School of Music

Status of Action Items from Prior Review

1. Achieve COAS-mandated workload policy through an established core of full-time tenure-track faculty lines and NTT positions consistent with the delivery of high-quality, nationally accredited programs. On the whole, the School of Music has sufficient faculty to deliver its programs with two exceptions – Prof. Jones has left to take a position in CMIH, which has left a gap in the music management program and the Director position will become vacant upon Dr. Weast’s departure to become the Dean. We intend to address these issues as described below. We are also interested in eventually converting some lecturer positions to tenure track and to find a way to compensate our part-time instructors at a level that is commensurate with our competition.

2. Establish a student enrollment level, within the size and scope of the School, of approximately 500 students (375 undergraduate and 125 graduate students). We have not been successful in realizing this goal, but it should be noted this goal was in fact probably unrealistic in light of our infrastructure inadequacies. Additionally, since the last APR in 2005 there has been a gradual decline in music school enrollments nationally. A more realistic size for the School of Music today is approximately 450 majors in total and below we have outlined steps to realize this goal.

3. Maintain programmatic, curricular, and instructional advances begun in last strategic planning cycle consistent with or exceeding NASM and discipline-specific professional standards. With the exception of the development of a DMA degree, all of these action items have been completed.

4. Provide administrative/staff support consistent with peer schools of music to support instruction/research and to improve staff efficiency and productivity. With the exception of the hiring of a development/grants specialist – the school has completed all of these action items. Some staff still need to perform at a higher level and efforts are underway to make improvements in this area. It should be noted that with the formation of a new College of the Arts a development/grants specialist is no longer needed at the unit level; this function will exist in the college and will serve the arts-specific fundraising and grant writing needs of the units.

5. Continue progress toward facility upgrades consistent with instructional/research/performance needs and critical amenities of instructional/public spaces. Kopleff Recital Hall has been renovated and is a gem, however, it is located a good distance from the School’s faculty and students. We continue to struggle with inadequate housekeeping, the lack of filtered drinking water on all floors of Standard and Haas Howell buildings, and broken windows and temperamental HVAC systems leave our school-owned pianos, equipment, and other instruments exposed to the elements.

6. Coordinate development activities between the University and the School of Music, and increase university support for the school’s strategic role in: (a) advancing the university’s community relations goals; (b) aiding downtown redevelopment; (c) attracting prospective students and faculty to the university; and (d) demonstrating the role of the arts in the university’s mission as a leading urban research institution. There has been considerable movement on the development front with an impressive number of gifts having been raised from private donors and foundations. The School needs to work towards seeking bigger gifts and to help faculty with grant writing skills as described in #4 above. The School also needs to focus on raising endowment for scholarships.
and endowed professorships in order recruit and retain high quality students and faculty. We have engaged in and maintain partnerships with such organizations as the Metropolitan Youth Symphony Orchestra of Atlanta, Metropolitan Atlanta Youth Wind Ensemble, and have hosted numerous outreach activities such as SingFest, Saxophone Day, Music for All’s Southeastern Regional Concert Festival and other initiatives that bring thousands of prospective students to campus. We continue to be concerned about downtown safety and struggle with parking as we seek to recruit students and develop audiences for our 200+ concerts per year.

**Major Findings in Current Review**

1. **Infrastructure** – The most critical issue in the School of Music is that we need to remedy the existing infrastructure deficiencies and inadequacies, which make it challenging to recruit, retain, and graduate top-level students. The spaces currently used are not in close proximity to each other (Kopleff, Rialto, Aderhold, Standard Building, and Haas Howell) and with the exception of Kopleff were never designed to be used as music facilities. The acquisition of a dedicated music facility with appropriate security and acoustical treatment is a top priority. A secondary issue is the lack of the necessary maintenance and signage – our building is old and crumbling and there is little visible signal to the public and prospective students that a School of Music even exists.

2. **Enrollment management** – declining undergraduate headcounts and below-average graduation rates have resulted in the need for the School of Music to take steps to remedy this situation.

3. **Leadership** – the School of Music has had four different directors in the past four years. This constant change has resulted in difficulties in developing a shared mission and vision. Additionally, some faculty complain of low morale.

**Action Steps for the Coming Cycle**

1. **Infrastructure**
   a. The Director will work closely with maintenance & facilities to remedy all broken windows by the end of the 2016-17 academic year.
   b. The Director will work in concert with the Dean in the budgeting for and development of visually appealing signage that signals to the public and prospective students that the School of Music exists in the Fairlie-Poplar district.
   c. The Director will work with the Dean and COTA Development Director to develop a strategy to locate a donor or series of donors who might be interested in naming rights for a newly constructed music facility.
   d. The faculty will report maintenance, custodial, and safety issues to the production coordinator on a regular basis. The production coordinator will maintain a list of ongoing issues that will be shared with the faculty, Director, Dean, and university maintenance & facilities personnel on a monthly basis.
   e. The Director will partner with a faculty member in the Welch School of Art & Design in the creation of a feasibility study that will examine the notion of renovating existing spaces in downtown so as to relocate the entire College of the Arts to this newly renovated space. We believe this exercise is a good one in that it begins the process of documenting the programmatic needs of the School and identifying the size and scope of an infrastructure necessary to fulfill our mission. We also believe such a document will bolster the School
of Music's case for the eventual acquisition of a facility appropriate to our instructional needs.

2. Enrollment Management
   a. The School of Music Director will reorganize the administrative structure in the School of Music to bring focus to two distinct areas: (1) recruitment and admissions and (2) undergraduate student success.
   b. The School of Music will analyze DFW rates in the School of Music and produce a list of roadblocks for music majors, which will be made available to faculty to prompt changes in curriculum. For example, we may determine that Music Theory I is the course with the highest number of DFWs. This list will be shared with area coordinators and a series of changes will be discussed, developed, and implemented by April 1, 2017. Other examples could include a revision of the music theory placement exam process and offering music theory tutoring to struggling students. These changes will be enacted by the Fall, 2017 semester or sooner where possible and in each subsequent semester an analysis of the DFW rates will inform changes to this initiative.
   c. The student council and the administration will have an ongoing dialogue to reveal issues within the School of Music that have a negative impact on student satisfaction. Where possible, remedies will be implemented.
   d. The Associate Director will develop an enrollment management and student recruitment plan with goals, deliverables, and action items by December, 2016. He will do this in collaboration with the Public Relations and Recruitment Committee and area coordinators, the latter of whom will report at monthly faculty meetings as to the progress towards meeting these goals. For example, the brass area has set a goal to increase their studio numbers to a total of 55 majors, with 16 trumpets, 12 horns, 12 trombones, 7 euphoniums, and 8 tubas by Fall 2017.
   e. The Director will initiate a search to replace Prof. Jones in the Music Management area. The faculty believe that with an updated Music Management curriculum and full-time faculty leadership in this area, this program could be very popular again. This hire will be tasked with a revision of the curriculum in partnership with the Robinson College of Business such that a more attractive curriculum will be the result. The music faculty will resolve issues related to audition requirements for this program and studios that could handle additional management students will be identified.

3. Leadership
   a. The School of Music will conduct a search for a permanent Director, who will be tasked with shaping a vision that can be shared by the entire music faculty.
   b. Beginning in October, 2016 the Director will hold one event per month designed to boost morale. These will include such things as "Thirsty Thursdays" happy hours, a junior faculty research presentations with a reception afterward, a holiday party, and an emeriti faculty reception to which all faculty will be invited.
Signatures:

Wade Weast, Director

Wade Weast, Dean

Risa Palm, Provost