Ratified by the faculty on December 4, 2012

James A. Parente, Dean, College of Liberal Arts
David E. Myers, Director, School of Music

music.umn.edu
Table of Contents

Executive Summary 3

University of Minnesota School of Music Strategic Plan 5

Preamble 5
Strategic Planning Process 7
Core Values of the School of Music 7
Priority Goals of the School of Music 8
Actions and Facilitating Strategies 8
Action I: Provide Focus for Institutional Engagement (highest priority) 9
Action II: Integrate Entrepreneurship into the Curriculum (highest priority) 11
Action III: Encourage and Recognize Collaboration 13
Action IV: Enhance Recruiting, Alumni Relations, and Resource Development 15
Action V: Advance Meaningful Faculty Interchange and Assure Ample Faculty Time for Scholarship and Creative Activities 17
Action VI: Support Faculty Productivity 19
Action VII: Improve Internal and External Communication 21

Additional Considerations 23
Executive Summary

The 15-month strategic planning process (September 2011 through November 2012) derived from three prior initiatives: 1) themes of collaboration, community, and communication dating to the faculty-staff retreat of 2009; 2) faculty cluster groups organized around topics of curricular importance in 2010-2011; and 3) a unit plan for the school submitted to the Dean’s office of the College of Liberal Arts in Fall 2011. During the months of strategic planning, which began with the faculty-retreat in September 2011, faculty, staff, students, and the school’s alumni and community advisory council considered values, goals, actions, and strategies for the school over the next five to seven years. Hundreds of pages of meeting notes were distilled to ascertain consistent themes and priorities, which were reviewed for greater specificity at the September 2012 retreat, attended by 35 faculty and eight staff members. Subsequent to the retreat, members of the school’s executive committee shared work from the retreat at division and staff meetings. During October 2012, executive committee continued to propose greater specificity and meetings were held to discuss ongoing progress of the report. In addition, a faculty survey of a large number of specific concerns gleaned from meeting notes assessed perceived priorities of these issues.

Four core values of the school were identified as follows:

- a shared passion for music
- a shared commitment to what is best for students
- pride of craft
- artistic and intellectual curiosity

Four related goals were also identified:

- to offer the very finest academic and performance teaching that this faculty can possibly deliver and to do it in an integrated, collaborative teaching-learning environment
- to prepare students for graduate school and/or musical careers in the communities, societies, and musical worlds they will experience upon graduation
- to build a web of connections and partnerships within the university community and throughout the Twin Cities cultural community that will make the School of Music and those communities richer and better, and
- to initiate, support, and maintain research and creative activity
Seven strategic actions for the school emerged as the following:

• provide focus for institutional engagement*
• integrate entrepreneurship into the curriculum*
• encourage and recognize collaboration
• enhance recruiting, alumni relations, and resource development
• advance meaningful faculty interchange and provide ample time for scholarship and creative activities
• support faculty productivity
• improve internal and external communication

*These two actions were identified as the top priority strategic actions for the School of Music

In the report proper, further explication of values, goals, and actions is provided through facilitating strategies and additional information regarding necessary infrastructure, assessment, and specific evidence of attainment.

As the School of Music confronts and embraces the opportunities and challenges of the next several years, it is anticipated that the highest action priorities (engagement and entrepreneurship) will be infused throughout the curriculum and thus in the school's profile and identity. Rather than compromising rigorous foundational education in music knowledge and skill, these priorities will offer complementary learning to support the development of career aspiring musician-leaders as well as those who will become enthusiasts for classical music in their communities.

The worlds of music and higher education are changing dramatically, and to remain competitive in recruiting the most talented students, the school must offer a distinctive profile and curriculum. This plan advances that opportunity through rich connections of its exemplary work with the resources of the metropolitan Twin Cities and through engagement in national and international arenas. The all-important qualities of outstanding, productive faculty and strong financial support for talented students will remain paramount, even as the school seeks to enhance its curricular offerings, visibility, and attractiveness to prospective and matriculating students.
University of Minnesota School of Music
Strategic Plan
Approved by the Faculty of the School of Music: December 4, 2012

Preamble

Today's music worlds embody an array of intersecting sonic influences, crossovers, and fusions that parallel the complexities of our techno-global society. Formerly discrete categories and definitions no longer suffice in an ecosystem where music and musicians represent a matrix of merging expressions. Collaborations among musicians, and between musicians and artists from other fields, yield richly cohesive work that crosses traditional boundaries and extends aesthetic horizons, awareness, and response. Ensembles incorporate mixed media into performances; soloists and chamber groups perform in intimate, relaxed settings, including homes, coffee houses, clubs, and other venues, as they interact freely with listeners; groups such as eighth blackbird utilize movement and theatrical elements to convey both the structure and expressive import of music; drama, visual art, movement, and music are co-improvised to powerful effect; the meaning of “concert” is reconceptualized in terms of understanding audience desires and behaviors; and researchers and practitioners explore relationships among music and areas such as the humanities, social sciences, mathematics, neuroscience, and health.

