

Report of the Graduate Studies Task Force, July, 2010

This task force was constituted in Sept. 2009 by provost Damian Fernandez, who appointed its members. The membership and charge were endorsed by the faculty-at-large.

Committee members: Bradley Brookshire, Music
Kate Gilmore, Art + Design
Dan Hanessian, TAF
Paul Kaplan, Art History, chair
Stephanie McCaine, Admissions
Chris Persico, LSCE [on personal leave, Spring 2010]
Brooke Singer, New Media
Lynn Winters, Psychology

Larry Clark (Dance) was invited to serve, but scheduling problems proved insurmountable.

Thanks to: Cristina Necula, Barbara Moore, Jon Esser, Michael Lobel, Carol Walker, Patrick Callahan

General Observations:

The present and future role of graduate studies at Purchase is an important topic by any measure. Originally a purely undergraduate institution, since 1984 Purchase has added masters degrees in five areas (Design/Technology, Art + Design, Music, Dance, Art History, with several program and degree variations within several of those fields). As of the fall of 2009 there were 127 enrolled graduate students, or 3% of the college's total enrollment; this was down from 145 (3.4%) in the fall of 2008, which seems to have been the highest level the college has seen. During the academic year 2008-2009, 6.3% (62) of the 980 degrees awarded by Purchase were at the Masters level, a higher percentage which results from the fact that Masters students are typically in two- (or at most three-) year degrees rather than four-year degrees. In 2008, 59% of Purchase's graduate students were female; current data does not give a clear picture of the percentage of minority enrollment.

Despite the gradual, piecemeal addition of programs, Purchase does not seem headed for a shift toward a significantly higher profile with regard to graduate education. (No program has been added since 1998.) Nevertheless, graduate students play an important role in several of the academically strongest areas of the college, assisting in undergraduate instruction, attracting more professionally ambitious faculty, and lifting undergraduate student performance by their example, among other things. The college certainly needs to consider what measures it can take to reinforce these programs individually and collectively, and to decide whether (in either the short or long terms) faculty should be encouraged to propose and put in place any new programs.

There has never been a master plan for the development of graduate programs (nor is it clear that there should be), and each existing program has been generated through faculty initiatives within a particular curricular unit of the college. In 2001 a broad-based committee looked at the college's existing graduate programs as part of the self-study connected to Middle States accreditation, but without making any grand pronouncements about future goals. It must be emphasized that each of the existing five programs is significantly unlike the others, with major differences in size, funding models, student profiles, and even the objectives of professional training. However, there are some things which the programs have in common. There is no self-contained "graduate faculty" – even the directors of the individual programs also teach extensively at the undergraduate level, and most faculty in each subject area have at least some involvement with graduate instruction and training. All degrees are in arts-related areas, which is not unexpected at Purchase, but perhaps more importantly all grew out of extremely successful and well-regarded undergraduate programs. In a predominantly undergraduate institution, this is probably the most important lesson, and Purchase should be wary of trying to initiate graduate programs with little or no undergraduate foundation.

This report does not attempt to rate the existing programs, or to evaluate them in a comprehensive or comparative way. Meaningful program evaluation needs to be carried out through the self-study/external evaluator process, and most of the graduate programs have been through this process (along with their corresponding undergraduate programs) recently, either at the behest of the college or in response to outside accrediting bodies.

In the present budget climate, one obvious question is how the graduate programs at Purchase affect the college's bottom line. **We have not been able to answer this question.** As a largely faculty committee, we do not have much expertise in this area, and no response to this question has as yet been forthcoming from the administrative side, which has been struggling this year to answer the same question with regard to undergraduate instruction. Could more graduate students and/or more programs generate real income? The higher in-state graduate tuition (\$3400 more than in-state undergraduate tuition) might seem, at first glance, attractive, but it seems very likely that this premium is more than offset by the higher student-faculty ratio graduate study requires. For out-of-state students, of whom there are a number in the graduate programs, the premium for graduate study is less than \$400 (\$13250 vs. \$12870), so that despite the higher tuition for out-of-staters in general, it might make more sense to target undergraduates. (As of 2008, nearly 46% of Purchase graduate students were out-of-state; of these, 30% were from other states and 16% were from other countries.) It is clear that in several programs (Art History, Art+Design, Dance) graduate teaching assistants reduce the cost of instruction, or, to put it another way, enable a larger number of undergraduate students to be accommodated – especially in arts courses for non-majors. Because of the substantial differences among our existing graduate programs, which include different models of overlap between graduate and undergraduate courses, an individual reckoning of each program will be needed.

