015-16 Sabbaticals and Leaves include:

Fritz Gearhart, teaching through UO Study Abroad in Vienna Fall 2015
Molly Barth, Fall 2015 sabbatical
Dean Kramer, Fall 2015 and Winter 2016 sabbatical
Eric Mentzel, Winter and Spring 2016 sabbatical
Alex Dossin, Spring 2016 sabbatical
Lydia Van Dreel, Spring 2016 sabbatical

Welcome back from sabbaticals:

Lori Kruckenberg (all three terms), and David Riley, Leslie Straka, and Ann Tedards (Spring)

Campus-wide Service Work

SOMD Faculty Involved in UO Campus-Wide Committees, Tasks Forces, Boards, etc., for 2014-15 and/or 2015-16

African Studies Committee	Jenifer Craig (14-15), Rita Honka (14-15), Habib Iddrisu (15-16)
Campus Planning Committee.....	Fritz Gearhart (14-15)
Campus-Wide Diversity Planning Comm.....	Rodney Dorsey, Melissa Peña, Ed Wolf
Committee on Committees.....	Robert Kyr
Committee on Courses.....	Christian Cherry
Distinguished Service Awards and Honorary Degrees	Robert Kyr
Distinguished Teaching Awards	Marian Smith (14-15)
European Studies Committee	Marc Vanscheeuwijck
Faculty Advisory Committee	Dossin and Kyr (14-15), Sharon Paul
Faculty Grievance Appeal Committee.....	David Riley
Faculty Personnel Committee	Lydia Van Dreel (14-15), David Crumb
Graduate Council	Alex Dossin, David Riley
Intercollegiate Athletics Committee	Jack Boss, Kyr ex-officio
Inter-Institutional Faculty Senate	Robert Kyr
Library Committee	Jack Boss
NTTF Committee	Lillie Manis, Kyr ex-officio (14-15)
P&T, Retention Appeals Committee	Steve Vacchi
President's Advisory Group on Intercollegiate Athletics ...	Jenifer Craig
Provost's Strategic Planning Task Forces 14-15	Molly Barth, Alex Dossin, Fritz Gearhart
Scholarship Committee	Molly Barth (14-15), David Jacobs
Senate Budget Committee	Robert Kyr
Senate Executive Committee	Robert Kyr
South Asian Studies Committee.....	Loren Kajikawa, Robert Kyr
Student Health Advisory Comm.....	Lillie Manis
Traffic Appeals Board.....	Leslie Straka
Undergraduate Council	Loren Kajikawa
University Senate	Dossin and Kyr (14-15), Alex Dossin, Idit Shner

FUNDRAISING RECAP

SOMD FY14-15 Total: \$1,852,604 from 808 donors (FY 13-14 Total: \$1,770,420 from 658 donors)

Most significant gifts during the 2014-15 year included:

- Andy and Phyz Berwick - \$425,000 for Beall Hall Acoustical Project
- Jacqueline Giustina, \$250,000 gift; \$150,000 added to her existing named scholarship endowment and \$100,000 to support piano acquisitions
- Joe and Karen Shafer Music Scholarship established through a planned gift agreement in the amount of \$250,000, preference given to piano students (Joe is a BM '61 and MM '63 alum of the School of Music)
- Ken and Marie-Louise Sandine Jazz Program Endowment established through a \$200,000 planned gift
- School of Music and Dance Advancement Council Scholarship, collectively established through council pledges of \$125,000 over five years
- Niles and Mary Ann Hanson Scholarships for LCC transfer students, \$125,000
- Lynn and Doris Sjolund Music Scholarships established through a \$100,000 planned gift
- Leslie Breidenthal Voice Scholarship Endowment, established with a \$50,000 gift
- James and Marilyn Murdock Family Scholarship of \$10,000

CAMPAIGN AS OF END OF FISCAL YEAR –

- UO Campaign Totals July 1, 2010 – June 30, 2015: \$826,864,446 from 263,172 donors
- SOMD Campaign Total: \$8,443,438 from 3,752 donors (54.47% of \$15,500,000 goal)

FYI – SOMD Campaign Goals: \$15.5 million

- \$10 million for students (\$9.5 million for scholarship, fellowship, and assistantship support; \$.5 million to assist with student ensemble travel and touring)
- \$2 million for faculty to support creative and research endeavors and travel
- \$2.5 million to enhance programmatic needs; instruments, equipment, and technology acquisition, maintenance, and upgrades
- \$1 million to improve facilities, in particular the proposed Beall Hall acoustical upgrades and renovations

