Leadership Profile

Dean, School of Music and Dance

This leadership profile is intended to provide information about the University of Oregon and the position of dean, School of Music and Dance. It is designed to assist qualified individuals in assessing their interest in this position.
Opportunity and Summary of the Position

The University of Oregon invites nominations and applications for dean of the School of Music and Dance. Reporting to the provost and senior vice president of academic affairs, the dean is the chief academic and administrative officer, oversees all aspects of the school’s mission and operation, and serves as the chief spokesperson and fundraiser for the school.

The University of Oregon School of Music and Dance is the premier higher education institution of music and dance in the Pacific Northwest. It is one of nine distinct schools and colleges that compose Oregon’s public flagship research university, offering bachelors, master’s, and doctoral degrees in music and bachelor’s and master’s degrees in dance. Each year, the school serves more than 400 majors, including approximately 130 graduate students, more than 200 minors, and over 6,000 students from across the university. Additional information may be found at School of Music and Dance.

The next dean of the School of Music and Dance will be an inspiring, strategic leader and creative professional who will partner with the school’s faculty and other leaders to shape, develop, and implement a vision for enhancing the excellence and vitality of the school. The dean will nurture high-quality scholarship, creative activity, teaching, and diversity as critical components of excellence, building and developing further the school’s outstanding and dedicated faculty and staff. The next dean will also be a visible and compelling advocate for the arts — internally and externally — with a strong capacity for fundraising as well as management of large, complex budgets. In addition, the dean will provide leadership and strategic vision; work well in a collaborative decision-making environment; be passionately interested in students and their development as artists, scholars, and makers; and demonstrate strong organizational and management skills. The dean will possess the academic credentials and a distinguished record of scholarly accomplishments or comparable achievements in her or his core discipline sufficient to qualify for tenure and appointment at the level of professor in the School of Music and Dance.

The University of Oregon is one of only two Pacific Northwest members of the Association of American Universities, is a member of the Association of Pacific Rim Universities, and holds the distinction of a “very high research activity” ranking in the Carnegie Classification of Institutions of Higher Education. The university offers 272 undergraduate majors, minors, and graduate degree programs in a wide range of disciplines across nine schools and colleges. The university has broad-based academic strengths with eight professional programs and 12 doctoral programs ranked among the top 20 percent nationally.

For more information regarding nominations or expressions of personal interest, please see the section at the end of this document titled, “Procedure for Candidacy.”
The School of Music and Dance

The University of Oregon School of Music and Dance is the premier higher education institution of music and dance in the Pacific Northwest and one of nine distinct schools and colleges that compose Oregon’s flagship university.

Mission Statement

The University of Oregon School of Music and Dance has a threefold mission:

1. To prepare students to lead lives enriched by the arts of music and dance;
2. To provide comprehensive programs for those pursuing professional careers in music and dance, and a broad range of courses for those seeking a liberal arts education; and
3. To serve as an educational and cultural resource for the University of Oregon, the local community, and the state of Oregon.

Strategic Planning

The School of Music and Dance recently went through a strategic planning process and produced its EXCELLENCE 2017 – 2022 Strategic Framework. The central tenet of the school’s vision is to improve the experiences for all its students and, to that end, the School of Music and Dance aspires to achieve the following goals:

1. Promote and enhance student access, retention, and success;
2. Enhance the impact of research, scholarship, creative inquiry, and graduate education;
3. Attract and retain high quality, diverse students, faculty, and staff; and
4. Enhance physical, administrative, and IT infrastructure to ensure academic excellence.

As part of the strategic planning process a diversity action plan was developed. The school has always valued diversity and inclusion as a critical measurement of its overall success and contributions to the broader higher education and arts community. For example, the total number of employees has remained consistent over the ten-year period with 191 in 2007 and 193 in 2016. Yet, the total School of Music and Dance employees of color moved from 7.3 percent (14) in 2007 to 11.4 percent (22) in 2016, and the faculty of color grew from 4.9 percent (4) in 2007 to 12.8 percent (10) in 2016.
Changes in student data during the same ten-year period reveal a remarkable difference in diversity and internationalization. The undergraduate student body has grown from 11 to 30 percent in domestic students of color while the international student population has changed from less than one to five percent. At the graduate level, the domestic student of color population has remained at nine percent while the international student population has grown from 11 to 18 percent.

As part of the diversity action plan the school has been successful in expanding its outreach and engagement activities. For example, the school facilitated and helped fund international travel experiences for the University of Oregon Chamber Choir (2011: Estonia and Finland, 2013: Ireland, 2015: Austria and Germany, and 2017: Spain), Gospel Ensemble (2013: China), and Oregon Jazz Ensemble (2014: France, Switzerland, and Italy) as well as planning the Oregon Jazz Ensemble international tour in summer 2018.

The detailed strategic and diversity plans can be found in Appendix II and III at the end of this document.

Academics

The University of Oregon School of Music and Dance is nationally recognized for its dedication to the highest levels of excellence in teaching, performance, and research. It is the only comprehensive school of music and dance in the state of Oregon authorized to grant master’s degrees in dance and doctoral degrees in music. Each year, the School of Music and Dance serves more than 400 music and dance majors including approximately 130 graduate students, 200 minors, and 6,000 students — one quarter of the university’s student population — through general education courses, skills courses, and performance groups. The School of Music and Dance’s students and 85 faculty members (75 in music and 10 in dance) are supported by 21 professional staff members.

