



Committee for the Evaluation of Music and Musicology Study Programs

Haifa University

Evaluation Report

January 2016

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Chapter 1- Background

The Council for Higher Education (CHE) decided to evaluate study programs in the field of Music and Musicology during the academic year of 2015.

Following the decision of the CHE, the Minister of Education, who serves ex officio as Chairperson of the CHE, appointed a Committee consisting of:

- **Prof. Joel Lester** – Professor Emeritus at the City University of New York and City College of New York, USA, **Committee chair** (Classical music: performance, analysis, form, and structure. Musicology and Music Theory)
- **Prof. Jonathan Berger** – Department of Music, Stanford University, USA, (Music technology)
- **Prof. Ellen Koskoff** - Department of Musicology, Eastman School of Music, University of Rochester, USA (World Music and Ethnomusicology)
- **Prof. Reinhard Strohm (Emeritus)** – Faculty of Music, Oxford University, England (Western music history of the 14th to 18th centuries, opera, and postmodern views of musicology)
- **Prof. Jaakko Erkkila** – Department of Music, University of Helsinki, Finland (Music Therapy)
- **Prof. Emanuel Krasovsky** - The Buchmann-Mehta School of Music, Tel-Aviv University, Israel, (piano and chamber music)
- **Prof. Michael Klinghofferer**- The Jerusalem Academy of Music and Dance (Double bass performer, conductor, Music Education)

Ms. Alex Buslovich-Bilik - Coordinator of the Committee on behalf of the CHE.

Within the framework of its activity, the Committee was requested to:¹

1. Examine the self-evaluation reports, submitted by the institutions that provide study programs in Music and Musicology, and to conduct on-site visits at those institutions.
2. Submit to the CHE an individual report on each of the evaluated academic units and study programs, including the Committee's findings and recommendations.

¹ The Committee's letter of appointment is attached as **Appendix 1**.

3. Submit to the CHE a general report regarding the examined field of study within the Israeli system of higher education including recommendations for standards in the evaluated field of study.

The entire process was conducted in accordance with the CHE's Guidelines for Self-Evaluation (of October 2014).

Chapter 2-Committee Procedures

The Committee held its first meetings on June 4th , 2015, during which it discussed fundamental issues concerning higher education in Israel, the quality assessment activity, as well as Music and Musicology Study programs in Israel.

During June 2015, the Committee held visits of evaluation, and visited the Hebrew University of Jerusalem, Tel Aviv University, Haifa University, Bar Ilan University and The Jerusalem Academy of Music and Dance. During the visits, the Committee met with various stakeholders at the institutions, including management, faculty, staff, and students.

This report deals with the Department of Musicology at Haifa University. The Committee's visit to Haifa University took place on June 11th, 2015.

The schedule of the visit is attached as **Appendix 2**.

The Committee thanks the management of Haifa University and the Department of Musicology for their self-evaluation report and for their hospitality towards the committee during its visit at the institution.

Chapter 3: Evaluation of Music and Musicology Study Program at Haifa University

This Report relates to the situation current at the time of the visit to the institution, and does not take account of any subsequent changes. The Report records the conclusions reached by the Evaluation Committee based on the documentation provided by the institution, information gained through interviews, discussion and observation as well as other information available to the Committee.

1. Executive Summary

The Music Department at Haifa University (henceforth “the Department”) is a young department dedicated to finding its way to a role appropriate for its status as the only higher-education music program in northern Israel. It is proud of its diverse student population, and of its role in educating many students who are the first generation of college attendees in their families. It has an excellent faculty (both full-time and adjunct) who are devoted to providing a high quality education for its students. A new hire brings a performer-scholar in Arabic music. There is a pending grant for a center in Performance Studies. Both of these developments promise to broaden and diversify the current program significantly in ways the committee feel are fundamentally important.

In general, diversity is the Department’s greatest strength. This uniqueness is an asset and, in a sense, the Department’s core value.

The Department’s status and mission mesh well with the university’s role, stated by its Rector, Prof. David Faraggi, to serve the demography of northern Israel.