Significant Gifts since July 1, 2015:

- Mark and Carey Garber SOMD Scholarship and Faculty Support Endowments, to be established through a \$500,000 planned gift
- John Duncan Hamilton Organ and Harpsichord Visiting Artist Fund, established with a \$274,192.52 gift
- John Duncan Hamilton Organ Endowment, established with a \$100,000 gift

SOMD Campaign Totals through August 31 - \$9,337,806 from 3,829 donors

FACILITIES UPDATE

- Beall Hall Acoustical Project Update, work in phases: August and December 2015, August 2016 with Rowell Brokaw Architects of Eugene and Kirkegaard Acousticians of Chicago
- OBF Building Addition project, THA Architects, Lease Crutcher Lewis Contractors Design group will begin meeting next week, construction projected to begin in summer 2016 with move-in Spring/Summer 2017

FALL 2015 GUEST ARTISTS

October 4 – CM@B, Montrose Trio

October 9 – Parker String Quartet, UO sponsored event

October 23 – Red Chamber, World Music Series

November 1-8 – Elizabeth Rowe, flute, TVP with OMP,

Nov 4 and 7 performances

November 1-8 – Matthew Halls, OBF, residency, Nov 8 concert

November 12 – ESO and UOSO together; Eugene Symphony Orchestra

50th anniversary season

November 14-21 – Joel Lester, theory/violin, TVP

November 20-21 – Dance special event (Transform Dance Collective w/8 UO alumni)

November 22 – CM@B, Dali String Quartet

ENROLLMENT 2012–15 BY MAJOR (ROBERT PONTO)

2012-15 SOMD Enrollment by Major

Composition

	2012-13	2013-14	2014-15
Bachelor's	25	22	23
Master's	12	9	9
Doctorate	5	4	2

Dance

	2012-13	2013-14	2014-15
Bachelor's	60	55	45
Master's	10	8	9

2012-15 SOMD Enrollment by Major

Musicology/Music History

	2012-13	2013-14	2014-15
Bachelor's	4	6	2
Master's	7	7	10
Doctorate	8	5	4

Music Theory

	2012-13	2013-14	2014-15
Bachelor's	1	0	1
Master's	4	5	5
Doctorate	14	12	11

2012-15 SOMD Enrollment by Major

IMT/Music Technology

	2012-13	2013-14	2014-15
Bachelor's	16	20	26
Master's	6	7	7

Music Education

	2012-13	2013-14	2014-15
Bachelor's	70	65	55
Master's	16	10	10
Doctorate	2	1	1

2012-15 SOMD Enrollment by Major

Performance

	2012-13	2013-14	2014-15
Bachelor's	114	131	122
Master's	33	44	43
Doctorate	32	28	28

BA/BS General

	2012-13	2013-14	2014-15
Bachelor's	28	25	30

2012-15 SOMD Enrollment by Major

Grand Totals 2012-15

	2012-13	2013-14	2014-15
Dance	70	63	54
Music	397	401	389
TOTAL	467	464	443

IDEAL: FRAMEWORK FOR EQUITY

INTRODUCTION

More than 50 faculty from across campus over the past two years, and more than 200 participants in open houses for university and community members, contributed to this draft, "IDEAL Framework of Equity, Inclusion, and Diversity," that was distributed to faculty ahead of

today's meeting. Printouts were available on the tables. Vice President for Equity and Inclusion Yvette Alex-Assensoh welcomes faculty feedback on the IDEAL draft.

The following discussion items were compiled from the top three items from eight discussion tables. They have been roughly organized under general headings.

I. EQUITY AND INCLUSION IDEAL FRAMEWORK PLAN: WHAT ARE THE MOST RELEVANT PRIORITIES THAT COULD OR SHOULD BE A FOCUS OF SOMD?