The school prides itself on preparing students for the working world immediately following graduation. For example, 100 percent of music education majors seeking teaching positions have found jobs within one year of graduation, and more than one-fourth of the music teachers in the state of Oregon are University of Oregon alumni. In addition, graduate student job placement is successful with numerous graduates obtaining college and university teaching positions across the country. Every institution of higher education in Oregon with a music or dance program has at least one University of Oregon music or dance alumnus on its faculty.

Music

The University of Oregon School of Music and Dance has the largest number of full-time, in-residence music faculty on the West Coast north of Los Angeles. Performance students enjoy weekly in-studio lessons from faculty experts. The school is large enough to offer more than 30 ensembles, presenting repertoire from the classical to the contemporary, and small enough for individual attention from the school’s approachable, engaged professors. The school’s large ensembles emphasize highly varied musical styles and genres, large and small group experiences, and a commitment to preparing the musicians of tomorrow.
University of Oregon Dean, School of Music and Dance

The University of Oregon’s music curriculum offers course work in music history, theory, popular and world musics, composition, music technology, audio production, and pedagogy. Faculty specializations include medieval and early music, historical performance practice, art song, twentieth-century music, Schenkerian analysis, musics of Africa and its Diaspora, as well as popular music composition and analysis.

Dance

Despite the formal establishment of the Department of Dance in 1991, dance courses have been offered at the University of Oregon for over a century, pre-dating the first academic dance major programs in the country by more than a decade. The Department of Dance has evolved into a collaborative, dynamic laboratory in which student performers are given the tools — academic, artistic, technical, and social — to hone their craft to professional caliber.

Pam Cressall

The University of Oregon’s dance curriculum includes course work in dance history, improvisation, composition, and pedagogy. The performance curriculum has a modern dance emphasis with a strong supporting area in ballet. Studio courses — offered from beginning to advanced levels — are also available in a variety of other idioms, including jazz, tap, hip hop, African, ballroom, tango, swing, improvisation, and contact improvisation.

Dance faculty members encourage a rigorous physical, theoretical, and creative investigation of dance. They regularly advise dance majors and partner with students for independent studies, internships, and senior projects to facilitate personal research and performance interests. Dancers are encouraged to collaborate with musicians, composers, and other visual and performing artists on campus to create new works.

Scholarly Areas

The University of Oregon is a leader in performing arts scholarship. Students and faculty in the scholarly areas enjoy a high degree of cross-disciplinary collaboration. Scholarly areas are aligned under the umbrella of THEME, an interdisciplinary colloquium in music theory (T), musicology-music history (H), ethnomusicology (E), and music education (ME). THEME researchers meet for regular presentations and discussion, and provide constructive feedback for one another during the research paper submission phase.

In addition, the scholarly areas regularly host visiting scholars (such as those supported by the Steve Larson Distinguished Lecture Series) and conferences (such as the annual Musicking conference and a recent interdisciplinary symposium on German poetry and song).
Degree Programs

Bachelor of Arts or Bachelor of Science in Dance
- Choreography-Performance
- Dance Education
- Dance History
- Dance Science

Bachelor of Music
- Music Composition
- Jazz Studies
- Performance

Bachelor of Music in Music Education
- Music Education (specialties in band, choral, elementary or strings)

Bachelor of Arts in Music
- History/Literature Concentration
- Theory Concentration
- Popular Music Studies Concentration*
- General Music Concentration*

Bachelor of Science in Music
- Music Technology Concentration
- Popular Music Studies Concentration*
- General Music Concentration*

Master of Arts
- Musicology
- Music Theory

Master of Music
- Intermedia Music Technology
- Composition
- Conducting (emphasis in choral, orchestral or wind ensemble)
- Music Education
- Jazz Studies (performance or composition-arranging emphasis)
- Performance (emphasis in individual instruments, voice, collaborative piano, multiple woodwind or brass instruments, or violin and viola performance and pedagogy)
- Piano Pedagogy

Doctor of Musical Arts
- Composition
- Performance (emphasis in bassoon, cello, clarinet, data-driven instruments, euphonium, flute, horn, oboe, percussion, piano pedagogy, collaborative piano, solo piano, saxophone, trombone, trumpet, tuba, viola, violin and voice)
University of Oregon Dean, School of Music and Dance

Doctor of Philosophy
- Music Composition
- Music Education
- Musicology
- Music Theory

* Indicates non-traditional music major (approximately two years of music course work; no audition/portfolio required). All other music degree programs require four years of course work and an audition/portfolio.

Oregon Bach Festival

The Oregon Bach Festival (OBF) began in 1970 as a program of the school of music. It later became a semi-independent university affiliate that flourished under the leadership of co-founders Royce Saltzman, who joined the music faculty at the UO in 1964 and served as associate dean of the school of music for 12 years, and Helmuth Rilling. Staged over three weeks in early summer, the Oregon Bach Festival is celebrated by audiences and critics for its mix of choral-orchestral masterworks, chamber music, family events, scholarly programs and talks and lectures. Centered on the music of J.S. Bach, it also explores the generations of composers before and since with connections to his influence. Demonstrating its commitment to the long-term success of the OBF, university leadership moved festival management under the School of Music and Dance in September 2017. The move bolsters administrative support and creates stronger ties to the university's academic mission. Under the revised structure, the festival's executive director reports to the dean of the School of Music and Dance.