These developments and perspectives afford breathtaking opportunities to ponder important questions regarding graduates' capacities to sustain themselves artistically, intellectually, and financially - whether as performers, composers, scholars, teachers, or in other roles. A longstanding reality is that large numbers of musicians realize a considerable portion of their incomes from teaching, yet music schools tend to limit teaching mentorship and studies in music perception, cognition, instructional theory and practice, and sequential skill development to music teacher education and pedagogy-oriented programs. Though concerns of hearing health, repetitive use and posture injuries, and effects of physical and emotional tension may compromise musicians' careers, only limited systematic attention has been given to such issues in the curriculum. And, though graduates have often found it challenging to make a living pursuing a music career, schools historically have not complemented the principal function of teaching performance and scholarship with career-related education and entrepreneurial studies.

Today, as the field of music grows increasingly complex, there is new impetus for considerations of curricular vitality and relevance, relationships between music schools and the world beyond the academy, and scholarship that advances deeper understanding of music and its essential place in society. Both in terms of longstanding and emerging issues, music schools seek to assure that career-aspiring musicians acquire knowledge that directly influences their abilities to pursue their passions professionally. Some time ago, progressive European conservatories adopted the term “portfolio career,” recognizing that musicians typically pursue a range of professional roles and responsibilities, and that these evolve over time with changing circumstances. More recently, some U.S. schools have adopted this term, realizing that a portfolio career can be a reasonable, logical, and intentional aim, as opposed to a fallback for those who don't “make it” into traditionally assumed careers in performance or academe.

Thanks to technology and global awareness, more people have broader access to a wider variety of music today than at any time in history. People in all cultures and societies seek to make music, which may be increasingly at odds with Western-influ-
enanced consumerism of expert performance. Forward-thinking scholars and artists are embracing avenues of shared musical experience that nevertheless acknowledge and retain the values of current practice. In the classical realm, audiences are increasingly considered, as proposed by Christopher Small and others, as co-creators or co-constructors of meaning, rather than invisible hoards of people in darkened halls. Composers are creating works that engage audience members in actual music-making (e.g., Tod Machover’s Brain Opera). Music learning opportunities – formal and informal – for people of all ages are attracting large numbers of participants, including university students who are interested in music but do not consider it a professional pursuit. Just blocks from Ferguson Hall, the MacPhail Center for Music serves 10,000 students from ages six weeks to 104 years, indicating a strong and lifelong desire for music learning and understanding in our own community and the need for excellent musician-teachers. The social capital of classical music is increasingly embraced in programs such as El Sistema in Venezuela; Community MusicWorks in Providence, RI; Daniel Barenboim’s West-Eastern Divan Orchestra; Classical Revolution: Musicians without Borders; and hundreds of other programs around the globe. And the realities of a pluralistic society, in which white, affluent patrons of classical music are a lessening majority, are providing opportunities for classically trained musicians to think in new ways about their roles in diverse communities and in a changing society.

Against this tapestry of opportunity, vitality, and inclusion, there are also significant challenges for institutions that have long been the backbone of classical music. Philanthropists want to see and to have influence on the direct benefits of their generosity, often emphasizing community and educational efforts of music organizations; orchestras and opera companies are unable to sustain business models that fail to generate revenues consistent with ever-expanding costs; school music programs based largely on conducted ensembles have limited numbers of instructors who serve relatively small percentages of students; high ticket prices prohibit large numbers of potentially interested people from attending concerts; and electronic media are replacing traditional acoustic instruments for personal music making.

Where do higher education music schools fit into this scenario? To what extent must they confront changing realities while maintaining important principles of rigor, inquiry, and creativity? In what ways do they play a role in leadership regarding the future of music and the role of musicians in contemporary society? In what ways should they be educating musicians who are leaders and advocates for the place of music in communities? How important is collaboration with other disciplines and organizations – artistic/cultural, social service, academic, philanthropic, corporate, governmental? How will the balance between music as a study and music as an interpersonal expressive and social phenomenon be defined and advanced?

Sean Gregory, Director of the Creative Learning partnership between the Guildhall School of Music and Drama and the Barbican Performing Arts Center in London, suggests that the worlds of music are increasingly non-definable. Gregory argues that this presents enormous opportunity: “arts and educational organisations are now in a position to become cultural catalysts, encouraging learning environments that offer the widest possible access to participation in the arts without compromising reputations and aspirations for excellence.”

In 2010, IBM conducted a worldwide study among 1500 leading corporate executives regarding challenges of the 21st Century. One executive noted, similar to Sean Gregory’s observations about music, that “complexity should not be viewed as a burden… rather as a catalyst and an accelerator to create innovation and new ways of delivering value.” IBM’s study revealed three related strategies for addressing complexity: (1) undertake creative leadership, otherwise known as disruptive innovation that challenges legacies on balance with what works over time; (2) reinvent customer (or constituent) relationships; and (3) build operating dexterity.