The Department educates its double-major students in musicology, music theory, and composition.

The students who study there – both current students and alumni with whom the quality assessment committee met – are enthusiastic in their appreciation of the Department and its programs. Particularly inspiring in the meetings with alumni (with whom the Department laudably remains in regular contact) were the substantial percentage who entered the Department with fairly limited goals (e.g., to earn education certification, to earn a bachelor’s degree for a limited career goal) who in the course of their studies were inspired to broaden their sense of what they could achieve, going on to do master’s or doctoral work in several fields, becoming a researcher, and so forth.

In addition to its activities within the university, the Department reaches out to many communities within Haifa and in the north of Israel. The ties with alumni and the general collaboration with interested outside agents might well be strengthened to great advantage, for example by creating regular invited events and maintaining a good web presence.

The Department's curricular offerings include the basics of Western music (harmony, counterpoint, ear training, music history, etc.) and also courses on music outside the Western tradition (on Arab music, etc.), with a central focus on musical composition.

Amid all these positive points, the general level of the Department's offerings sometimes veers toward the lowest common denominator. Some students and alumni expressed frustration at not being adequately challenged musically.

The same sentiment is expressed in a different way in the self-evaluation report when it explains how difficult it is to carry out the task of educating many incoming students with little prior background in the Western concert-music tradition within the 60-credit limit of a double major.

As a young entity, the Department has explored various approaches over the decade or so since its founding, retaining what works and trying out new curricular ideas when an approach did not achieve the desired result.

As it seeks to create a single major, the Department will fulfill the desire of many students for a more comprehensive program – a program the Department hopes will attract incoming students with more background in music. The Department will begin to offer an M.A. in fall 2015, and after some years' experience with that, aspires to offer a Ph.D. The aspiration stated on p. 37 of the self-evaluation report is that these new programs will turn an "intimate" department into a more "professionally goal-oriented" program.

Alas, these changes and improvements might come at the expense of the diversity and the spirit of innovation that has characterized its existence thus far. Striking a good balance between its noble achievements in drawing in new populations to the study of music in higher education and becoming more professionally goal-oriented will be a challenge for the Department in coming years.

In all areas, the Department showed itself to be very collegial in tone.

The building, despite the fact that it was constructed for arts programs including music and theater, lacks sufficient acoustic conditioning.

We encourage the department to pursue its aims and to continue to strengthen them (especially now that the single major and the Master degree have been approved), and at the same time to continue developing its own special way, taking advantage of its unique multicultural combination of students, faculty, and geographical location.

2. Organizational Structure

The Department shares an inspiring building with Theater and Fine Arts within Humanities. The Department enjoys strong support from the upper levels of the university administration, and even more importantly, a strong degree of trust from the administration. For instance, the Rector expressed great pride in the Department and

its excellent faculty, while noting that the university was not pushing the Department to develop in any particular direction. Another indication of good communications between the Department and the university's administrative offices is that many points made in meetings with the Rector, the Vice Rector, the Head of the School of Arts, and the Dean of Humanities turned out to be quite accurately reflected in later conversations the committee had with faculty, students, and alumni.

The School of Arts is only three years old, and has yet to reach its potential for collaborative courses and programs.

Desirable changes recommended:

- a. It would be good for the Music Department and the School of Arts to continue to work together on collaborative projects and courses between music, theater, and art that would enhance their respective programs.

3. Missions and Goals

The Department's stated mission is to educate its students in musicology, music theory, and composition, to acquaint students with the history of Western music and its canonic skills as well as with music of other cultures, and to nurture students' skills in reading music and texts (past and present), reflecting on music listened to or rendered themselves, and expressing themselves in writing and discussion, as well as artistically and creatively.

The excellent faculty of the Department meet this need with admirable creativity, taking advantage in many ways of the uniquely diverse demographics of the overall student body.

During its site visit, the committee became aware of a degree of disagreement between the special and creative character of the Department's curriculum and the desire of many students to take a more traditional curriculum. Despite that "minor dissonance," the committee found that the Department is continually working on its curriculum so as to balance providing a solid grounding to its students while at the same time offering students opportunities to broaden their musical and cultural experiences. That said, some students and alumni mentioned they would like to be more challenged, especially in the musical skills classes (ear training, harmony, counterpoint).