Events and Facilities

The School of Music and Dance presents approximately 300 concerts and events each year, featuring visiting professors, guest artists, faculty artists, and student ensembles. The school’s wealth of concert styles ranges from contemporary to African dance and classical to new world music. The performances are held at state-of-the-art facilities and draw thousands of guests each year.

The Frohnmayer Music Building features dozens of studios and private rehearsal rooms, as well as an inviting central courtyard.

The 520-seat Beall Concert Hall is a space equally accommodating for intimate chamber music performances and large ensemble concerts. Completed in 1921 and noted for its magnificent Jürgen Ahrend pipe organ, Beall Concert Hall is widely acclaimed for amazing acoustics that make it a superb performing environment. This historic facility also houses modern cameras and equipment for streaming events live from the stage. The school’s signature ChamberMusic@Beall series, established in 1969, has hosted many of the world’s top soloists and chamber ensembles, including the Tokyo String Quartet, St. Martin in the Fields, the Ying and the Turtle Island string quartets, pianist Angela Hewitt, and Imani Winds.

A sleek, modern, 2,800-square-foot multiuse rehearsal and performance space, Aasen-Hull Hall is situated adjacent to the jazz and percussion areas of the school and is connected to a state-of-the-art recording studio.
The Victorian-era Collier House — once the residence of the University of Oregon president — is located at the heart of campus. This lovely building is home to intimate classes and events sponsored by the musicology and music theory faculties.

**Fundraising**

Through the support of alumni, parents, and friends, the School of Music and Dance is able to deliver the Pacific Northwest’s premier experience in music and dance higher education. The school aspires to grow its national and international reputation and standing.

The university is currently in the midst of a $2 billion comprehensive fundraising campaign and is committed to building a stronger institutional culture of philanthropy. As part of the broader campaign, the school has exceeded its $15.5 million fundraising goal ahead of schedule but continues to focus on strengthening its ongoing fundraising abilities.

Campaign priorities are focused on increasing student financial aid and scholarship to attract future artists with high academic achievement, recruiting and retaining world-class faculty, offering academic programming and degrees that prepare and respond to the needs of the 21st century student, and maintaining state-of-the-art facilities.

Campaign total to date: $16.1 million ($15.5 million goal)

For more information about the University of Oregon’s School of Music and Dance, please visit music.uoregon.edu/

**The Role of the Dean, School of Music and Dance**

The dean is the chief academic and administrative officer of the school, overseeing all aspects of the school’s mission and operation, serving as the chief spokesperson and fundraiser for the school, and reporting directly to the provost and senior vice president of academic affairs. The dean sits on several leadership advisory boards and works closely with university administration, other schools and colleges, and a variety of offices across campus. The dean provides leadership for faculty, staff, and students in establishing and achieving the School of Music and Dance’s strategic goals and inspiring its future.
These responsibilities include but are not limited to:

- Inspiring an expansive vision for a world-class school within a leading university, as well as a commitment to excellence in research and creative activity;

- Providing outstanding leadership and administrative acumen — including ability to lead complex finances and budgetary strategies, handle sensitive personnel matters, and provide effective management of an administrative team — in an environment of shared governance;

- Serving as a strong fundraiser, actively engaging donors and volunteers, providing intentional and active leadership to school development initiatives, and working collaboratively with institutional leadership to maximize philanthropy;

- Advocating for the arts internal and external to the university, ensuring the accomplishments of the school and its faculty and students are promoted across campus, enhancing the visibility of the school’s performances and other activities throughout the campus community;

- Communicating compellingly and working effectively and collegially with individuals on and off campus;

- Acting innovatively and entrepreneurially while building consensus for new initiatives and ideas;

- Developing a positive collegial environment committed to affirmative action and diversity in higher education; and

- Appreciating and respecting the various missions of the school’s disciplines and programs while providing a vision and common goals for its future.

Additionally, the dean leads a senior administrative team of 11 direct reports:

- Associate Dean for Graduate Studies
- Associate Dean for Undergraduate Studies
- Assistant Dean for Admissions and Recruitment
- Executive Director, Oregon Bach Festival
- Department Head, Department of Dance
- Coordinator of Finance and Operations
- Director of Facilities
- Director of Information Technology
- Director of Communications
- Director of Development
- Executive Assistant to the Dean
Opportunities and Expectations for Leadership

The University of Oregon seeks a dean who will provide strategic vision and operational leadership to all aspects of the academic program; support and encourage excellence in faculty scholarship, creative activity, and performance; and maintain a collegial and inclusive environment and community that supports the school’s faculty, staff, students, administrators, and alumni. The dean will have ultimate responsibility for the following key objectives:

Create and articulate a vision for the future

The dean will work in an open, collaborative, and transparent fashion across the school to engage and unite the faculty, staff, and students around a common vision for the future including a shared definition of creative, scholarly, and performance excellence. This vision will provide clarity and direction to the next phase of the school’s evolution and growth. It will inspire, challenge, and motivate faculty, students, and staff in their pursuit of creative scholarship and performance, and will create an even stronger collegiality and cohesion between the music and dance programs. The vision will also articulate a clear and compelling place for the school within the university’s broader strategic framework for excellence.