Were any or all of these graduate programs to be terminated, would the college improve its bottom line? In all programs except art history, budgets have largely been carved out

of existing undergraduate resources, and are very slender. The Art History M.A. was founded with an annual external gift of \$50,000, and now operates with substantially more than that annually from two external donors; it is unlikely the donors would continue if the masters program were terminated. As far as we can tell, the directors of the five graduate programs are each renumarated with not more than one four-credit course of release time per annum, so that the total cost of having directors is something less than one faculty line.

It would also be important to know if any of the 385 Purchase students for whom SUNY Central fails to reimburse the college properly are explicitly identified as graduate students; this is currently unknown.

Strategic Plan:

Purchase's 2010-2015 Strategic Plan does *not* mention graduate programs. Nevertheless, the nature and objectives of the existing graduate programs are very much in line with the Plan and the college's Mission Statement. The extensive interaction of the graduate programs with the Neuberger Museum and the PAC, and the high level of international students in graduate programs, fulfill two important objectives of the Strategic Plan. The collaboration between Art+Design and Art History, between the performing arts programs, and potentially between all five programs should also be noted as corresponding to the Strategic Plan's objectives.

Survey:

The Graduate Studies Task Force surveyed students in each of the current masters programs at Purchase College. The purpose of the survey was to learn about the students' perceptions of their programs of study as well as to assess issues surrounding recruitment and support of the students. The survey was sent to every student currently enrolled in the following programs during the Spring 2010 semester: Masters in Music; Master of Fine Arts in Visual Arts, Master of Fine Arts in Theatre Design, Master of Fine Arts in Theatre Technology, Master of Fine Arts in Dance, and Master of Arts in Art History. Responses have been received from a total of 66 students from Art History, Dance, Theatre Arts, Visual Arts, and Music. The results from Music, by far the largest program, are significantly less complete both in numbers, and because, due to a duplication error, Music students were not asked to respond to all the questions in part II of the survey. A copy of the survey form, and detailed results and analysis for each program, is included in the Appendix.

Of the students who responded, forty-five were women and 20 were men; the 63 students who answered the age question ranged in age from 21 to 55 years old with a mean age of 28.3. Demographic data are shown in Table 16.

Students reported first hearing about their programs of study from a variety of sources. Word of mouth accounted for the largest number of responses, with a total of 46 students (69.7%) reporting that they first heard about the program from someone that they know. Twenty (30.3%) reported that they first heard about the program from the Purchase College web site. Fifteen of the students (22.7%) identified themselves as international

students and 26 (39.4%) live on campus. Forty-one (62.1%) report that they receive financial support from Purchase and 34 (51.5%) receive additional aid from other sources. The estimated percentage of the costs of their graduate study covered by financial aid ranges from less than 25% (47.0% of those who responded to this question) to between 75 and 100% (22.7%). Thirty-eight of the 64 students who responded to the question (57.6%) said that Purchase was their first choice for graduate study; the remaining students listed 17 other institutions as their first or second choices for graduate study. Students reported taking anywhere from 0 to 20 courses, with 0 to 8 of them cross-listed. Students were also asked to indicate their reasons for choosing Purchase College; frequencies are shown in Table 17. Several different responses were received but tuition (74.2%) and the location of the campus (71.2%) were the most common responses.

Students were asked to rate on a five-point scale the extent to which they agreed or disagreed with each of 12 statements about their graduate program. Responses on these questions were scored so that higher scores indicate more positive opinions; responses to the first four questions were received from students in every program; responses to questions 5-12 are missing for students in the Masters in Music program. Means and standard deviations for the individual items, along with the number of students responding to each question, are shown in Table 18.

