



University of Colorado **Boulder**

2017 Program Review

College of Music

Academic Review and Planning  
Advisory Committee Report

Approved

A handwritten signature in black ink, appearing to read "Paul Wood".

04/18/2018

Provost and Executive Vice Chancellor for Academic Affairs: Date

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## Process Overview

The 2017 review of the College of Music was completed in accordance with the 2016 review guidelines. The college departed from the regular review order by asking for an extension and not undergoing review in 2016. The college will return to the regular review schedule in time for its next review in 2023. The Academic Review and Planning Advisory Committee (ARPAC) conducts and writes the final reviews of all Boulder campus academic units. The unit prepared a self-study during 2016, which was checked by an internal review committee of two CU Boulder faculty members from outside of the college. An external review committee consisting of two experts from peer institutions visited the unit on April 6-7, 2017, reviewed relevant documents, and met with faculty, graduate students, staff, and administrators. The external reviewers' comments and recommendations are cited at appropriate points throughout the report. This public document reflects the assessment of and recommendations for College of Music as approved by ARPAC.

# Academic Review and Planning Advisory Committee (ARPAC)

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## Unit Overview

The campus's standardized description of the College of Music may be found on the website of the Office of Data Analytics (ODA) at

[https://www.colorado.edu/oda/sites/default/files/attached-files/profile\\_musc\\_0.pdf](https://www.colorado.edu/oda/sites/default/files/attached-files/profile_musc_0.pdf). This report cites the ODA data posted on October 20, 2016, reflecting the state of the department during academic year (AY) 2015-2016.

The college is renowned as a respected music program, with an award-winning faculty of professional performers, composers, and scholars serving a well-qualified community of undergraduate and graduate students. It hosts a number of internationally recognized performance ensembles, such as the Takács Quartet, and provides hundreds of performances annually to CU Boulder and surrounding communities. The National Association of Schools of Music has accredited the college since 1937.

## Personnel and Governance

The ODA report lists 58 tenured and tenure-track (TTT) faculty as of fall 2016 (12 full, 33 associate, and 13 assistant professors), as well as 39 instructors and other adjuncts. There are also 13 exempt employees and 12 classified staff. These numbers represent a marked increase in college staffing levels since spring of 2000, when there were 45 TTT faculty. Eighty-one students are listed as teaching assistants and GPTI's. Full professors in the college earn only 84% of the average salaries of their AAU peers, whereas associate professors near AAU peers (98%) and assistant professors are above-average (104%).

Faculty mentoring, according to the self-study, includes annual meetings between faculty members and the dean, one or two mentors for each untenured faculty member to provide guidance on progress towards tenure, weekly orientation

meetings with new professors during their first semester on key processes and procedures such as promotion and tenure, and biannual meetings with the associate dean to discuss progress towards tenure.

The college bylaws had been part of the 'Faculty Handbook' for several years; the college officially adopted revised bylaws in 2017 looking ahead to an external accreditation in 2018.

The self-study proposes adding three faculty lines and a part-time chamber music coordinator, a dedicated staff position for community engagement and strategic partnerships, and a full or part-time position to support academic services and advising. The self-study also describes a plan to hire a full-time staff person to support performance live-streaming.

In addition to general funds, the college generates what it calls "considerable" auxiliary funds through ticket sales and rental income that are distributed through the dean and the senior budget and finance director, and which are used for a "wide variety of student and faculty enhancements." The college has initiated a fundraising campaign, intended to raise \$50 million, in advance of its 100th anniversary in 2020.

#### Research and Creative Work

The faculty are highly-respected scholars, performers, and composers productive in their respective fields. College of Music faculty members contribute new compositions each year and are members of internationally recognized touring ensembles. Between 2013-15, faculty participated in more than 1800 performances, both on-campus as well as nationally and internationally. Their scholarly output is both extensive and wide-ranging, including between 2013-15, five books, dozens of journal articles and book chapters, hundreds of papers and conference presentations, alongside contributing creative

works such as original compositions (129), recorded performances (73, 19 released on CD), radio/television/film presentations (36), and conducted performances (185).