Many schools of music and dance are considering serious questions: what does a 21st century school of music and dance look like; how does it address and integrate contemporary perspectives, artistic entrepreneurship, new media, and emergent creative processes; how does it best prepare students for modern day careers in the arts; how does it address the natural tensions between music and dance, and between scholarship and performance; and what is it to be a musician in the community, among others. This dialogue is happening at a time when the university’s business model and values structure are evolving and becoming more refined under new leadership. The dean must be a skilled facilitator to bring together and unite the school around a common vision, purpose, and goals that meet the needs of the school as well as align with the university’s broader vision.

Advocate for the value of the arts internally and externally

The School of Music and Dance has built a reputation as a school that has managed its resources well, anticipated issues and addressed them proactively, raised private funds successfully, and increased tuition revenue through program offerings and enrollment growth. This strong foundation has been recognized and appreciated by university leadership. This excellent stewardship of resources and opportunities has put the school in an enviable position of high regard and creates an opportunity for the school to exercise its voice across the university to advocate strongly for the creation and performance of the arts as an integral part of the university. As the university continues to face budgetary and other challenges, the dean must make a continued and compelling case for the arts to ensure their rightful place in the university’s vision for excellence.
This advocacy must permeate the broader Eugene community, state of Oregon, and beyond. The school is already a major contributor to the culture and quality of life of Eugene — notably through concert programs such as the Oregon Bach Festival, Chamber Music@Beall, the Faculty Dance Concerts, Faculty Performance Series, the Emerging Artist Series, World Music Series — and a rich and vibrant offering of summer programs that are appreciated by students from across Oregon and the Pacific Northwest. As the school extends its reach, the dean can and should be a strong and vocal advocate for the arts and further strengthen the university’s value and contribution to the community. The school is often a front door to the university, welcoming the general public to performances and exhibits. While this is an important connection, it is also essential that the dean help bring awareness to the school’s deeper contributions to academic excellence.

Build synergies across the university and out into the community

In today’s competitive environment, programs that embrace opportunities for collaboration and partnership across disciplines are often at the leading edge of scholarship and creative innovation, attracting faculty talent, student interest, and philanthropic support. These programs can also be a source of vibrancy and energy that come with positive, forward-looking, and entrepreneurial change. The dean will encourage and facilitate partnerships across the university where potential synergies exist to further leverage and build upon the university’s strengths and expand the school’s influence and value in the spirit of creating new opportunities for faculty and students. For example, music faculty members have already begun to work with psychology faculty to explore the possibility of using music as a means of studying neural complexity.

Likewise, the school is a major part of the university’s presence, contribution, and influence in the Eugene community. New partnerships with local arts, cultural, educational, and other organizations can further enrich the well-being of Eugene and demonstrate the value of the arts to a life rich with meaning and creativity. The dean will continue these efforts to build relationships within the community, both in Eugene and Portland, by leveraging continued involvement in such organizations as the Eugene Symphony, the Eugene Ballet, the Oregon Mozart Players, the Eugene Opera, and similar organizations in the Portland metropolitan area. These relationships also help the school meet new potential donors with multi-faceted interest in supporting the arts in Eugene and beyond.

Generate increased revenue from programs, enrollment, and fundraising

One of the dean’s most important responsibilities is to secure and strengthen the school’s fiscal health. The school is in a strong financial position and must maintain a resolute focus on preserving and building upon this solid foundation as the university weathers budgetary challenges brought on by a reduction in state funding and a lack of support for increases in tuition. As such, university leadership is managing difficult choices that come along with such cuts, of which the full impact on the school has not yet been determined. The dean must continue to steward the school’s resources wisely and build upon recent successes and growth in its revenue streams.
The university is in the midst of a $2 billion comprehensive fundraising campaign. The school has exceeded its original campaign goal but is expected to continue its fundraising momentum. This can be achieved by defining a compelling vision for the future of the school, articulating how and why philanthropy can help achieve the vision, and outlining impactful gift opportunities. The dean will partner with the division of university advancement to cultivate, solicit, and steward donors to the school. President Michael Schill and Provost Jayanth Banavar have clarified their expectation that all deans will spend up to 50 percent of their time in external-facing activities including fundraising.

Equally important is ensuring that revenue from program growth — such as the new audio production minor — and student enrollment are robust and continue to contribute significantly to the school’s bottom line.

**Build upon and strengthen the school’s excellence**

Under President Michael Schill’s and Provost Jayanth Banavar’s leadership, the University of Oregon has embarked on an effort to enhance excellence across the university. To guide this effort, the university has crafted a strategic framework outlining four key priority focus areas. The School of Music and Dance has a vital role to play in helping the university achieve its ambitions. The new dean will inspire and motivate the school’s faculty, staff, and students to envision and strengthen its place in the university’s vision by bringing forth both collective and individual contributions to excellence. The dean will create an environment and structures that will inspire, motivate, and bring out the best in everyone to enable the school to best serve its students and lead in creative scholarship and performance.