The committee encourages the Department to pursue its aims and to continue to strengthen them (now that the single major and the M.A. degree have been approved), and at the same time to continue developing in its own special way, taking advantage of its unique multicultural combination of students and faculty and its geographical location.

The Department might wish to think about areas that are not so much in evidence in other music higher-education programs in the country, such as music technology, ethnomusicology, performance studies, and the music business.

Desirable changes:

1. At present, courses in the entire field of classic-romantic Western music are taught by an adjunct faculty colleague. This position should be upgraded.

4. Study Programs

The Department currently offers a double-major program, which requires students to take roughly half their credits in another department, as well as an augmented program, which requires additional courses within and outside the Department.

The Department runs a variety of ensembles, including a choir and an Arab/Israeli ensemble – 17 ensembles in all (from blues to Arabic to classical to new music).

The diversity of the student population (see section 6 of this report) spurs questions about the appropriate curriculum. Faculty members asked, “Is it proper or necessary to teach counterpoint to an Arabic oud player who is an excellent improviser?” and “How do you teach ear-training to students whose music divides the octave differently.” The Department welcomes the vibrancy of these basic issues while noting that “It’s difficult to cope with the diversity of students.” The Department’s curriculum complements the diversity of its student population, with a focus on composition.

Faculty members noted the extent to which many students in the Department (Jewish as well as Arab) needed grounding in the basics: rudiments of Western music, an understanding of tonality, an introduction to music history, and so forth.

The curriculum is strongly (and not necessarily positively) affected by the mandatory double-major status of music studies in the Department. The curriculum attempts to teach substantial musical knowledge within a 3-year time-frame to its students, all of whom are also studying in other departments, and some of whom may have had very little background in formal studies of music when they enter the Department. Commendably, there’s no attitude of “What can we do?”, but rather a valiant attempt at creative solutions. For example, certain subjects are allotted fewer academic credits than might be appropriate (based on the number of hours of that course), thereby allowing more disciplines to be covered within 60 credits. Many students and alumni who met with the committee expressed the desire for more advanced work. On the whole, the study program gives some overall musical background to students – an achievement based on where many students are when they begin their studies, but not always bringing the students to a sufficiently high level.

The “augmented” track is one of the more popular current options, but is not as effective as it might be. The students the committee met with do not seem to grasp the integrative potential of the multi-disciplinary studies within this track. In order to strengthen the integrity of this track, care should be taken to articulate cross-disciplinary connections.

To educate its students more thoroughly, the Department aspires to offer a single major that would require (as one faculty put it) “students with a richer background in music.” The committee wholeheartedly supports the Department’s quest for a single major in music, which will yield benefits in enrollment as well as strengthen the students’ musical competence. But it will be a challenge to balance that desire with the maintenance of the valuable diversity that exists in so many aspects of the Department.

The Department is well-positioned to address its challenges. Many faculty were enthusiastic about the atmosphere within the institution: one commented, “When I come to work, I feel like I’m coming home”; another used the words “amazing” and “heart-warming” to describe the culture, and “fantastic” to describe the engagement of the faculty. Students and alumni also strongly expressed admiration for what one alumna described as the “human connection” within the Department, particularly how willing and available faculty members are to spend time with students.

The introduction of the augmented program and the composition program seems to have helped stabilize enrollment numbers. There is no great enrollment increase overall, but the dropout rate has been reduced.

Overall, the Department strongly believes that the curriculum should be continually evaluated, and allowed to evolve. The committee strongly supports this aspiration.

Counseling and tutoring:

The committee commends the Department for offering counseling and also tutoring without cost to students who need it to keep up with course work.

A possible Center for Performance Studies:

There is a pending grant for a Center for Performance Studies. This is a promising development, and could spur discussion of collaborations with other units of Haifa University as well as scholars of performance studies at other music programs in Israel. Among the collaborative research could be work on historical performance practices in Western music.