The College of Music hosts two centers and one program: the American Music Research Center, a rare music repository dedicated to exploring and celebrating traditions of American Music, and a venture between the college and the University Libraries; the Entrepreneurship Center for Music, a leading professional development center for practicing musicians; and the Musicians' Wellness Program, which seeks to increase proficiency and prevent injury in student musicians through somatic training, health information, and a medical support network.

#### Undergraduate Education

The College of Music offers Bachelor of Music (BMUS) degrees with specializations in music or music education, a Bachelor of Arts in Music (BAMUS), and a Bachelor of Music Education (BMUE). Within the BMUS and the BAMUS degree programs are multiple areas of specialization, such as jazz studies, musicology, composition, and multiple forms of performance (e.g. organ, piano). Bachelor of Music Education students may choose from among four specialization tracks (choral music education, instrumental music education, choral and general music education, or instrumental and general music education) that lead to a Colorado K-12 music teaching license. The college also offers a music minor.

In academic year (AY) 2015-16, the most recent for which Office of Data Analytics statistics are available, the college awarded 70 bachelor's degrees, an increase of 11% over the past five years. During that AY, it had 339 majors, also an increase in the past five years (21%). According to the self-study, roughly 55% of undergraduate students are awarded

BMUS degrees, 25% BMUE degrees, and 20% BAMUS degrees.

The college produced 16,489 credit hours, 61% serving non-majors. The mean time to degree for BMUS students is slightly above four years, with averages higher for BAMUS students (4.64 years), reflecting the likelihood that many of these students are in dual-degree programs. Approximately 20% of the unit's undergraduates pursue a second degree outside the college, most commonly in the School of Engineering, and 6% pursue a minor outside of music. An additional 10% of the undergraduates are pursuing dual degrees in performance and music education.

Numerous gateway and capstone assessments guide undergraduate student progress in both academics and performance, including recitals for BMUS students, and interviews for BMUE students. BMUS students also complete a senior project.

College of Music students have access to multiple initiatives to support engagement and success, including their own orientation program as part of the fall welcome week, extensive auditions and assessments completed in the first week of classes to ensure proper placement and support of first-year students, as well as honors, mainstream, and intensive music theory tracks for students with different skills and needs. All students participate in a 10-week convocation program in their first year which addresses a range of topics considered critical for establishing patterns of success, including time and resource management, music entrepreneurship, and wellness. The college currently offers several fully online or hybrid courses.



The Office of Data Analytics (ODA) reports that, in AY 2015-16, 46% of undergraduate majors were female, with 15% of undergraduates identified as members of underrepresented minorities. A large share of students declaring a music major are retained within the college. ODA statistics for the undergraduate cohorts entering CU Boulder between 2007 and 2010 show that, of students declaring a music major, 68% graduated from the College of Music within six years, and 75% graduated from CU Boulder overall (any college). Campus-wide, the six-year graduation rate for these cohorts was 70%; the internal reviewers cite a mean retention rate from first to second year over the past five years of 79%.

The internal reviewers' student survey was completed by 91 undergraduates (90 of whom were college majors), a response rate of 34%. Students generally were "satisfied" or "very satisfied" with their experiences and appreciated their interactions with faculty who are leaders in their areas of study, as well as opportunities to participate in different ensembles and to travel. A large number of student respondents cited the urgent need for more practice rooms, and several students commented that they felt the faculty focused too much on jazz and classical music and could be more tolerant or promoting of student interest in hip-hop or more modern, 21st-century styles of music. Some students also noted perceived differences in the level of support provided to dual-degree students as compared to those with majors only in music, and also referred to the limitations experienced by non-majors in accessing music courses as an area of possible growth. Students noted they had few opportunities to participate in research, although some were interested in doing so and hoped to have that opportunity before graduating.