A core component of the school’s excellence is its outstanding faculty. The dean will invest significant time and attention to hiring, developing, and retaining a faculty of distinction. This includes managing sensitive personnel matters and decisions consistent with excellence. The dean will also devote considerable attention to building on the school’s commitment to — and considerable progress in — creating a more diverse, equitable, and inclusive community and achieving the goals set forth in its diversity action plan.
University of Oregon Dean, School of Music and Dance

Professional Qualifications and Personal Qualities

The dean of the School of Music and Dance will be a leader and professional in the arts with a clear vision for maintaining and enhancing the excellence of the School of Music and Dance. The dean will also be a capable executive with strong skills in fiscal and human resources management as well as the capacity to develop and harness the external relationships critical to fundraising success. The dean must have the political acumen, powers of persuasion, commitment to inclusiveness, and authentic personal leadership style necessary to advance the School of Music and Dance and inspire its faculty, students, staff, alumni, and donors. Proven experience as a leader of people and a successful track record as manager, communicator, and fundraiser are required for success. The dean will possess the academic credentials and a distinguished record of scholarly accomplishments or comparable achievements in her or his core discipline sufficient to qualify for tenure and appointment at the level of professor in the School of Music and Dance.

In addition, the ideal candidate will show evidence of the ability to:

- Provide creative and distinctive leadership to the School of Music and Dance, continually seeking opportunities to advance excellence and innovation in scholarship, creative activity, and education;
- Provide a vision and nourish common purpose and goals while further uniting and strengthening a positive collegial environment;
- Project a strong public presence and image for the School of Music and Dance, promoting the accomplishments of its faculty and students to enhance its reputation in the university and artistic communities;
- Work collaboratively with faculty, supporting and encouraging their efforts in scholarship, creative activity, teaching, and service, with an informed understanding of the unique requirements schools of the arts have in these areas;
- Demonstrate strong potential and capacity for development work and a genuine willingness and commitment to lead fundraising activities;
- Think innovatively and entrepreneurially while building consensus for new initiatives and ideas;
- Support students, with demonstrated success in developing student-centered administrative processes, especially in the areas of academic support services;
- Employ strong and effective administrative skills, including leadership and oversight of human resources and financial strategies, with a capacity to build and develop working teams at all levels of the school including faculty and administrative staff;
University of Oregon Dean, School of Music and Dance

- Show deep respect for and commitment to diversity, as demonstrated by a record of promoting diversity within a student body, faculty, and administrative team;

- Connect with leaders in the region’s cultural, arts, and educational institutions, alumni, and donors to advance the visibility and success of the school and to lead sophisticated and effective fundraising activities;

- Demonstrate a commitment to scholarship and creative activity in the arts with a focus on preparing students to become artistic performers, creators, and educators;

- Bring a deep understanding of the changes taking place in music and dance education and the creative professions;

- Work collegially and collaboratively with other members of the university’s executive administration, promoting and advocating for the School of Music and Dance’s place within the university community and finding opportunities for cross-collaborative programming;

- Exhibit experience in managing growth and change, resolving conflict, building consensus, and inspiring others to achieve new levels of collective and individual excellence; and

- Demonstrate a willingness to seize opportunities while assuming responsibility for appropriate risks.
University of Oregon: An Overview

The University of Oregon is a public flagship research university located in Eugene, Oregon, and founded in 1876. The campus is 295 acres in size and is situated along the Willamette River. The university has a Carnegie Classification of “highest research activity” with 30 research centers, institutes, and core facilities. The university was admitted to the Association of American Universities in 1969. It is accredited by the Northwest Commission on Colleges and Universities.

The University of Oregon is committed to exceptional teaching, discovery, and service. The university works at a human scale to generate big ideas. As a community of scholars, the university helps individuals question critically, think logically, reason effectively, communicate clearly, act creatively, and live ethically.

Purpose

The University of Oregon strives for excellence in teaching, research, artistic expression, and the generation, dissemination, preservation, and application of knowledge. It is devoted to educating the whole person and to fostering the next generation of transformational leaders and informed participants in the global community. Through these pursuits, the university enhances the social, cultural, physical, and economic well-being of its students, Oregon, the nation, and the world.
University of Oregon Dean, School of Music and Dance

Vision
The University of Oregon aspires to be a preeminent and innovative public research university encompassing the humanities and arts, the natural and social sciences, and the professions. It seeks to enrich the human condition through collaboration, teaching, mentoring, scholarship, experiential learning, creative inquiry, scientific discovery, outreach, and public service.

Values
The University of Oregon values

- The passions, aspirations, individuality, and success of the students and the members of the faculty and staff who work and learn here;
- Academic freedom, creative expression, and intellectual discourse;
- Its diversity, and seeks to foster equity and inclusion in a welcoming, safe, and respectful community;
- The unique geography, history, and culture of Oregon that shapes the university’s identity and spirit; and
- Its shared charge to steward resources sustainably and responsibly.

The University of Oregon offers 272 undergraduate and graduate degree programs in a wide range of disciplines. The university is organized into nine schools and colleges: the Robert Donald Clark Honors College (the oldest honors college in the United States), the College of Arts and Sciences, the Charles H. Lundquist College of Business, the College of Design, the College of Education, the School of Journalism and Communication, the School of Law, the School of Music and Dance, and the Graduate School. The student-to-teacher ratio is 17:1 and the median class size is 20.

In fall 2016, Oregon’s enrollment totaled 23,634 students. Entering students had an average GPA of 3.58. Eighty-seven percent of freshman students return for a second year.