Outreach / Recruiting

- Reaching out and recruiting underrepresented student groups. Partner with specific schools and community arts organizations; perhaps recruit a diverse student chamber ensemble and then showcase them on campus and in the community.
- Need a greater awareness of resources and money for community projects
- Acknowledge that money spent in changing the graduate instruction will not only influence future faculty, but also what is introduced in public schools through our music education master's alumni.
- Importance of Outreach: Outside of Oregon there are historically black colleges. Are there young students who would like to come take lessons from talented faculty members? Are there extracurricular activities where UO can provide opportunities and envisioning of programs that could build those connections?
- Recruitment versus Outreach
 - Recruitment is partially self-serving in that we target arts-rich school/students
 - Recruitment is partially supportive of the SOMD mission to add to the body of knowledge in our field(s)/discipline(s)
 - Outreach is also serving the community. Don't worry about recruiting. We share the joy, share the interest, in music by going even to schools that won't be a great pipeline. Purpose is exposure to SOMD assets and general enrichment.
 - Both are needed and beneficial, but both have not been able to be funded in the past
- Relationship building; mentoring opportunities with secondary education population.
- Review images and verbiage on our web site.
- In-reach: Create really good tours and programming available to visitors

Current Students / Student Body Make-up

- Support students once they get here. Ongoing financial support (for instruments, etc.), new degree options that might better reach these students (BA Pop, or interdisciplinary degree with arts), mentor in or help students gain fundamental skills for student with less experience or exposure (e.g., SOMD email style manual, what is expected in an academic musical culture, remedial theory, writing, and public speaking).
- Address needs of current students. We have many Asians and faculty don't know all the resources available to them.
- Broaden idea of what kinds of students we are supporting.
- When addressing the issue of underrepresented groups, we need to include socio-economic status, and non-traditional students.
- Pay attention to resources available to international students, some who may be experiencing strong culture shock. Don't just focus on language; be sensitive to and aware of cultural differences.

Curricular

- Curricular revisions that allow for diversity in study. That would promote a more diverse student body.
- Curricular content design should be inclusive and flexible; work diversity into to the content.
- Our BA/BS degree requirements are very much like our BMus. They are very prescriptive in their design. In growing our undergraduate numbers, we should look at giving students more paths to meet degree requirements.

- Immediately implementable: Be a pioneer in using retrofit keyboards for people with smaller hands (latest issue of *Clavier* had an article about hand size — their reach). Students with small hands could learn repertoire they wouldn't normally be able to tackle. For piano pedagogy, what would it be like teaching children romantic literature on smaller keyboards?
- Create an artist diploma — a year-long program for international students while they work on their English skills. This could serve as a pipeline for future international graduate students.

Ongoing Faculty/Staff Communications on Inclusion

- Changing, opening, broadening our culture of expectations of success.
- Have robust and continuing conversations about inclusion and diversity. This should occur regularly among our faculty; yearly if possible.
- Create opportunities for cross-pollination (traditional versus other in concert programming) and maximize the diversity we already have. A faculty lounge would greatly add to the ability of faculty interacting in a relaxed environment away from their studios and students.
- Relationship building and intrinsic motivations.
- Make mandatory the “really cool” implicit bias test for everyone (not just search committees) to continue the awareness/conversation about the impact of implicit bias in all aspects of work. Can we “incentivize” the taking of this test, similar to the annual HEM survey?
- Create a diversity committee, or perhaps add an ongoing discussion to an existing committee. Decide what diversity means to each faculty member.

IDEAL Language

- Implicit Bias: What does “loving” mean?
- Add to the inclusion goal: “an expression” along with the other terms used as “identity interest and culture”

II. IN WHAT WAYS CAN WE TAKE MORE ADVANTAGE OF BEING A SCHOOL OF MUSIC AND DANCE. COULD THEATRE BE A PART OF SOME COLLABORATIONS?

Discussion Topics: • The future of our music and dance ensemble programs. Reality check with our enrollments both programmatic and by studio performance areas. Importance of touring in state, nationally, and internationally. • What would make us unique and distinctive? • How can we encourage more music and dance faculty and student collaboration, interaction, programming, etc. • The importance of students and student services; are we focusing on providing excellent student experiences and artistic excellence, career preparation, student morale, etc.

“Dance is the personal physical interpretation of music.”

Collaboration / Holistic Programming / Cross-Pollination

- The challenge is being physically separated (although we can see Gerlinger Annex from Frohmayer Music Rm 190).
- Practice proactive match making; a great place to do this would be in a faculty lounge.
- Make sure that a faculty lounge/coffee shop involves dance and is accessible to dance faculty.
- A realization that faculty really don't know how the other group works or who to contact for cross-disciplinary ideas.
- Discussed the things we don't know about each other. The more people talk, the more they will know (faculty lounge could facilitate?).
- Open lines of communication between music and dance faculty.
- Since dance and music are physically separated, communication is difficult.
- Place less emphasis on performance than on building highways between music and dance students.
- Every year dance faculty have to choreograph one piece and they usually use recorded music. SOMD faculty and students could be providing music for dance works. Pick an ensemble or two per year,