## Graduate Education

The college offers a Master of Music (MMUS) for those seeking to improve their skills in musical performance, composition, reading and writing, and pedagogy. The Master of Music Education (MMUE) degree is intended for students wanting to improve their teaching practices, musicianship, develop critical thinking and research skills, and increase understanding of policy topics. A related degree, the Master of Music Education Plus Licensure, allows students to complete both a master's degree and requirements for K-12 teaching licensure. The Doctor of Musical Arts (DMA) is a professional degree for composers, conductors, and performers with both creative and scholarly abilities, and the Doctor of Philosophy (PhD) degree emphasizes research in areas of music education or musicology. A recently-developed summer-only Masters' in Music program is marketed to K-12 teachers and currently has 14 enrolled students working toward their MMUS.

According to the self-study, the college supports 108 graduate students on appointment as 25%-time TAs and GPTIs to work in classrooms, studios, and rehearsal halls. Graduate students complete diagnostic preliminary examinations in their first semester of graduate studies, and complete culminating written and oral examinations.

Office of Data Analytics statistics show that the unit awarded 39 graduate degrees in AY 2015-16, a 3% increase over the past five years. There were 218 total graduate students enrolled in programs, a 16% decrease over the past five years. The self-study notes that in the past three years, college graduate students came from 18 foreign countries and, according to the most recent ODA data, 50% were female, and 9% identified as members of underrepresented minorities. The self-study notes that graduate alumni work in every state in the US and many foreign countries, and many have attained prominent positions

as performers, composers, conductors, scholars, and teachers. However, post-graduate placement data was not quantified.

The college also offers three professional certificates in Opera and Solo Performance, String Quartet Performance, and Woodwind performance. These are selective programs that feature opportunities for instruction and performance with college ensembles and faculty. Additional opportunities available to graduate students include master classes and guest artist residences by prominent figures in the field, as well as a colloquium series. The college is also seeking to expand its repertoire of professional opportunities available to graduate students, which currently includes a showcase at Carnegie Hall in New York City. The Dean's Graduate Student Grants provides up to \$15,000 annually for students to travel to conferences, competitions, research sites, and performance venues. The Entrepreneurship Center for Music provides courses and experiences intended to prepare graduate students for the job market. The CU NOW (New Opera Workshop) provides space and time for students to complete three weeks with a visiting composer or librettist. Future initiatives look toward a professional music performance certificate, as well as a professional arts administration master's degree.

Of the 191 graduate students surveyed, 61 replied, a rate of 31% (29 MA students, and 32 PhD students). Graduate students were overall satisfied with college programs, and felt it was encouraging of an environment that was "tolerant and respectful of diversity." Faculty members and private instruction were cited as areas of strength, as well as performance opportunities and high-level performance ensembles. In the comments, graduate students suggested that more elective course offerings and more available funding (and transparency

around how that funding was proffered in offer letters) would be helpful. Responses also raised questions about requirement differences across performance programs. Several students raised the issue of providing greater pre-graduation career planning support, and several emphasized entrepreneurship interests.

Space  
and  
Infrastructure

The College of Music occupies around 96,000 square feet of space in the Imig Music building and Macky Auditorium. The college provides a home for the Waltz Music Library and associated resources. Among its holdings are a wide array of musical scores, which it continues to catalog and maintain. The college is currently working toward raising \$25 million in endowments to unlock a match from campus to improve and renovate these spaces.

As part of the current Capital Renewal and Renovation Program, the college is slated to make improvements to Imig and Macky, including to occupy recently renovated administrative offices, vocal and jazz ensembles rehearsal space, and a large rehearsal room with removable seating that can also be used as a recital hall. Further planned renovations include proposals to transform Imig administrative offices into classroom and rehearsal spaces and to modernize Macky's heating, ventilation, and air conditioning facilities.

Inclusive Excellence

According to Office of Data Analytics statistics, 20 of the 58 College of Music tenured and tenure-track faculty identify as female and six identify as members of underrepresented minorities. There is one international faculty member. The college self-study describes equity and inclusion as core to the college mission, and points to the global ensembles it hosts each year. The college's Diverse Students' Alliance is dedicated to retention, mentorship, and academic achievement.