Oregon has 2,081 teaching and research faculty members including a MacArthur Fellow, two National Medal of Science recipients, two American Cancer Society Fellows, three Pulitzer Prize winners, eight National Academy of Sciences members, and 41 Guggenheim Fellows.

Oregon’s student athletes compete as the Ducks, and are part of the Pac-12 Conference in the National Collegiate Athletic Association. With 18 varsity teams, the Oregon Ducks are best known for their football team and track-and-field program.
Oregon’s operating budget is $1 billion (FY18 projected). In fiscal year 2015–16, the estimated economic impact of the University of Oregon was $2.3 billion annually. Despite a large increase in undergraduate enrollment, state appropriations total less than what they were 10 years prior. The university also receives less state support than many of its peers. Oregon currently receives only 6.1 percent of its budget from state appropriations. The university is in the midst of a $2 billion fundraising campaign. The university’s endowment is $775 million.

During the 2016 fiscal year ending June 30, Oregon recorded $117 million in grants, contracts, and other competitive awards from external funding sources, a two percent increase from the previous year’s tally of $114.6 million. This was fueled by a more than 64 percent increase in non-federally-funded research, a positive signal that research funding sources are continuing to grow and diversify.

More information is available at uoregon.edu.

**Eugene, Oregon**

Eugene is a vibrant university town with an eclectic spirit and progressive attitudes in a perfect location. Situated at the southern end of the Willamette Valley, Eugene is just an hour east of the spectacular Oregon coast, an hour west of the towering Cascade mountain range, and a two-hour interstate drive from Portland.

Eugene is a thriving city with a well-established arts and music scene, incredible dining establishments and microbreweries, almost endless outdoor recreation, and a unique, independent spirit. Eugene offers the best of all worlds. The summers are warm with little or no humidity. The falls are colorful. Winters are wet, but it seldom snows.

As home to the University of Oregon’s famous Hayward Field, Eugene is nicknamed “Track Town, USA.” It has miles of trails and bike paths for running and biking. The surrounding area offers outstanding bicycle routes.

World-class fishing is available on the nearby McKenzie River—and a bit farther on the Umpqua, Rogue, Deschutes, and Metolius Rivers. Climbers flock to Smith Rock State Park and other sites in the Cascades. Hikers, whitewater paddlers, backcountry and downhill skiers, and snowboarders find the Cascades irresistible. A steep climb to the top of Spencer Butte, right in the city, provides spectacular views of the Willamette Valley and Cascade peaks.

Eugene is a green-friendly city with an extensive public transportation system free to university students and employees. It boasts many sustainable businesses and a long tradition in the farm-to-table food movement. Its Saturday Farmer’s Market is famous and large, and many smaller farmer’s markets thrive throughout the city, all offering a wide range of organic, locally grown produce.
Inquiries, nominations, and applications are invited. Review of applications will begin immediately and continue until the position is filled. For fullest consideration, applicant materials should be received by October 16, 2017. Candidates should provide a curriculum vitae, a letter of application that addresses the responsibilities and requirements described in this leadership profile, and the names and contact information of five references. References will not be contacted without prior knowledge and approval of candidates. These materials should be sent electronically via e-mail to the University of Oregon’s consultants Robin Mamlet, Suzanne Teer, and Melissa Fincher at UOregonSOMD@wittkieffer.com. The consultants can be reached by telephone through the desk of Leslie Donahue at 630-575-6178.

The University of Oregon values diversity and is committed to equal opportunity for all persons regardless of age, color, disability, ethnicity, marital status, national origin, race, religion, sex, sexual orientation, veteran status or any other status protected by law.

This position is subject to a criminal background check.

The material presented in this leadership profile should be relied on for informational purposes only. This material has been copied, compiled, or quoted in part from the University of Oregon documents and personal interviews and is believed to be reliable. While every effort has been made to ensure the accuracy of this information, the original source documents and factual situations govern.

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Appendix I: University Leadership

President Michael Schill, J.D.

Michael Schill, J.D. became the University of Oregon’s 16th president on July 1, 2015. Schill also holds a tenured faculty appointment in the University of Oregon School of Law. He is the former dean and the Harry N. Wyatt Professor of Law Emeritus at the University of Chicago Law School. Prior to joining the University of Chicago in 2010, Schill served as the dean of the University of California, Los Angeles School of Law from 2004 to 2009. His other faculty appointments include tenured positions as professor of law and urban planning at New York University, and professor of law and real estate at the University of Pennsylvania. Schill is the author of three books and more than 40 articles, and focuses his scholarship in the areas of real estate and housing policy, deregulation, finance, and discrimination. His casebook, Property, co-authored with James Krier and Greg Alexander, is the best-selling casebook used in American law schools. Schill graduated with an A.B. in public policy from Princeton University in 1980 and a J.D. from the Yale Law School in 1984.

Schill is pursuing several initiatives to strengthen Oregon’s position nationally:

- Hiring 80 to 100 diverse and outstanding faculty over the next four years who are great researchers and teachers;
- Increasing the number of doctoral students by 40 in the next year;
- Creating plans to update or build new academic facilities and research labs; and
- Expanding scholarships, counseling, tutoring, and timely graduation programs to improve student access and success.

Provost and Senior Vice President, Jayanth R. Banavar, Ph.D.