Although reasons for choosing Purchase College for graduate study vary across programs, it is clear that the cost of tuition and the location of the campus are major factors in this decision. In addition, the overwhelming majority of students in Art History, Dance, Theatre Arts, and Visual Arts plan to complete their degrees at Purchase and would recommend Purchase to others, whether or not this was their first choice for graduate study. However, there are some areas of concern that seem to be consistent across all five graduate programs. Students in general are less than satisfied with their opportunities to collaborate on projects with others outside their areas of study and with library facilities. Opportunities for collaboration received a mean rating of less than three on a 5-point scale in each of the five graduate programs, while library facilities received a rating of less than three in every program except Art History, where the rating was slightly higher but still one of the lowest ratings given by students in this program of study.

Location and Price:

The results of the graduate student survey make it quite clear that while a number of students choose to attend graduate programs at Purchase because of the particular nature and quality of these programs, location and price play a very significant role in many students' decision to come here. Given the exclusive focus on the arts in our programs, the attraction of a New York City metropolitan area location is hardly surprising as a key factor. (This does, however, suggest, that prospective graduate programs in areas outside the arts might not benefit from our location to the same degree.) Relatively low in-state and out-of-state tuition costs are also crucial, and the marketing of our programs in the current difficult economic conditions should emphasize the low cost of investing in professional training which we offer. However, it should also be noted that our relative

inability to offer substantial scholarships to many of our students severely compromises our ability to attract many of the most qualified applicants.

Housing:

A common complaint across many of the programs – especially those in the performing arts with a more significant number of international students – is the limited availability of graduate student housing. Currently, thirty beds are available, only a part of which is in a zone dedicated to graduate student housing. While some graduate students seem to enjoy living in proximity with undergraduate students in the same fields, there are several good reasons to create a physical concentration of graduate students, including fewer study distractions and more connections between students in different programs.

Admissions:

One Admissions employee (Barbara Washington) is currently the point-person for graduate admissions, but this employee has other responsibilities as well. There is a general sense among program directors that in marketing and in the timeliness of admissions processing their programs are not always well served by the college. Conversely, among Admissions staff there is a general sense that the expectations of program directors are not always reasonable, in the light of low staffing levels and financial constraints. Very few resources, in terms of both budget and personnel, have ever been directed toward graduate admissions. Despite the considerable differences between programs, which will always require some differences in procedure (portfolio, auditions, etc.), the college clearly needs to move to a more unified system of graduate enrollment management and connect graduate admissions to marketing, technology, budgeting, strategic plan and ultimately to enrollment and retention. Specific recommendations are found at the end of this report.

Library:

In speaking with the Task Force, Patrick Callahan made it clear that so far library holdings and resources are adequate to the existing programs. Purchase is helped here by the excellent and often specialized library holdings in New York City, many of which (such as the NYPL Performing Arts Library and a number of museum libraries) are accessible to our students. In the performing arts programs, he estimated that the presence of the Masters programs as they are currently constituted has had only a slight impact on costs. Should the college try to mount a degree track in Musicology, however, a new investment would be needed. In the visual arts areas, significant external funding from Art History for more than a decade has maintained the collection at a relatively high level with regard to Modern and Contemporary art, and the fairly recent acquisition of JSTOR III by the Library has helped too. As for the potential addition of new programs, however, additional external resources would need to be established, though more from some potential programs than others. For example, the current print and digital resources for Psychology are already deep enough that not too much more would be required for at least some versions of a Masters program. Generally speaking, however, most liberal arts areas would require a substantial investment in order to support new graduate programs to the thresholds demanded for accreditation; the hard sciences would be the most expensive. Overall, journals and databases pose less of a challenge than books and also

media resources. New media lab facilities would probably be needed if graduate programs in New Media or Cinema Studies were launched.

Professional Associations of Graduate Schools:

Individual programs all have affiliations with field-based professional organizations (such as NASAD or CAA in Art & Design and Art History), but Purchase College does not belong to either NAGS (Northeastern Association of Graduate Schools) or CGS (Council of Graduate Schools, the national organization). Many regional institutions (including Sarah Lawrence, SUNY campuses such as New Paltz, Brockport, Fredonia and Oswego, and CUNY Queens and Staten Island) belong to one or both of these organizations. As long as Purchase does not have a dedicated office in charge of graduate studies, it is only eligible to be an Associate Member of CGS (rather than a Regular Member), but the college needs to explore the benefits and costs of joining these organizations.