Concerning collaborations with other departments in the School of Arts and elsewhere in the University:

The committee recommends that the Department work on ways to collaborate with other programs in the School of Arts where mutually beneficial, as well as to explore interactions with students interested in music in the sciences.

Concerning students who wish to pursue further studies in music therapy:

The Department offers preparatory studies for further work in music therapy. Graduate studies in music therapy can be pursued in the art therapy program of the School of Arts.

The committee recommends that the Department and the art therapy program maintain close contact on an on-going basis, and advise students at registration each semester so that students choose courses which best prepare them for their later music therapy studies, including appropriate courses in performance skills, psychology, psychiatry, psychotherapy, and general knowledge of central diagnostic populations. The students should also be taking work in improvisation, and would benefit from courses introducing them to receptive techniques and song writing.

Practice-based research is one of the areas and goals of the Department. A major portion of music therapy research is based on practice-based research and, thus, courses on fieldwork, qualitative methods, process research, and case study methodology in general are advisable to include in the studies for those planning to continue in art therapy.

The diversity of Haifa University in terms of location, student body, and curricula offers a potential ground for cross-cultural research and practical applications. There is a need to increase the knowhow on music therapy in cross-cultural contexts, an area in which Haifa University could do pioneering work.

In order to become a music therapy clinician, the student has to complete two MA degrees, which takes 6 years altogether. This kind of training model undoubtedly gives a strong ground for professional music therapy clinical work but is relatively heavy, taking into account that both the degrees represent the same academic degree level. Special concern should be addressed for synchronizing the two degrees in the best possible way so that the students on the preparatory music therapy track are aware of whether or not they are eligible to continue into the music therapy graduate program.

Concerning the Department offering an M.A. (and, eventually, a Ph.D.)

The aspirations of the Department to offer an M.A. in music (and, eventually, a Ph.D.) are commendable. But before these projected degrees become a successful reality, several changes will have to take place: (1) The research strength of the Department will have to be increased. (2) As faculty are assigned to the new graduate degrees, it will be necessary to create new faculty lines so that the current level of staffing and course offerings for the undergraduate program will be maintained. (3) If the Department anticipates that some of the enrollments for those new graduate degrees would come from the Department's own undergraduate population, the number of courses currently required of its undergraduates in music history and theory will have to be increased. (4) The Department will have to decide whether to offer the M.A. in music therapy only, or in musicology as well – a decision that will affect several of the other changes just mentioned.

Given the current needs of the undergraduate programs, the committee suggests that addition of a M.A. program be deferred until the undergraduate programs are stronger.

Essential changes required:

1. The committee wholeheartedly supports the Department's quest for a single major in music, but urges that the option of a double major remain active.
2. Create multi-level course sequences in music theory, ear training, music history, and other areas that will challenge better students and add disciplinary depth.
3. Seek better curricular integration with the *Emili Sagol Creative Arts Therapies Research Center*. Many of the Department's students are interested in music therapy, including some who are interested in related research. There is a missed opportunity in not better capitalizing on the shared resources and proximity of the Center to the Department.
4. Use the emphasis on cultural diversity to broaden understandings of music-making and offer programs in ethnomusicology and/or performance studies cross-culturally. The Department is especially positioned, both geographically and demographically, to become a leader in cross-cultural studies of music, especially of the local, contemporary cultures and their historical interconnections.

Advisable changes recommended:

1. Rethink the "augmented" track in order to articulate cross-disciplinary connections more clearly.
2. Support and nurture the creation of a Center of Performance Studies in which numerous rich oral traditions, including historical performance practices, are central to the curriculum and not peripheral (as is so often the case in music programs).

Desirable changes:

1. Build links between the Department and the Art Therapy program in the School of Arts to support students contemplating careers in music therapy.
2. Collaborate with other programs in the School of Arts where mutually beneficial, as well as to explore interactions with students interested in music in the sciences.
3. Add courses on cognition.
4. Create a written, multi-year plan (to be reviewed by the university administration and/or the CHE) to strengthen the undergraduate programs (especially, creating a single major and ensuring adequate faculty lines to support such a single major) before creating graduate programs.