Dr. Jayanth R. Banavar is provost and senior vice president of academic affairs at the University of Oregon. A distinguished physicist, Banavar joined the University of Oregon on July 1, 2017, coming from the University of Maryland where he was dean of the College of Computer, Mathematical, and Natural Sciences. Before his dean appointment in 2011, Banavar led the Department of Physics at Pennsylvania State University for 12 years.

Much of his recent work has applied the techniques of statistical physics to solve interdisciplinary problems, explaining, for example, why biological molecules tend to curl up into helices, or why coral reefs support such rich biodiversity.

A fellow of the American Physical Society and the American Association for the Advancement of Science, he has more than 250 publications in refereed journals, 11 book chapters, a book he co-edited and three patents. Banavar received a bachelor of science with honors and a master of science in physics from Bangalore University. He earned his Ph.D. in physics from the University of Pittsburgh.
Appendix II: EXCELLENCE 2017-2022

Strategic Framework for the University of Oregon School of Music and Dance (SOMD)

I. Promote and enhance student access, retention, and success.

A. Recruitment, Communications, and Visibility

1. Increase visibility through the use of social media, promotional videos, podcasts, etc. to highlight student/faculty research and creative activity and develop communication protocols to build awareness and understanding of SOMD’s impact.

2. Develop a systematic plan for recruitment-focused performances and outreach and create a system of accountability for school recruitment trips by reporting activity on annual reports.

3. Communicate with community colleges to articulate curricular agreements that provide for greater flexibility in acceptance of completed coursework (e.g., transfer credit).

B. Financial Support and Professional Development

4. Expand scholarship and graduate fellowship opportunities to increase diversity, access, retention, and recruitment of underrepresented students, including those of limited means.

5. Identify, expand, and support professional development opportunities for both students and faculty to help foster post-graduation success for our students.

C. Curricular Review and Support Mechanisms

6. Identify and explore opportunities for online or hybrid-model classes.

7. Review (and revise as necessary) the existing undergraduate and graduate programs in music and dance to ensure that students have access to skills expected of 21st-century performers, scholars, and teachers.

8. Provide enrolled students with the social and academic support that will enable them to succeed and complete their programs in a timely manner.

II. Enhance the impact of research, scholarship, creative inquiry, and graduate education.

1. Seek external support through programs that sponsor research such as the NEA, NEH, NIH, NSF, and the Oregon Arts Commission.
2. Look for practical ways to make faculty and graduate students aware of internal grant opportunities (OHC, CSWS, Faculty Research Award, Summer Research Award, etc.) that are available, and resources within the university that can assist them in applying.

3. Develop our graduate programs with a focus on increasing graduate student professional development and post-graduation success by making it easier for students to perform and present their research outside the University of Oregon. Make funding for student trips to competitions, performances at important venues, and presenting at conferences a priority for fundraising.

4. Declare scholarships and GE positions a priority in fundraising, with the eventual goal of having a GE or scholarship available in every studio, and increasing the scholarships available to academic areas.

5. Focus on growing our music education area by recruiting quality students, training them to be leaders in their fields, and sending them out to impact future musicians. We are well on our way to doing this by strategically hiring new faculty in each of our main areas (wind, string, choral, elementary music education).

6. Explore the possibility of developing non-academic certificates or diplomas in performance and creation, without neglecting the health of our already-strong academic degrees.

7. Work towards developing a formal mentorship program for pre-tenure faculty, in which each junior faculty member is paired with a senior professor in the same or a similar area.

8. Look for ways to mentor career NTTF and enhance their support for research and development.

9. Continue developing SOMD's own unique metrics for merit evaluation (raises, promotion and tenure) and strive to more effectively communicate these to other faculty across campus, particularly those whose metrics are likely to be substantially different from SOMD.

10. Advertise the successes we have by tracking graduate student and faculty accomplishments better.

III. Attract and retain high quality, diverse students, faculty, and staff. (also see the SOMD Diversity Action Plan for 2017-2020 and the IDEAL Plan)

A. Foster and incorporate an inclusive environment.

1. Present an open forum once per term on topics of relevance to students, faculty, and staff.
2. Explore opportunities for flexible curricula to assist veterans and reservists with degree completion.

3. Create an SOMD advisory group on diversity issues.

B. The University of Oregon will have a diverse faculty, staff, and student body.

4. Gather demographic data on Oregon schools to identify diverse and underrepresented populations of potential students.

5. Target recruiting efforts toward at least five of these identified schools/districts in #4 above per year.

6. Codify data on current regional, national, and international recruitment efforts.

7. Explore ways to remove barriers to admissions (TOEFL, transfer credit, articulation agreements, etc.)

8. Develop new curricula that serves a broader population (Certificate/Diploma programs, e.g.)

9. Increase faculty awareness for existing financial resources to support current and prospective students (expand website content, etc.)

10. With SOMD development staff, explore the possibility of establishing new funding mechanisms to support more diverse student populations (targeted GE positions, scholarships, etc.)

C. Establish key metrics and reporting structures necessary to ensure accountability and inclusive policies, procedures, and practices.

11. Create a diversity climate survey for faculty, staff, and students.

12. Administer and evaluate data from this survey (with external assistance required).

D. Success for All. The University of Oregon (UO) is committed to achievement and success for all of its students, faculty, staff, and alumni.