Competition:

Just as Purchase's overall undergraduate program is an unusual mix, with few parallel institutions, so too its array of graduate programs is not precisely duplicated, at least by public institutions. (For specific information about competitors to existing programs, please see the individual program summaries.) Hunter College probably comes the closest among regional public universities in New York, though it has neither Dance nor Design/Technology degrees. Rutgers matches all our programs except Dance. Among private institutions in the metropolitan area, there are overlaps of two to three of our programs with Bard, Columbia, Sarah Lawrence, and Pratt. One strategy for promoting all of Purchase's graduate programs is to highlight the uniqueness of our array, though to make this strategy really effective the college would need to increase the level of program collaboration. Given the relatively small numbers of graduate students at Purchase, this would also have the benefit of giving all of our graduate students more of a community with which to bond.

One issue to consider, in analyzing responses from faculty and students (in the survey), is that students who did end up coming to Purchase not as a first choice cite a somewhat different program array of where they would have preferred to go than that cited by faculty as major competitor programs. There may be several reasons for this, but it bears more study.

Carnegie Classification:

Purchase College's Carnegie classification is A&S-F/SGC (focus on Arts and Sciences, some graduate concentration). It shares this classification with a number of schools in the region, including Bard, College of New Rochelle, Hunter, Drew, Sarah Lawrence, and Thomas Edison State College in New Jersey.

Retention:

Anecdotally, attrition in the graduate programs is very low, with perhaps as many instances of dismissal for failure to meet required standards as voluntary withdrawals. Firm statistics, however, have not yet been generated for attrition and time to degree.

Existing Programs Summaries:

Master of Fine Arts in Visual Arts

This small, selective program – begun in 1985 -- normally consists of not more than 12-15 students. The program was last reviewed in 2007. Concentrations are offered in Painting/Drawing, Sculpture/3-D Media, and Printmaking/digital media, and interdisciplinary concentrations are also encouraged. The director of the program is Kate Gilmore; next year she will share director duties with Nancy Princenthal. The director receives a one course release per year. Most of the Art + Design faculty in the above three areas are involved with program. Beyond these three areas, MFA students have access to all areas of the School of Art + Design, including photography. All MFA candidates are assigned semiprivate studio spaces. The program is designed to be completed in two years of full-time study, with a minimal course requirement of 64 credits. Students enroll in a graduate studio seminar each semester, and also take the two art history graduate colloquia (see below) during the first year. The studio seminar meets weekly, with a visiting artist and/or a full-time faculty member who oversees the course. Visiting artists and curators come to about five classes each semester. Six classes are devoted to critiques, museum and gallery visits, and visits to artists' studios. The course of study culminates in the MFA Thesis Exhibition, which is accompanied by a six-to-ten page written statement. Graduate student work is also exhibited at venues in New York City.

Some outright scholarship support is available. Many students also assist in the teaching of undergraduate courses and, when appropriate, develop and offer courses on their own. Graduate students typically teach drawing, painting, sculpture, video and printmaking courses for non-majors. Graduate students are allowed to assist or teach only one course per semester. Currently, students are about 50% in-state, with a few from other countries. Graduates go on to teach, exhibit and work as artists' assistants as well as in many other arts-related positions.

Some Art + Design graduate students pursue the joint M.A./M.F.A. (in Art History and Visual Art), which is a three-year, 96-credit program which requires independent admission to both programs. The particular goal here is to prepare students for an increasingly common type of college teaching position combining studio instruction with classes in modern/contemporary art history, theory and criticism.

Significant rivals:

Hunter
Columbia
SVA
Parsons
Yale

Challenges:

Expansion of the program is desirable, but to do so more faculty, studio space, and funding are required.

More exposure in New York City is needed, both to attract the best students and to promote their success while they are in the program and after they graduate.