As further evidence of the college's work to promote inclusive excellence, the self-study cites a plan to develop and implement a student recruitment strategy aimed at promoting student racial, ethnic, and socioeconomic diversity; to survey faculty members to identify areas to better serve underrepresented personnel; to propose an annual music diversity and inclusion lectureship; to explore a faculty position to add to the college's diversity goals; and to develop a plan to attract more international students.

## Past Reviews

The last program review of the College of Music occurred in 2009. At the time of that review, ARPAC asked the college to determine more specifically the types of facilities it was requesting, and to continue efforts to acquire state funding for Imig and Macky renovations. ARPAC also encouraged the college to continue efforts to secure university funds to build a new performing arts center, possibly in cooperation with the City of Boulder. The college was advised to cap or possibly reduce graduate enrollments, and to review and revise (as necessary) the college bylaws to ensure they were compliant with campus policies on appointment, evaluation, and promotion of lecturers and instructors, and to guarantee transparency in key decision-making processes. ARPAC asked the college to consider increasing faculty research and creative work financial support, to ensure that new faculty received startup packages, to use collected fees to pay for piano maintenance in Imig and in Macky, and to purchase additional practice space pianos. Finally, the college was asked to continue efforts to increase graduate assistant stipends.

Since the 2009 review, the Boulder campus has undertaken plans to expand Imig by adding practice rooms, a flexible rehearsal and performance space, and to consolidate choral spaces. After working with the CU foundation to secure funding for a performing arts center, the college concluded that such a building was ultimately not viable. Oversight of graduate recruitment was intended to decrease enrollments by 25 to 35 students over time, although the college provided no updated numbers to indicate if the decrease occurred. In fall 2017, the college faculty approved revised bylaws, which included revisions to the tenure and review process.

The college has increased startup packages, travel funds, and other support sources by employing CU Presents performance

revenues, as well as Takács Quartet subscriptions. The college has applied donor funds to acquire two new grand pianos, allowing for in-depth maintenance of other pianos in rotation. Finally, while the college initially received an additional \$50,000 per year to support graduate assistantships since the last review, it noted in its 2013 unit response that the last of these payments was not expected to be received in 2013 due to campus budget reductions. Other strategies for increasing graduate support were not listed in unit review responses.

## Campus Context

The College of Music is clearly a vibrant and vital hub for CU Boulder's performing arts. Its multiple undergraduate and graduate degree programs serve not only students pursuing professions as musicians, researchers, and composers, but also those entering education and other careers (as indicated by those cross-enrolled with other CU degree programs).

College of Music faculty are exceptionally productive, generating scholarship and creative work that is known worldwide. Faculty and students produce more than 400 annual campus concerts and recitals as a community service, virtually all of which are free and open to the public. Approximately 40 events are live-streamed and/or posted on the college's YouTube channel each semester. College of Music students, faculty and staff also serve the community through programs geared toward middle and high school students (e.g. CU Band Day), through an Aspen Music Festival partnership, and by supporting regional organizations such as the Colorado Symphony, Vail Music Festival, among others.



## National Context

The College of Music is a widely-respected program among public colleges of music and has long-term relationships with a number of highly visible performance groups, including the Takács Quartet, which has an extensive discography, an international performance schedule, and numerous high-profile collaborations with other artists and performers. College faculty members have received multiple accolades, including a recent a composition for a saxophone quartet that was runner-up for the Pulitzer Prize, a Distinguished Lectureship, an appointment as fellow to the American Council of Learned Societies, and a Downbeat Magazine editor's pick.

The external reviewers note the college's ambition to be considered one of the top-five public schools of music and emphasized that this goal is within reach. The work ahead is to establish appropriate metrics by which the College of Music will determine progress along the pathway to achieving this ambition.