5. Human Resources / Faculty

The level of the faculty overall – both the full-time faculty and the adjunct faculty – is excellent and diverse. A new hire will bring a performer-scholar of Arab music.

Coverage of teaching subjects is wide and thin rather than narrow and thick. As a result, as new faculty appointments can be made, the Department should strengthen both existing and new directions, such as Arab music, ethnomusicology, music history (where a single adjunct faculty member teaches the entire field of classical-through-romantic music), and analysis. The flourishing faculty in composition could be supplemented by an appointment in electronic composition if the opportunity arises.

Essential changes required:

1. Compensate part-time adjunct faculty for campus performances that are additional to their teaching load. In general, adjunct faculty in the Department have international reputations and are unique in their specific areas of expertise. They should be better integrated into the Department's program, and offered greater security and advancement.

Advisable changes recommended:

1. Create at least two new faculty lines to cover (1) Arab music and ethnomusicology, and (2) music history and analysis.

6. Students

The Department has cultivated a diverse student population, drawing on the variety of ethnic groups residing in the north of Israel. Currently, about 40% of music majors are Arab. A student told one committee member that the diverse populations genuinely interacted within Department courses and other activities to a far greater extent than happened in other programs at Haifa University.

In addition, because of the demography of northern Israel, many Department students are in the first generation of their family to enter higher education. The value of this to these students and their families is immense. Repeatedly when meeting with alumni, we heard that this or that student had arrived at the Department with limited career goals (e.g., to get an education certification, to earn a bachelor's degree for a limited career purpose) who in the course of their studies were inspired to broaden their sense of what they could achieve, going on to do master's or doctoral work in several fields, becoming a researcher, and so forth. These include a recent graduate who begins her master's degree in composition this coming fall, a graduate from four years ago who now holds a master's degree in psychology, a graduate from last year who is doing a master's in computer science, a graduate from two years ago who has completed her master's degree in music therapy and is now doing substantial research, and an alumna from four years ago who has completed her Ph.D. in psychology.

Because the Department offers only a double major and an augmented double major, students must also take a program in another department. During the 2014-15 academic year, Department students were also majoring in 17 other university departments. Several members of the Department community spoke of the resulting

diverse perspectives as being of great value to classroom discussions, and also contributing to the collegial culture of the Department.

The introduction of the augmented major and the strengthened composition program seems to have helped stabilize enrollments.

7. Teaching and Learning Outcomes

In all of the programs visited by the committee, too little attention is paid to monitoring and improving teaching.

Classroom observations of teaching seem not to be done at all, and students' evaluations, as far they refer to teaching practice, seem not to be consulted consistently.

This is somewhat surprising to committee members from other countries (especially the United States), where periodic classroom observations are commonplace until faculty members reach the most senior rank, and student evaluations are regularly scrutinized, especially in the case of faculty members below the highest rank. To the committee, there is no conflict between academic freedom and working with faculty members to ensure that their teaching is at the highest level.

The committee recommends that the CHE consider drafting national standards for teaching observations and enhancement, and that student evaluations become a regular part of the process for monitoring teaching effectiveness and be one of the factors considered when making promotion decisions.

The offer of regular teaching training is presumably available in some form in most institutions (even though not always mentioned in the self-evaluation reports). At a minimum, the committee recommends that each music program consider the establishment of a system of mentoring whereby incoming junior faculty have access to a senior faculty mentor during their first years.

Desirable changes:

1. Consider establishing a system of observation of teaching.
2. Consider establishing a system of mentoring whereby incoming junior faculty work with a senior faculty member during their first years.

8. Research

As in many music departments, faculty members in music at Haifa University are producing a combination of (a) creative work (compositions and performances, both live and recorded) and (b) published research. In the Haifa University Music Department, both categories are well represented in the productions of both the senior and adjunct faculty. There is a vigorous combination of high-level traditional academic research, performance-led research, and research-led performance – which accords

well with the pedagogical aims of the Department. The quantity and quality of research is commendable from a small program where teaching loads are high.

Especially because of the international reputations of adjunct faculty, it would be good if their research and creative work could receive more support.

