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| **Program:** | MusicMusic (MUSMUS) | **Department:** | School of Music | **Date:** | June 29, 2015 |

**Strengths:** The program …

* and personnel are perceived by faculty, students, and administrators as key strengths;
* has a number of characteristics that set it apart and provide regional and national visibility;
* is in a distinctive location among state universities in North Carolina.

| **Recommendations** |
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| ***NASM and the SELF-STUDY PROCESS*** |
| 1. The school should use the forthcoming NASM self-study process over the next two years as a structured means of planning systematically for the future. (p. 10)
 |
| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| **H** | Form committee to begin work on report. Director attends NASM national meeting to become more familiar with procedures and new guidelines for accreditation.  | C – Travel Support | $1500 | West |  |
| ***GOVERNANCE*** |
| 1. Establish the Director of the School of Music as a true full-time position. (p. 11)
 |
| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| H | Accomplished |  |  |  |  |
| 1. A full-time faculty line as Director of Bands is also of importance in maintaining current strengths within the school. (p. 11)
 |
| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| H | Accomplished |  |  |  |  |
| 1. Reconsider the role and membership of the Executive Committee. At a minimum, minutes from meetings should be shared with faculty, but the unit may also want to consider broadening the membership while paying attention to the representation of different constituencies within the school. (p. 11)
 |
| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| H | Minutes are now posted after each meeting. Enlarging the committee is not a practical solution as it currently consists of almost 25% of the faculty. Making sure that the faculty understands the makeup and operation of the committee is important. The addition of term limits (no more than two consecutive years on the committee for the elected positions) will be discussed at the first faculty meeting in August. | None | None | West |  |
| 1. As the school takes up fuller consideration of the report on faculty loads, it may want to consider bringing in a NASM consultant who has direct expertise with multiple approaches to calculating faculty loads. (p. 11)
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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| M | After consultation with the Dean, it was decided that an NASM consultant will be sought for a visit in fall 2015. | Financial support if consultant is contracted | ? | West |  |
| ***OUTREACH and RECRUITMENT*** |
| 1. Additional summer camps and institutes, particularly in relation to vocal and choral activities, should be considered as a primary means of recruitment as well as a source of revenue within the College of Fine and Performing Arts. (p. 2)
 |
| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| H | Already part of the job description in new Dir of Bands position. Will be part of the job description for anticipated Dir. of Choral Activities position. | N – Financial support for startup costs associated with summer camps (publicity materials, advertising, etc. | ? | West – along with band staff and choral staff |  |
| 1. The School of Music should consider:— restoring the Honors Band program— adding on-campus experiences and tours for choral programs— building a presence in Asheville around small, portable concerts appropriatefor smaller venues that feature voice and piano— sending more small popular music ensembles on short tours. (p. 13)
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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| H | --Restoring the Honor Band program is already in the works. It is part of the job description for the new Director of Bands.--The Concert Choir and the Catamount Singers currently tour every year. The new Director of Choral Activities will be expected to rejuvenate the WCU Choral Clinic to make it a signature event in the region.--The CFPA Leadership Council has investigated the possibility of a performance series at the Biltmore Park campus. The Dean and the Director of WCU’s Biltmore Park facility (Kevan Frazier) are supportive.--The Catamount Singers is our only “popular music” ensemble and it tours every year. The jazz ensemble tours every other year. It would be possible for the guitar ensemble and the tech ensemble to do short tours if their directors wanted to pursue that.  | NSuitable performance space with a quality piano (Biltmore)Travel support for faculty & students who perform.Travel support for small ensemble tours | ?? | Band StaffDirector of Choral ActivitiesSOM DirectorSmall Ensemble faculty directors |  |
| 1. The school is doing a good job of tracking alumni placements and is encouraged to make further efforts to stay in touch with them in a systematic way and present their accomplishments as a part of recruitment and outreach materials. (p. 13)
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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| H | Rework Alumni portion of website to make it more inviting. Use online submission forms to help publicize alumni accomplishments. Increase use of social media to keep alumni engaged with the School of Music. Continue alumni reception at state NCMEA conference to engage alumni. | NThe Program Review report confirms the need for another half-time position in the School of Music Office | $12000 | ? |  |
| 1. The Asheville and Highlands connections with the School of Music are important for the cultivation of prospective new donors and can be used for:— off-site performance venues— highlighting faculty and student work in lectures, performances, and exhibitions— gaining statewide visibility for WCU music and art programs. (p. 13)
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| M | Encourage more jazz and chamber ensemble performances in both areas. Highlands/Cashiers is challenging because of their “season”.  | C/NTravel Support | ? | SOM DirectorEnsemble Directors |  |
| 1. Encourage ways to market the school’s programs as “the band AND….” which can emphasize the many positive aspects of the existing band program while highlighting that the school offers much more, an abundance of opportunity that benefits every student musician. (p. 13)
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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| H | Marketing efforts are underway. New poster (which does not emphasize any one area of the School) will be mailed out in August. A new “viewbook” will be developed during the fall. This will showcase all of the different programs within the SOM. | C | ? | West - along with the marketing committee |  |
| 1. Find ways to enhance and build upon the unique Artist-in-Residence relationship with the Asheville Symphony Orchestra. The program should be featured prominently in recruitment and promotional materials. (p. 13)
 |
| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| H | Use the AIR program (probably will be re-named for clarity) in marketing materials. Plans will have to be adapted to the new funding model instituted by Dean Brown. | C | ? | West – along with the AIR Committee |  |
| 1. Build a cooperative relationship with the development office that emphasizes opportunities to engage donors for additional support for music scholarships. (p. 13)
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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| H | Continue to be an integral part of the Friends of the Arts activities and programs. Take an active role in the upcoming capital campaign for scholarship resources |  | none | All faculty/staff |  |
| 1. Tout the burgeoning reputation of the Commercial and Electronic Music and the Music Industry programs better regionally—could they have a significant presence, for instance, at the annual singer/songwriter festival in Nashville. (p. 13)
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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| M | While songwriting is not an emphasis of the C/E or Music Industry program, efforts can be made to explore this possibility and other similar venues. | NTravel Support,Advertising cost support | ? | C&E Faculty |  |
| ***VISION*** |
| 1. The Dean has a vision of creative place-making that will need some time to take root in the culture of the institution. We believe this can, in time, develop into a transformative vision for the college. We recommend that the administration find ways to support the Dean’s regional initiatives. (p. 14)
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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
|  | Not in our control |  |  |  |  |
| 1. The university’s fund raising staff should integrate the arts activities on campus and in Asheville into their activities in as many ways as they can. With the performing and visual arts being so high profile in the Asheville community, a natural linkage exists that the development office should highlight at every opportunity. (p. 14)