## Analysis

The College of Music contributes significantly to the university's creative production. It sends students and faculty to perform worldwide and its annual performance roster enriches both the campus and the surrounding community.

### Research and Creative Work

ARPAC commends the College of Music for its strong research program and its service and engagement commitments.

College faculty members have an impressive record of scholarship published in books, journal articles, chapters, and conference presentations, but also in many creative works which take the form of compositions, recordings, and performances in a variety of musical genres, including classical, opera, and jazz. The repertoire of College of Music faculty members extends across continents and centuries and represents and promotes the University of Colorado Boulder locally, nationally, and internationally through in-person performances, live streaming, and online videos.

The external reviewers note that the director of the American Music Research Center—which publishes a journal and hosts a number of other projects—is about to retire. It encourages the college to consider how this impending change might create an opportunity to revisit the center's goals and future direction.

The external reviewers praise the Entrepreneurship Center for Music as a national model, and seemed mystified that, despite the importance of this center to students and parents alike, its classes were undersubscribed. The reviewers suggest that the center might explore partnerships with campus arts organizations; ARPAC suggests that departments such as Art and Art History and Film Studies, which have also expressed needs in this area, might benefit from the center's work.

The external reviewers laud the college for its research and teaching successes. They conclude that, based on information reviewed, the current number of college faculty seems sufficient to meet needs. The college self-study, however, argues for additional positions to better meet strategic plan goals. Specifically, this would include hires in three areas: a full-time, tenure-track position in entrepreneurship to expand course offerings and support students' post-graduation success; an additional full-time, tenure-track position to support a writing and communications program for musicians; and what the self-study described as a "yet-to-be-defined faculty position to address the College of Music's efforts at diversifying its faculty." ARPAC concurs with the external reviewers that the current faculty contingent seems sufficient but notes that the unit's interest in a faculty position pitched at better supporting music entrepreneurship student mentoring aligns with student interest survey responses.

Needs expressed by the college to better support music student writing and communication instruction could be fulfilled through collaboration with the Program on Writing and Rhetoric, since they already support writing across the curriculum on the Boulder campus.

The self-study and internal review reports both note that live-streaming and video recordings carried out by the college only cover a fraction of current performances. A joint staff hire between the college and the Office of Information Technology might facilitate broader sharing of college performances. The self-study notes that replacing the front-office receptionist with student workers was not well-received, and the external reviewers recommend a staffing increase, including to return a full-time receptionist. ARPAC believes this is a reasonable request to provide more presence and consistency.

## Undergraduate Education

ARPAC commends the College of Music for its efforts to improve the first-year student experience and encourages the college to reinforce these efforts to support transitions from high school to university. ARPAC also notes overlaps between the self-study's admission that student advising quality has dropped since the 1990's, and student surveys that indicate uneven quality from faculty and dedicated advisors. ARPAC agrees with the self-study's plan to provide better freshmen, transfer student, and Bachelor of Arts student advising and to put in place tracking systems to ensure student advising milestones are met.

Student surveys also alluded to issues regarding climate, specifically perception around hierarchies and availability of placements in different ensembles (e.g. several students mentioned involuntary placement in the band), as well as concerns about feeling they are looked down upon depending upon the type of degree program in which they are enrolled. Specifically, students felt that degree requirements across different bachelors' degrees reflected different levels of expectations for students who were enrolled only in the college versus those who were dual-enrolled in other colleges. ARPAC suggests that the college create more opportunities for students to share these perceptions with faculty and staff, both through anonymous surveys as well as focus group or open sessions with the dean, and then to take action to improve climate and transparency within the college with respect to student placements.

Students requests for opportunities to learn about music entrepreneurship and technology are addressed by college plans to offer new courses in these areas for BMUS, BMUE students; however, ARPAC wonders if such courses might be offered to all students in the college, regardless of degree track,

given future anticipated trends in the performing arts noted by the external reviewers (for example, theater program students have expressed similar interest in support for entrepreneurship). New course plans also reflect contemporary music (produced within the last 50-100 years). The college might also consider whether courses created to address music trends in the most recent segment of that timespan (e.g. the past 20-30 years) might address student interest in hip-hop and other modern music modes.