- rotating year to year (chamber ensemble, electronic music ensemble, etc.). Pick one choreographic work, advertised well in advance. Pick one faculty member to supervise project; provide him/her with an incentive (course release, etc.); perhaps make this a competitive mini-grant.
- Facilitate more collaboration between dance students and students who compose (not necessarily limited to composition majors).
 - Initiate a program that meets the video needs of both divisions. (Popular music–dance video course collaboration?)
 - What structures already exist that can better be taken advantage of? Music Education and Dance: movement and music; body awareness/health bodies and performance; composer/choreography workshops with credit in both realms.
 - Collaborative ventures with theatre, media, dance, and music. Can OBF be involved/integrated?
 - Organization is key: we must get out in front of collaborative ventures (e.g., jazz scheduling has to plan year-and-a-half out) and get things on people’s calendars.
 - Have musicians provided for dance performances. Have dancers perform with music events.
 - Encourage collaborations between dance, music and theatre.
 - Composing students are required to make works and dance students are required to choreograph. Get them together.
 - Advertise in Frohnmayer Music Building what the dance students are doing and vice versa for music students in Gerlinger Annex.

Showcasing What We've Got

- Create an ensemble—a dance/music ensemble—that works with composing students (competitively chosen?).
- Connect with KWAX. Collaborate with production people to develop media presence on-line, which would work well for music/dance performances. Post on Arts Beat, etc.
- Have music needs of choreographers put out as a “competition” so a wide variety of student composers get a shot at having their work used.
- Dance needs to be part of the SOMD Hult Show.
- Include dance in showcase performances.
- Create opportunities to see each other’s creative processes.

Curriculum

- Institutionalize some dance courses so they can satisfy a group requirement.
- Dance class designed to help classical people break through the barriers to improv.
- During sophomore year allow for more course choices that allow students more options.
- Get students to accompany/improvise for dance classes.
- Require chamber music ensembles to collaborate with dance students—and earn credit.
- Explore interdisciplinary degrees with an emphasis on PhD. We do now have an individually designed supporting area. Santa Barbara has an integrative doctoral program. What structures here already exist? An independent research supporting area exists now as does a UO interdisciplinary master’s program.
- Teach a dance class in the music building—for musicians.
- Would music or dance therapy be worth exploring?
- Offer dance improv as a music course to help musicians become aware of body movement.
- Address a musical component in DAN 251 Looking at Dance; have music faculty in to highlight some of the music that dance students are working with.
- Collaborate with cinema study: dance for the camera?
- Create offerings in music specifically for dance students.
- Reduce the number of courses required for our degrees to allow more exploration.

Budget / Faculty Hires / Space Needs

- Dedicate a budget to collaboration (competitions, applying for grants).
- Include an incentive for collaboration in our annual reports.

- A new round of cluster hires is coming. Previously these were heavily science oriented. This time perhaps propose a cinema studies/dance/music cluster hire.
- Need a space for dance and music to collaborate; need space to accommodate dance and orchestra or dance and choral risers.
- Limited on curricular space for these to happen. We need to find space.

III. WHAT ARE WE PREPARING OUR STUDENTS FOR? ARE WE PREPARING THEM WELL? DO THEY ACQUIRE THE NEEDED SKILLS?

Two years ago at a previous faculty retreat, Jay Cutler of University of South Carolina started a discussion on entrepreneurial spirit and skills. Today we will continue that conversation. What are we preparing our students for? Some of us of a generation are teaching students the same way and for the same world that we were trained for. Are we still teaching the right things? Are we teaching them well? Are we providing our students with the proper skills sets? Do we need to provide more career preparation? Is it entrepreneurial enough? Should we include audio and video recording? At USC, each student must create an AV project before graduating. Should we be doing that?

To assist in this discussion, faculty received by email prior to this meeting the executive summary of a report from the College Music Society (CMS) that was a commissioned study of curricula across the country: "Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors."

Our Main Focus

- Before what we ask about the future, we need to ask what are the things that our students doing now? Church, film, session players, librarians, K-12 and college teaching, video and audio.
- It is important that the students learn to market themselves via social media. Have it required in the curriculum: a course and talking to professionals in the field; help them make connections; mentoring. Have a staff person—career counselor—to help facilitate this.
- Students must have something of substance to market. Must still have basic training.
- Main points: Overall theme: Goal of versatility.
- Study of music and dance equips people to be successful humans; acknowledge that is is helpful even if the future career is not in music.
- This is a difficult question to answer collectively because our disciplines are very diverse or unique. It's hard to be generic but: we don't teach instruments, software, and hardware but principals: creativity, critical thinking, and professionalism in their craft.
- We are a part of a university model—liberal arts degrees
- Important to teach communication—regardless of medium or label. To think, write, and read critically.
- We are teaching world citizens.