Master of Arts in Art History

This program, founded in 1997, was jump-started by the offer of significant external funding by Noel and Richard Frackman. The program was last reviewed in 2008. The focus is exclusively on the Modern and Contemporary periods. The 40-credit degree normally takes two years of full time study, and has typically had 15-20 students enrolled at any one time. The director is Michael Lobel, and all of the other eight faculty in the Art History Board of Study (of whom one is shared with Art & Design, one is shared with the Neuberger, and one is a Neuberger curator who regularly teaches 1-2 courses a year) are involved with the graduate program; all but one regularly teach graduate students. Adjunct faculty currently play a very small role. The director is given a one course release per year. There are three required graduate courses, with an average of 2.5 taught every year. There are three slightly varying “tracks,” oriented toward curatorial studies, art criticism, and preparation for further graduate study at the doctoral level, and students may also pursue a joint M.A./M.F.A. in Visual Arts (see below). Students with an interest in curatorial studies can apply to curate an exhibition at the Neuberger Museum, and in general there is considerable collaboration with the museum staff. M.F.A. students in Visual Arts are required to take two of the three required courses, and there is generally a good deal of student and faculty interaction with the Visual Arts graduate program. Though a few scholarships, in the strict sense, are offered, there are a greater number of work study options (as research assistants and teaching assistants to faculty members and as assistants in the Visual Resources office of the library), and it is easy for students to obtain these. These scholarships and assistantships are funded in large part, along with the costs of an extensive array of guest speakers for the required graduate colloquia classes, library and visual resource acquisitions, advertising, and publications accompanying student-curated exhibitions at the Neuberger, by annual gifts of external donors, currently over \$50,000 a year. Student are preponderantly local (though there are a few international students), and vary in age. Graduates of the program go on to museum and gallery work of various kinds (including curatorial), to teach, and to attend doctoral programs in art history.

Some Art History graduate students pursue the joint M.A./M.F.A. (in Art History and Visual Art), which is a three-year, 96-credit program which requires independent admission to both programs. The particular goal here is to prepare students for an increasingly common type of college teaching position combining studio instruction with classes in modern/contemporary art history, theory and criticism.

Significant rivals:

Hunter College

Bard College – Center for Curatorial Studies (not the Bard Graduate Center)

Brooklyn College MA in art history

School of the Art Institute of Chicago MA in Modern Art History, Theory and Criticism
SVA program in Art Criticism and Writing (an MFA program)

Among the challenges the program faces are the following:

External funding is currently in the form of annual gifts, not endowment.

Recent reduced enrollment targets have threatened the stability of the program.

The program needs a greater marketing presence, both through the college and on its own.

The college's Public Relations office needs to do a better job of highlighting activities within the program.

In addition to the three existing required classes restricted to graduate students, there should be a fourth elective, ideally one that would appeal to and include not only Visual Arts graduate students but also graduate students from the other disciplines.

Assistantships offered are usually not more than \$3000 a year, and more financial aid needs to be available to recruit and sustain the best students

Upcoming rehabilitation of the Humanities Building may adversely affect teaching and meeting spaces for graduate students.

Master of Fine Arts in Dance

This program was begun in 1998. The typical enrollment is 9-12 students, with an average of 4-5 entering each year. The 60 required credits are normally completed in two years of full-time study; international students often need an additional one or two semester due to the need to master English language. The program is studio-based, with two tracks --performance (with teaching practicums), and choreography. Students go on to teach and found dance companies. While most faculty participate in the training of graduate students, Profs. Kazuko Hirabayashi, Carol Walker, and Roz Newman are most directly involved in the program. Between 40% and 75% of the students are international; there is planned future collaboration with the Hong Kong Academy of Performing Arts. Graduate students serve as teaching assistants and also teach a number of classes for non-majors; they are also important as role models for undergraduate dancers. Choreography-track students cast undergraduate Dance majors in their work and frequently perform in New York City venues as well as on campus.

Significant rivals:

Hollins College (VA), which has links to the American Dance Theatre

University of Washington

Ohio State

NYU

Cal Arts

Challenges:

The graduate program was never given additional faculty resources

Space for the program can be a problem, especially at production time

The budget for individual performance (\$50-\$200) is very low, especially as compared with other similar programs in Dance.

More student housing is needed.

Absence of targeted recruiting, and lack of assistantship/scholarship funds

Master of Fine Arts in Design/Technology

The Design/Technology Program MFA was Purchase's first graduate program, planned and approved as early as 1980, but actually initiated in 1984, by Billy Mintzer and Michael Cesario. It is now co-chaired by Laurie Wekselblatt and David Grill. From the first it was conceived as a small, “boutique” program targeted both at individuals with the BA as well as those coming out of BFA programs that had not fully prepared them for the actual rigors of professional careers. Many of the courses in the outstanding BFA program are used as a template, but with higher levels of commitment and demonstration of ability expected for MFA students. The result has been beneficial to both the BFA and the MFA programs. The MFA students significantly improve the quality/level of work, maturity of discussion, and overall tone of the courses they overlap in with the BFA students, while the BFA students provide a larger group of “peers” for the limited number of MFA students. In contrast to the much larger programs at places like NYU and Yale, each entering MFA student at Purchase is evaluated to determine the right mix of courses and the sequence in which those courses should be taken. Independent studies and “externships” are also considered an important part of the logical sequential MFA training, especially given the students' varied background.