The self-study notes that increasing live-streaming efforts will benefit students as well, since they are able to use recordings captured in Grusin and other performance spaces when applying for jobs. ARPAC recognizes that this is another among many reasons to increase the availability of live-streaming performances to raise the profile of the college nationally and internationally. A joint staff position between the Office of Information Technology and the college could serve this purpose.

#### Graduate Education

The self-study notes that rising tuition and living expenses have made it difficult to keep the current roster of College of Music TAs, GAs, and GPTIs, yet alone to add new appointments and positions. It notes that peer institutions offer more competitive assistantships that threaten the quality of graduate enrollments here. The self-study states that the majority of the more than 100 music graduate students are placed on 25% appointments but does not specify the degree programs in which these students are enrolled. ARPAC has held that departments should place Ph.D. students on, at the very minimum, 45% appointments. To meet this goal, ARPAC advises the college to place Ph.D. students on more competitive 50% assistantships, adjusting the optimal number of students enrolled in the program if necessary. This approach would allow the college to

use existing resources to better recruit and support future graduate students. Once this change is made, the college may also approach the campus for funds necessary to provide more assistantships, again at the requested appointment level of 45% or higher. If lower-percentage appointments are deemed to be appropriate for students in non-Ph.D. granting graduate programs, the college should justify why this is so. ARPAC also advises the college to collect more specific information about graduate placements to inform ongoing program improvement.

Space  
and  
Infrastructure

Improvements in the quality and availability of College of Music spaces will be critically important to plans to be recognized as a top-five music college. In the past, a lack of room for large ensembles and for smaller chamber music ensembles hampered rehearsals, forcing the college to use unsuitable facilities for educational content delivery. In fact, the external reviewers note that additional space for offices, studios, individual practice rooms, and other special uses (e.g. instrument storage and ethnic instrument rehearsal) are “desperately needed.” The current 12:1 ratio of music majors to practice rooms is too high, and there are no practice rooms available to the many non-music majors who currently perform as members of CU major ensembles including jazz bands, Marching Band, Symphonic Band, and Campus Orchestra.

The Imig Music building addition now being planned promises to alleviate many insufficiencies as well to better consolidate academic programs. Under this plan, the jazz, choral, and music education programs will relocate from Macky Auditorium to Imig. Top priorities for the Imig addition will be the creation of three large and acoustically tuned rehearsal halls for band/orchestra, jazz, and choral, thus allowing multiple large ensembles to rehearse simultaneously and opening up time throughout the day for other instrumental music major courses.

The building addition will also include a 120-seat recital hall, classrooms, a recording suite, percussion studio, specialty teaching spaces, faculty studios, and numerous practice rooms to help address the overcrowding currently faced by college faculty and staff. The goal will be to establish Imig as a nationally competitive teaching and learning facility.

The external reviewers note that, despite the historical importance and beauty of Macky Auditorium, the construction of a large, campus-wide performance space would be of great benefit to the college and the broader community and urged that the campus not lose sight of this potential construction project.

College of Music faculty and students alike draw upon the Waltz Music Library, and the self-study notes that graduate students and faculty have a particular need for access to library resources in both Waltz and Norlin as well as other branch libraries. However, the self-study describes a difficult relationship between University Libraries and the College of Music, and ARPAC encourages greater communication and transparency in decision-making between the two units to better serve the needs of both. The college needs the library to maintain current subscriptions, as well as to expand access to critical resources such as the HathiTrust and Oxford Bibliographies Online.

#### Inclusive Excellence

In its self-study report, the College of Music notes a number of efforts underway to increase student and faculty inclusivity. ARPAC commends these efforts and encourages the college to continue to move toward an environment of inclusive excellence for students, faculty and staff.