Re: creative work and research:

The self-evaluation report discussed the importance to the President and Rector of publications in peer-reviewed journals and of monographs to the evaluation of faculty. Music composition (and other creative work in music) is not mentioned.

Faculty members of higher-education programs in music are a combination of researchers and creative artists (composers and performers). In many instances, a single faculty member is active both as a researcher and a creative artist.

Musical creativity should be treated as fully analogous to research in terms of access to grants and in the promotion process.

Essential changes required:

1. Ensure that faculty achievements in musical creativity (composition and performance) are treated as fully analogous to scholarly research when providing faculty access to grants and to promotions.

Desirable changes:

1. Provide more institutional support (grants, etc.) for research by adjunct faculty.

9. Infrastructure

The Department is located in an inviting, spacious hilltop building with many breathtaking views that it shares with theater and art departments. The faculty members have offices, two teachers per room. Two upright pianos are located in the entrance lobby, allowing music to be sounding throughout the halls, contributing to the genial atmosphere (but precluding these two instruments from being used for study purposes). Overall, the facility has the air of an open "laboratory."

There are both large and small teaching rooms. Regrettably, the sound-isolation is quite poor, and the level of noise is high in classrooms.

Many computers are available for student use. The Department has a recording studio.

The concert hall, located on the ground floor of the main, high-rise building of the University, merits special mention. It has warm, pleasant acoustics, has an organ, and appears to constitute a friendly and comfortable environment for both the audience and the performers.

Concerning the Library:

The large modern library in the main campus contains a well-maintained music section with an impressive book collection in the ML and MT categories, sufficient listening material and reader spaces, special collections for music education and ethnomusicology. The collection of scores of Western music is not entirely adequate for music history studies.

Advisable changes recommended:

1. Strengthen the collection of scores of Western concert music in the Library.

10. Self-Evaluation Process

The Evaluation Document is generally a thorough and well-organized report.

All faculty participated in the several aspects of the self-evaluation process: departmental discussions, crafting the overall document, and in their own areas of specialty (i.e., musicology, ethnomusicology, and composition).

In addition, the Department merits praise for taking an unusual and creative step: contacting all alumni from 2006-2013, which led to receiving ninety-seven responses that addressed the Department's strengths and weaknesses and helped it formulate the "desired profile of an alumnus in each of the three study programs (double major track; augmented track; composition track)."

This accords with the Department's laudable efforts to remain in touch with its alumni. It is rare to find a department that so actively draws upon its alumni as a resource to assess how its missions, goals, and programs are working.

Advisable changes recommended:

1. Include input from students as part of the process in future self-evaluations.

Chapter4: Summary of Recommendations and Timetable

Essential changes required:

- The committee wholeheartedly supports the Department's quest for a single major in music, but urges that the option of a double major remain active.
- Create multi-level course sequences in music theory, ear training, music history, and other areas that will challenge better students and add disciplinary depth.
- Seek better curricular integration with the *Emili Sagol Creative Arts Therapies Research Center*. Many of the Department's students are interested in music therapy, including some who are interested in related research. There is a missed opportunity in not better capitalizing on the shared resources and proximity of the Center to the Department.
- Use the emphasis on cultural diversity to broaden understandings of music-making and offer programs in ethnomusicology and/or performance studies cross-culturally. The Department is especially positioned, both geographically and demographically, to become a leader in cross-cultural studies of music, especially of the local, contemporary cultures and their historical interconnections.
- Compensate part-time adjunct faculty for campus performances that are additional to their teaching load. In general, adjunct faculty in the Department have international reputations and are unique in their specific areas of expertise. They should be better integrated into the Department's program, and offered greater security and advancement.
- Ensure that faculty achievements in musical creativity (composition and performance) are treated as fully analogous to scholarly research when providing faculty access to grants and to promotions.

Advisable changes recommended:

- Create at least two new faculty lines to cover (1) Arab music and ethnomusicology, and (2) music history and analysis.
- Rethink the "augmented" track in order to articulate cross-disciplinary connections more clearly.
- Support and nurture the creation of a Center of Performance Studies in which numerous rich oral traditions, including historical performance practices, are central to the curriculum and not peripheral (as is so often the case in music programs).