The typical student is required to complete 90 credits, which usually amounts to three years of full-time work. However, a limited number of MFA students are allowed to either come into the program with “advanced placement” status or to accelerate their training based on demonstrated skill and graduate in a little as two years and with 60 credits. Most MFA students fall somewhere along that spectrum and not neatly at one end or the other. Students are of all ages (21 to 70+) and include a number from East Asian countries.

The number of students within the Design/Technology MFA program varies but has typically stayed within a range of five to ten. Given the very rigorous portfolio review/interview and evaluation process and the varying pool of applicants, it is hard to know from year to year what the cohort of applicants and admits will look like. The base of applicants largely comes from referrals from professionals working in the theatre/live entertainment industry and from faculty at other programs around the country.

There is no specific “director” of the MFA Program in Design/Technology. The Co-Chairs of the Program provide the majority of the support that a “director” position would satisfy, while each of the MFA advisors (typically the lead faculty member in each discipline) provide direct, individual oversight of each of the students within their area of study. All Design/Technology faculty help to train MFA students. All students take the two required graduate courses, a Seminar and a class in Production. Otherwise, each student has an individually designed course of study. There are five differentiated tracks: Scenic, Costume, or Lighting Design, Technical Direction/Production Management, and Costume Technology. Financial aid is very limited. The goal of the Design/Technology MFA is to graduate individuals who will go on to work professionally within the

entertainment industry, and that is what the majority of them have done. While not specifically an intended outcome, a growing number of former MFA students are now augmenting their professional careers with teaching at a range of colleges, both in the USA and abroad.

Beyond the original, built-in collaboration with Acting within TAF, there has been ongoing interaction, especially at the level of production, with Dance and Music. Limited, though expanding interaction with A+D has been especially beneficial to Design/Technology graduate students.

Significant rivals:

Yale

NYU

Carnegie Mellon

Boston University

North Carolina School of the Arts

Challenges:

Limited financial aid has impact on recruiting

Inability to make timely financial aid offers to prospects

Need for more graduate studio space

Need for additional dedicated graduate courses

Burden of additional faculty workload

Limited advertising budget

Master of Music (and Performer's Certificate and Artist's Diploma)

The Master of Music (MM) programs were designed in 1997, during a period of great expansion in the Conservatory of Music under Dean Karl Kramer. The program was last reviewed in 2007. Todd Coolman, Dary-John Mizelle, Jim McElwaine, and Bradley Brookshire all participated in developing the curricular content of programs in Classical Studies, Jazz Studies, and Studio Composition, which owed a great deal to similar programs at Dean Kramer's alma mater, Yale. The programs are directed by Bradley Brookshire (Classical), Todd Coolman (Jazz), and Ted Pilzecker (Studio Composition). Two cohort programs – Performer's Certificate (PC) and Artist's Diploma (AD) – were designed for Classical Studies and Jazz Studies. Profs. Brookshire, Coolman and Pilzecker each receive .5 of a course release credit for each semester hour of graduate student advising.

Initially the MM programs were very credit heavy, but after a systematic revision three years ago all of Purchase's MM programs now stand at 46 credits (typically completed in four semesters), and all of the PC or AD programs are now at 36 credits (typically completed in either two or four semesters). Enrollment for 2010-2011 totals 99, with following subdivisions:

Classical (68): 55 MM, 9 PC, 4, AD

Jazz (21): 19 MM, 2 AD

Studio Composition (10): 10 MM

The focus of the MM performance majors (in all three programs) is on educating the “whole musician,” providing skills in the full range in which professional musicians typically operate. In the Classical Division, these include music theory/analysis, music history/musicology, writing about music (i.e., music criticism, the writing of program notes, etc.), performance practice, improvisation, and a broad range of performance-related courses that prepare students to flourish in chamber music, accompanying and other collaborative-music settings, symphonic orchestral music, new music, opera and music drama, popular/commercial music, and more. In the Jazz Studies Division, more emphasis has been placed upon music composition for the small jazz combo, arranging for the jazz orchestra, and jazz pedagogy. For students who prefer a curriculum centered more exclusively on performance, the Classical Studies and Jazz Studies programs provide the Performer’s Certificate (post-baccalaureate) and Artist’s Diploma (post-graduate) programs.