13. Revise policies on use of UO-owned instruments to facilitate student success.

14. Explore and share competitive funding opportunities for students traveling to conference or competition-type events.

15. Encourage social activities amongst areas of the school.

16. Consider implementing an SOMD writing-assistance program.
E. Leadership will prioritize and incorporate diversity, equity, and inclusion in plans and actions.

17. Create a program for onboarding and mentorship of faculty

IV. Enhance physical, administrative, and IT infrastructure to ensure academic excellence.

1. Create additional online forms for many SOMD tasks to improve efficiencies in completing administrative work for faculty, staff, and students.

2. Develop improved methods for scheduling communication to prevent courses from colliding that impede student degree progress

3. Develop a system for tracking SOMD graduates as they move on to graduate schools and professional careers.
Appendix III: Diversity Action Plan 2017-2020

The University of Oregon’s School of Music and Dance is the largest comprehensive program of its kind in the Pacific Northwest. The school offers baccalaureate through doctoral degrees in music and through the master’s level in dance. The school serves more than 400 majors, 200-plus minors, and more than 6,000 UO students annually through its broad course offerings and performing ensembles.

The mission of the school is as follows:
- To prepare students to lead lives enriched by the arts of music and dance;
- To provide comprehensive programs for those pursuing professional careers in music and dance and a broad range of courses for those seeking a liberal arts education;
- To serve as an educational and cultural resource for the University of Oregon, the local community, and the state of Oregon.

The school prides itself on the broad range of curricular offerings at the graduate and undergraduate levels. Degree offerings include curricula in composition, conducting, dance, jazz studies, music education, music theory, musicology, music technology, pedagogy, performance, popular music studies, and a general liberal arts degree through the B.A. or B.S. program options.

Diverse curricular offerings includes such courses as those specializing in African music and dance, hip hop music and dance, jazz history, blues, history of rock music, music of the Woodstock generation, music of the Beatles, world music, music of Hispanic and Latin American cultures, hip hop ensemble, Dema African ensemble, Andean Music ensemble, ethnomusicology, and dance courses specializing in salsa, modern, ballet, and African styles.

The school’s diversity action plan was created after gathering input from two, day-long, all-school faculty retreats in September 2015 and 2016. The school’s elected Faculty Advisory Committee, the school’s designated planning committee, began working on planning ideas for a school-wide strategic plan in the fall term of 2016. A large section of the projected strategic plan was to include an entire component of goals related to diversity and inclusion. Once asked to develop the diversity action plan, the committee immediately reconsidered its plans, actions, and timing to focus on that portion of the strategic plan resulting in the document that follows. It was distributed to the entire faculty on March 8 and reviewed at the March 15 SOMD Faculty Meeting prior to submission to VPEI.

It was important to review available data related to equity and inclusion in regards to faculty, staff, and students in the school. We were very pleased to observe significant progress made over the past ten years. The total number of SOMD employees has remained consistent over the ten-year period with 191 in 2007 and 193 in 2016. These figures include our GEs. Total SOMD employees of color included 7.3 percent (14) in 2007 to 11.4 percent (22) in 2016. From fall 2007 to fall 2016, the faculty of color grew from four individuals or 4.9 percent to 10 faculty members or 12.8 percent. Gender categories of faculty during this same period include a consistent number of males at 47, but female faculty members have decreased from 35 to 31. Total female employees during this period have remained stable and consistent at 46 percent.
Changes in student data during the same ten-year period reveal a remarkable change in diversity and internationalization. The undergraduate student body has grown from 11 percent to 30 percent in domestic minorities while the international student group has gone from less than one percent to five percent. At the graduate-level, the domestic minority population has gone unchanged and remained at nine percent while the international group of students has grown from 11 percent to 18 percent. In reviewing gender data, undergraduate students have generally included slightly more males, averaging 50-56 percent during the ten-year period and at the graduate-level, female students have tended to be the majority ranging from a low of 45 percent to a high of 53 percent with females exceeding males in six of the 10 years.

In the coming years, the school will seek to improve its understanding of the overall climate within the school regarding equity, inclusion, and diversity through the development, completion, and analysis of a climate survey throughout the SOMD community. Plans are in place to begin improving recruitment efforts in schools and communities with high proportions of underrepresented minority students and families as well as underserved areas of lower socioeconomic populations. There is also a desire to explore improving the means for access whether through increased and improved financial aid packages or through the facilitation of admissions processes, transferability of coursework, or a reconsideration of admissions requirements especially for international students and non-native English speaking applicants. Our discussions have led us to understand that there are numerous impediments to admissions, retention, and degree completion that often disadvantage prospective students from lower socioeconomic communities and underrepresented minority populations. It is the school’s hope to remove some of these discovered barriers and assist those students in being successful in the completion of their desired goals and aspirations through enhanced mentoring programs.

Faculty need to be made more aware of resources that are currently available to assist students of all backgrounds, and it is the planning committee’s desire to facilitate and improve the dissemination of relevant information and data to more fully assist students and one another. Mentoring programs for students and faculty are an important component of this plan as we work together to create a more welcoming and informative orientation and on boarding process for incoming students, graduate employees, new staff, and new faculty.

We desire to create an SOMD Diversity Advisory Group and host a series of guest presenters on relevant topics related to diversity and inclusion throughout the academic year. These activities we believe will help improve the overall climate and atmosphere in regards to this important topic.
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