- Strengthen the collection of scores of Western concert music in the Library.

Desirable changes recommended:

- It would be good for the Music Department and the School of Arts to continue to work together on collaborative projects and courses between music, theater, and art that would enhance their respective programs.
- At present, courses in the entire field of classic-romantic Western music are taught by an adjunct faculty colleague. This position should be upgraded.
- Build links between the Department and the Art Therapy program in the School of Arts to support students contemplating careers in music therapy.
- Collaborate with other programs in the School of Arts where mutually beneficial, as well as to explore interactions with students interested in music in the sciences.
- Add courses on cognition.
- Create a written, multi-year plan (to be reviewed by the university administration and/or the CHE) to strengthen the undergraduate programs (especially, creating a single major and ensuring adequate faculty lines to support such a single major) before creating graduate programs.
- Consider establishing a system of observation of teaching.
- Consider establishing a system of mentoring whereby incoming junior faculty work with a senior faculty member during their first years.
- Provide more institutional support (grants, etc.) for research by adjunct faculty.

Signed by:



Prof. Joel Lester, Chair

Ellen Koskof

Prof. Ellen Koskoff



Prof. Reinhard Strohm



Prof. Jaakko Erkkila



Prof. Jonathan Berger



Prof. Emanuel Krasovsky



Prof. Michael Klinghofferer

Appendix 1: Letter of Appointment

June 2015

Prof. Joel Lester
City University of New York and City College of New York
New York
USA

Dear Professor,

The Israeli Council for Higher Education (CHE) strives to ensure the continuing excellence and quality of Israeli higher education through a systematic evaluation process. By engaging upon this mission, the CHE seeks: to enhance and ensure the quality of academic studies, to provide the public with information regarding the quality of study programs in institutions of higher education throughout Israel, and to ensure the continued integration of the Israeli system of higher education in the international academic arena.

As part of this important endeavor we reach out to world renowned academicians to help us meet the challenges that confront the Israeli higher education by accepting our invitation to participate in our international evaluation committees. This process establishes a structure for an ongoing consultative process around the globe on common academic dilemmas and prospects.

I therefore deeply appreciate your willingness to join us in this crucial enterprise.

It is with great pleasure that I hereby appoint you to serve as the Chair of the Council for Higher Education's Committee for the Evaluation of the study programs in Music and Musicology. In addition to yourself, the composition of the Committee will be as follows: Prof. Jonathan Berger, Prof. Ellen Koskoff, Prof. Reinhard Strohm (Emeritus), Prof. Jaakko Erkkila, Prof. Emanuel Krasovsky, Prof. Michael Klinghofferer.

Ms. Alex Buslovich-Bilik will be the coordinator of the Committee.

Details regarding the operation of the committee and its mandate are provided in the enclosed appendix.

I wish you much success in your role as the Chair of this most important committee.

Sincerely,

Prof. Hagit Messer-Yaron
Vice Chair,
The Council for Higher Education (CHE)