A relatively new curricular model mandates students take a set of five to six MTH (Music Theory, History and Criticism) courses, which are generally restricted to graduate students only. Most of these MTH courses are a rotating series of electives, but all students must take “Research and Writing for the Modern Musician.”

The principal avenues for collaboration with other programs at Purchase have been in the areas of ballet and opera, the two *Gesamtkunstwerk* traditions in which musicians traditionally collaborate with the other arts in the professional world. To that end, Music graduate students are integral to the orchestral accompaniment provided to the Purchase Ballet and the Purchase Opera. Those graduating from Purchase programs in music pursue a range of options. International students from Asia report a high degree of success finding work in orchestras and leading church music programs upon return to their countries of origin. And our students report a very high rate of acceptance to leading programs offering the Doctor of Musical Arts degree upon leaving Purchase. The music program has also enjoyed success, recently, in placing students in Fulbright programs for post-graduate study abroad. That being said, it is no secret that most college music programs, particularly in classical performance and composition, see a substantial number of their graduates move to other professions, and Purchase is not exceptional in that regard. That fact suggests that we are wise to continue to insist that our students develop their general intellectual skills fully while here.

Significant Rivals:

Juilliard
Manhattan School of Music
Mannes College (New School)
Queens College
New England Conservatory

Challenges:

inability to match rival programs' scholarships and other forms of financial aid; external fundraising needed
problems in quality and quantity of ESL/TOEFL instruction (and other academic support

services) on campus; lapsing of PEAP (Purchase English Assistance Program), initially funded by Provost's Office

HVAC problems and reductions in repair and maintenance budgets leading to damage and destruction of instruments

building security problems leading to theft of equipment

inadequate supply of practice studios at peak hours

New Programs

Chris Persico spoke in one of our early meetings about her interest in bringing new proposals for graduate study forward. However, because she was unable to participate in our deliberations for much of the year, no such proposals were brought forward by LSCE. Arts Management is one area that has been raised as a candidate for graduate study, but given the many problems that have beset the undergraduate version of the program, and the absence of a substantial array of business courses at Purchase, it is not clear that this would be a promising area to explore. The GSTF discussed the prospects for graduate degrees in Psychology and in New Media (representatives of these programs were on the committee) without coming to any clear conclusion; the discussions were of a very preliminary nature. One other area that meets several of the criteria for potential success is Cinema Studies. In the current budgetary climate, however, undertaking any new graduate program might put existing graduate and undergraduate programs at risk.

Appendices:

International students (Bradley Brookshire)

Admissions data 2006-2010 (provided by Stephanie McCaine 7/7/10)

Graduate competition data from National Student Clearinghouse

Alumni List (provided by Christina Necula 11/2/09)

Sample table of competitor programs (Art+Design)

Graduate Student Survey

Recommendations (pertaining to more than a single program):

Analyze cost vs. income for all existing programs

Solicit new program ideas from all college academic units, and create faculty-led process for evaluating proposals, through the EPC or some other standing committee of the faculty; ensure that all units of the college are apprised of such plans and have a chance to enter the discussion about them

Develop external fund-raising for existing and prospective programs, and for graduate scholarships

Increase existing collaboration between graduate programs, and promote regular

meetings of the directors of graduate programs
Explore value of membership in professional organizations of graduate schools
Create graduate housing zone and more beds allotted to graduate students
Create a dedicated position of graduate admissions counselor, increase budget for graduate recruitment initiatives, and establish clearer goals and policies
Market graduate programs as a group, but create more flexibility in individual program student recruiting
Undertake an in-depth study of market demand
Stabilize and clarify enrollment targets
Streamline and make more timely financial aid offers to admitted students
Refine competition analysis
Expand graduate admissions participation in college graduate fairs, campus-related events, and relevant local/regional/national arts events and fairs
Improve Institutional Research data on graduate students, including retention figures and time to degree