Curricular Issues

- Writing is a big lack. Our students need to develop writing skills for grants, artistic statements, web sites. Do we need to have a Music Writing 121 to replace Writing 121?
- We need to provide technology basics; what about production labs?
- How can we adjust the core? What skills do the students bring to the schools? Can we allow them to use their instruments in skills classes (not just keyboards)?
- Continue to develop the flexibility of the BA. Allow flexibility in the sophomore year—add electronic music to the core?
- Should a computer class be required?
- Offer our students an expanded/broader set of skills and competency: teaching, performing, technology (on-line presence), historical performance practices, website/concert production (all

- aspects), articulation of employable skills to prospective employers; grant writing, starting a studio, talking with donors.
- Condense required courses in order to allow students to pursue other interests (all levels of degrees). Streamline degree-completion timelines.
 - Marketing: help our students promote themselves professional out in the market with a combination of technology skills, communications skills, contract and copyright issues, and self-assessment.

Adapting to Changing Demographics

- Acknowledge the generational gap: changes in technological literacy, communications, and approaches to expertise. More young people are generalists than specialists. We need to look to build skill sets for engaging with the world, that can adapt flexibly to innovation (what music/dance will be in 50 years).
- Can the curriculum be more flexible in order to adapt? Do undergrads need deep specialization the way doctoral students do?
- Curricular offerings need to allow wider and shifting competencies.
- Implement curriculum dealing with entrepreneurship. Dance already has a senior capstone project that includes marketing.
- Devise courses that support and help foster collaboration and innovative thinking.
- Have elective “tracks” that use resources already on campus.
- Suggest freeing up the curriculum and broadening options to be more inclusive for the student who doesn’t see him/herself in the curriculum.
- Important to be careful not to create “Music Lite” or “Dance Lite” degrees.

Fostering Alternatives

- Foster entrepreneurship and community service by exploring alternative performance venues (busking, restaurants, community performance as a service learning activity). Culminate with a final project in the larger community and include marketing, etc.
- Teach our students to seek career building opportunities in the community.
 - As dancers and musicians, we need to know how to market ourselves.
 - How to deal with non profits.
 - Know how to take care of the business part of your career.
 - We as faculty might want to do some homework on what are some of the career (business, arts management, etc.) skill sets and competencies.
- Guest presentations from faculty across campus (Arts Management program for example).
- Possibly scheduling guest speakers (knowledgeable about the business) on a regular basis. Perhaps via a career forum (monthly, quarterly, yearly?).
 - What are the holes in our market here in Oregon that our students could fill. Maybe a student of ours could write music for a local low-budget cable TV commercial or some PSA.
- Include students in conversations about our own artistic endeavors/journeys as teachers and independent artists.
- We must distinguish between undergraduate and graduate programs on what we are preparing them for. Graduates have already chosen a path.

Continue the Conversation

- We need to have more of these kinds of conversations. During faculty meetings? Oh, and we could have these conversations in the faculty lounge.
- School-wide resource web page.
- How as a flagship university can we re-shape state-level requirements for things like teaching credentials to create more opportunities for different pedagogical approaches?
- We have more questions than answers

FINAL ANNOUNCEMENTS

- Thanks for being here today. Need to do this more often – interactions both formally and informally.
- These topics are relevant to what Foley is hearing across the country.

Administrative Announcements

- **Policies Manual:** Ragan-Fore will be sending an email with link to a SOMD web site that contains useful information and links concerning. It is a work in progress.
<http://music.uoregon.edu/about/policiesmanual>
 - Accounting
 - IT
 - Building / performance requirements
 - Communications, marketing, publicity
 - Available on our website
- **Needed: a new coordinator for performance faculty area**
- **Needed: elect a performance faculty FAC representative**

Foley ended the day by remarking that this was a "really productive day today. Thanks for coming. We have great artists coming this year. Our students are returning. This is a great place to be. I appreciate all of your hard work."

ADJOURNMENT

The meeting was adjourned at 4:30 pm.

Respectfully submitted by,

Anne Merydith
Dean's Office