At the same time, ARPAC is concerned by the absence of both data and a discussion around plans for greater equity as described in the self-study. The college's future requests for hiring will be strengthened by explicitly addressing such needs. ARPAC also recommends that the unit familiarize itself with and respond to research<sup>1</sup> showing the impact of including more than one female/underrepresented minority candidate in each finalist pool.

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<sup>1</sup> Johnson, S.K., Hekman, D.R., & Chan, E.T. 2016. If There's Only One Woman in Your Candidate Pool, There's Statistically No Chance She'll Be Hired. Harvard Business Review. April 26, 2016. <https://hbr.org/2016/04/if-theres-only-one-woman-in-your-candidate-pool-theres-statistically-no-chance-shell-be-hired>



## Recommendations

The members of the Academic Review and Planning Advisory Committee (ARPAC) address the following recommendations to the College of Music, and to the offices of responsible administrators:

To the Unit:

1. Identify aspirational peers and appropriate metrics for ascertaining if the college's goal of achieving top-5 public status has been met.
2. Continue efforts to examine and expand current course offerings to cover contemporary music, entrepreneurship, and new technologies as they relate to music production and dissemination. Make these courses available to students in all degree tracks.
3. Carry out and consistently apply plans to improve the quality of undergraduate advising.
4. Expand current efforts to live-stream more faculty and student performances. Develop a proposal for a joint Office of Information Technology/College of Music staff person.
5. Prioritize hiring a tenure-track faculty member specializing in music entrepreneurship and develop a more concrete argument for hiring additional faculty members beyond this position.
6. Work with the Office of Diversity, Equity, and Community Engagement (ODECE) and the Office of Faculty Affairs to develop a concrete faculty recruitment plan for women and members of underrepresented minorities, using tools such as the Strategic, Targeted, and Accelerated Recruitment (STAR) program and the Chancellor's Postdoctoral Fellowship program. In reporting progress on this

recommendation, include the makeup of the finalist pools for each faculty recruitment. Aim for pools that include multiple diverse candidates.

7. Continue course offerings attractive to non-majors and make music degree plans more accessible to students in double-majors.
8. Survey students to determine the exact needs for more practice rooms and make a specific request for practice rooms in the unit strategic plan.
9. Continue fundraising efforts to unlock a university-level match for construction and renovation.
10. Consider expanding the scope of the Entrepreneurship Center for Music beyond the college, both to students in other arts departments and possibly other campus degree programs.
11. Explore mutually beneficial partnerships between the Entrepreneurship Center for Music and other campus arts units.
12. Determine the right balance between the number of graduate students and the unit's ability to offer competitive packages that provide doctoral students at least 45% appointments.
13. Increase communication and transparency with the University Libraries.
14. Develop a plan to support the American Music Research Center given the pending retirement of its current director.

15. Work with the Office of the Senior Vice Provost and the quality initiative leader to develop formal mechanisms for articulating learning outcomes and measuring student success.

To the Dean of the Graduate School:

16. Examine current College of Music graduate funding packages relative to peer institutions given rising costs of living and tuition.

To the Dean of the University Libraries:

17. Increase communication and transparency with the College of Music.

To the Provost:

18. Consider seriously a College of Music proposal to support hiring of a split staff position with the Office of Information Technology to support live-streaming services to widen the reach of performances and to better support students on the job market.

19. Work with College of Music and the CU Foundation to assist it in meeting its fundraising needs for future construction and renovation.

To the Office of Advancement:

20. Support the College of Music's upcoming 100-year anniversary fundraising campaign.

21. Share elements of the College of Music's successful fundraising strategies with others.

## Required Follow-Up

The dean of the College of Music shall report annually on the first of April for a period of three years following the year of the receipt of this report (i.e., April 1st of 2019, 2020, and 2021) to the provost on the implementation of these recommendations. Likewise, the deans of the University Libraries and Graduate School shall report annually on the first of May to the provost on the implementation of recommendations addressed to them. The provost, as part of the review reforms, has agreed to respond annually to all outstanding matters under their purview arising from this review year. All official responses will be posted online.