Appendix 2: Schedule of site visit

Department of Music – Schedule of Site Visit
Thursday, June 11, 2015

Time	Subject	Participants	Room/
09:30-10:00	Opening session with the heads of the institution	Prof. David Faraggi, Rector Prof. Perla Werner, Vice Rector Dr. Michal Daloya, Unit for Academic Quality Evaluation, Office of the Rector Ms. Noi Snir, Unit for Academic Quality Evaluation, Office of the Rector	Dr Hecht A Room 317
10:00-10:45	Meeting with the Dean of the Faculty of Humanities	Prof. Reuven Snir, Dean of the Faculty of Humanities	Dr Hecht A Room 317
10:45-11:15	Meeting with the Head of the School of Arts	Prof. Sharon Poliakine, Head of the School of Arts	Dr Hecht A Room 317
11:15-12:00	Meeting with the Head of the Department of Music	Prof. Yuval Shaked, Head of the Department of Music	Dr Hecht A Room 317
12:00-12:45	Meeting with senior academic staff <u>with tenure*</u> (up to 8)	Prof. Taiseer Elias Dr. Alon Schab Dr. Abigail Wood Prof. Oded Zehavi	Dr Hecht A Room 317
12:45-13:30	Meeting with senior academic staff <u>without tenure*</u> and with <u>Adjunct</u> academic staff (up to 8)	Ms. Meira Asher Dr. Inbal Guter Dr. Tommer Hesseg Dr. Dan Cahn Mr. Assaf K. Talmudi	Dr Hecht A Room 317
13:30-14:30	Lunch (in the same room)		Dr Hecht A Room 317
14:30-15:15	Meeting with BA students** (up to 12 students)	<u>1st year</u> Mr. Sakhnini Adeeb (Double Major) Mr. Yahel Knoll (Double Major) Mr. Sagi Osi (Double Major – Augmented Track) Mr. Asael Waisman (Double Major) Ms. Elias Sireen (Double Major) <u>2nd year</u> Mr. Kivork Estephanian (Double Major) Ms. Liat Leibel (Double Major) Mr. Ron Eyal (Double Major) Mr. Omar Sbeit (Double Major – Augmented Track) <u>3rd year</u> Ms. Oren Adam (Double Major – Augmented Track) Mr. Evan Isaac Maged (Double Major – Composition Track) Ms. Keren Michaeli (Double Major) Mr. Yotam Shvaike (Double Major – Composition Track) Mr. Or Rozenfeld (Double Major)	Dr Hecht A Room 317

Time	Subject	Participants	Room/Location
15:15-16:00	Meeting with BA graduates ** (up to 12 graduates)	Ms. Nahal Binur (Double Major) Mr. Uriah Capell (Double Major) Ms. Neta Hila Danziger (Double Major) Ms. Yfat Harmelin (Double Major) Mr. Haggy Keshet (Double Major) Mr. Daniel Lederman (Double Major) Ms. Nitza Lerner (Double Major) Ms. Yara Pharah (Double Major) Ms. Dina Palit (Double Major) Ms. Maya Twig (Double Major) Ms. Lorean Shehada (Double Major – Augmented Track)	
16:00-17:45	Tour of facilities: classrooms, library, offices Tour - library and Hecht Museum	<u>Library</u> Prof. Yuval Shaked (Head of the Department of Music) and Ms. Sharon Shapira-Glaubach (Library staff) will accompany <u>Hecht Musium Auditorium</u> Prof. Yuval Shaked (Head of the Department of Music) will accompany <u>Dr. Hecht Arts Center</u> • Recording Studio • Designated Music Classes • Auditorium 207 • Computer Class 012 Prof. Yuval Shaked, Head of the Department of Music will accompany	
17:45-18:15	Closed-door meeting of the committee		Dr Hecht Arts Center, Room 317
18:15-18:45	Closing meeting with heads of institution, the Dean of the Faculty of Humanities, and the Head of the Department of Music	Prof. David Faraggi, Rector Prof. Perla Werner, Vice Rector Prof. Reuven Snir, Dean of the Faculty of Humanities Prof. Yuval Shaked, Head of the Department of Music Ms. Ruchama Elad-Yarum, Manager, Unit for Academic Quality Evaluation, Office of the Rector Dr. Michal Daloya/Ms. Sharon Fidelman, Unit for Academic Quality Evaluation, Office of the Rector	Dr Hecht Arts Center, Room 317

* The heads of the institution and academic unit or their representatives will not attend these meetings.

** The visit will be conducted in English with the exception of students who may speak in Hebrew and anyone else who feels unable to converse in English.

Committee Members:

- **Prof. Joel Lester** – Professor Emeritus at the City University of New York and City College of New York, USA, **Committee chair** (Classical music: performance, analysis, form, and structure. Musicology and Music Theory)
- **Prof. Jonathan Berger** – Department of Music, Stanford University, USA, (Music technology)
- **Prof. Ellen Koskoff** - Department of Musicology, Eastman School of Music, University of Rochester, USA (World Music and Ethnomusicology)