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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
|  | We are hopeful this will take place but it is not under our control.  |  |  |  |  |
| 1. We heard one idea expressed in several ways: that Western Carolina University be a leader in music education in the state. This concept should be re-evaluated to determine if it is still practical and desirable. (p. 14)
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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| H | As music education is our largest program within the SOM and has been for decades, it seems logical to try and build upon the program’s success. Recent developments in the state legislature may have led to the committee’s questioning of the value of this program. Legislative support, however, can vary wildly in short time cycles. I believe we can be the state leader in music education with a consistent effort and administrative support. | None for the re-evaluationIf we want to become the state leader it will take financial support and eventually new positions. | None?? | All Faculty as part of the discussion |  |
| 1. The school will be engaged in discussions about models for growth in the near future. As the discussions evolve, they could productively focus on the following questions: Would a growth in student credit hours generated, independent of a growth in numbers of majors, bring additional financial support and support for faculty lines to the school? Would additional numbers of music minors bring additional financial support and support for faculty lines to the school? What model of growth is appropriate?:. (pp. 14-15)
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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| H | Strategic growth is essential to the School of Music. We are exploring ways to increase SCH production but whether or not that would result in increased financial support is uncertain. The growth model is best determined by the faculty as a whole but certainly must be tied to studio size, ensemble opportunities and adjunct support and availability. | More adjunct faculty support is needed. The CFPA budget for adjunct faculty was cut by 50% in 2008.  | ? | All SOM Faculty |  |
| ***TEACHING and LEARNING*** |
| 1. Take a careful look at the course sequences in aural skills, piano class, and music theory to be sure they are effectively sequenced and coordinated. (p. 15)
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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| M | Curriculum review is an on-going process and faculty can make proposals for changes/additions. No concerns about the areas mentioned in this category were noted in the last NASM accreditation report. A faculty member is assigned to coordinate each of the areas. | none | none |  |  |
| 1. Review in detail the vocal/choral and piano areas with attention to consistent funding for opera scenes productions, opportunities for voice students to work with professional coaches, and the relationship with the musical theatre program. Some interesting synergies could develop in these two areas with the piano program as well. (p. 15)
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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| M | The first priority in the voice and piano area must be to increase the quantity and quality of majors. This is a decisive factor in the offering of opera scenes on a regular basis. A staff accompanist would be very helpful in planning for this type of offering. Professional vocal and piano coaching could be accomplished as part of the program fee budget if the faculty decides that as a priority | NStaff Accompanist | $30,000 |  |  |
| 1. Review the NASM standards relating to music technology (in the context of how it is infused into the curriculum for every student), music of other cultures, ensemble experiences within groups of various sizes, and composition/improvisation in the early stages of preparing the Self-Study. (p. 15)

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| H | The director has started work on these issues and has proposals ready for faculty discussion when the fall semester begins. The technology issue is confusing as we currently require at least one course in technology for all degrees except the BA.  | None | None | West |  |
| 1. Consider music education licensure needs with regard to voice students needing an instrumental experience and instrumental students needing a choral experience. (p. 15)
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| **Priority**L/M/H | **Strategic Action** | **Resources needed**C/R/N | **Costs** | **Person(s) Responsible** | **Date of Review** |
| L | We will double check with NCCATE standards but this has never bee an issue with prior reviews. | None | None | West |  |
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