The University of Minnesota School of Music, like many music schools, rests on a legacy of excellence defined largely by shared values and perspectives: outstanding performance learning, strong scholarship, and dedicated teaching. Particularly in the latter decades of the 20th Century, music schools tweaked curricula to incorporate popular musics, non-Western musics, and new music. In the last years of the 20th Century, a few schools began integrating entrepreneurship, leadership, and engagement into their programs, notably at the Eastman School of Music. Joe Polisi, President of the Juilliard School, raised awareness of the need for artist citizens, a perspective fulfilled in part by The Academy, a collaboration between Juilliard and Carnegie Hall that prepares outstanding young musicians for careers that combine musical excellence with teaching, engagement, advocacy, and leadership.

During the first decade of the 21st Century, interest in these emerging areas grew appreciably, alongside issues such as technology, multimedia, cross-arts, interdisciplinary work, and creativity. And, with the economic pressures and uncertainties of the last several years, schools of music have further advanced their efforts to instill attitudes and capacities for career success built on societal concerns and commitments. Recruitment has always been an important issue for music schools, but its relationship to distinctive learning opportunities – especially those that distinguish one school from another by offering foundations for career development – has become vital as competition for high-quality students continues to grow.
**Strategic Planning Process**

Within the context of these opportunities and concerns, in Fall 2011, faculty and staff of the University of Minnesota School of Music began a strategic planning process designed to consider the school’s identity and profile over the next five to seven years. The goal of the planning process was to develop a collective, cohesive plan that would recognize current strengths, identify areas for development, and provide a guide for ongoing decision-making. Several factors had led toward the strategic planning process:

- the themes of collaboration, communication, and community that emerged in the school’s faculty-staff retreat in Fall 2009
- the effort to play out these themes by identifying six fluid “clusters” that met in 2010-11 around topics including individual and collaborative performance; historic, stylistic, theoretical, and cultural understanding; pedagogy and human learning and development; musicians’ health and human potential; creative studies and collaborative arts; leadership, engagement and entrepreneurship
- a School of Music unit plan in Fall 2011 that served as a precursor to the present strategic plan

Facilitated by Lowell Noteboom (former board chair of the SPCO; member of the board of the Curtis Institute of music; and current board chair, League of American Orchestras) and Ronnie Brooks (Director of the James P. Shannon Leadership Institute and the Center for Communities at the Amherst Wilder Foundation), the process incorporated students as well as the advisory council of the school, in addition to faculty and staff. The resulting document represents 15 months of collaborative reflection among faculty, staff, and students concerning existing strengths, core values, goals, and action steps and facilitating strategies, as well as potential specific outcomes associated with these actions and strategies. The Executive Committee of the school played a key role in coordinating meetings and meeting times, advising the director on time commitments for the process, and setting agendas. Many faculty and staff committed additional time in retreats in September 2011 and September 2012 to developing the strategic plan.

Given the rich wealth of expertise and interests across the school, as well as variability in perceptions of the school’s purpose and profile, it is not surprising that developing a strategic plan required an incredible amount of dialogue, debate, and development of consensus. The facilitators cast a wide net, encouraging conversation across areas and divisions, faculty and staff, and students and the school’s advisory council.

**Core Values of the School of Music**

Four shared values emerged in early meetings:

- a shared passion for music
- a shared commitment to what is best for students
- pride of craft
- artistic and intellectual curiosity
Priority Goals of the School of Music

Working across these identified values, faculty and staff identified four goals to frame the plan and the school’s future:

- to offer the very finest academic and performance teaching that this faculty can possibly deliver and to do it in an integrated, collaborative teaching-learning environment
- to prepare students for graduate school and/or musical careers in the communities, societies, and musical worlds they will experience upon graduation
- to build a web of connections and partnerships within the university community and throughout the Twin Cities cultural community that will make the School of Music and those communities richer and better, and
- to initiate, support, and maintain research and creative activity

Actions and Facilitating Strategies

Once these values and goals were in place, faculty, staff, and students participated in extensive discussions about their meaning and manifestations – both current and potential – within the school. At the September 2012 retreat, participants worked from summaries of prior dialogues to identify actions that would help the school fulfill the identified goals and enhance student learning. Thirteen actions emerged, which were later reduced to seven through executive committee consideration of intersections and overlaps among the thirteen. Faculty and staff discussed these actions in meetings during October and November, 2012. The seven resulting actions include the following:

- provide focus for institutional engagement*
- integrate entrepreneurship into the curriculum*
- encourage and recognize collaboration
- enhance recruiting, alumni relations, and resource development
- advance meaningful faculty interchange and provide ample time for scholarship and creative activities
- support faculty productivity
- improve internal and external communication

*These two actions were identified as the top priority strategic actions for the School of Music

Endeavoring to be a comprehensive school of music is a challenging task – a complexity exacerbated by tensions between the priorities of artistry, creativity, teaching, and scholarship and the need to prepare both career-aspiring and musically interested students as fully engaged enthusiasts. This document represents a thorough effort to come to terms with these dual responsibilities.

Throughout the process, a persistent concern was that the document be a living, breathing guide rather than being housed in a static binder on a shelf. The submitted strategic plan represents our best collaborative effort to craft a document that will move the school forward as we seek to attract the finest possible students and provide the best possible learning environment in support of an optimistic future. As suggested by one executive committee member, it represents creativity, collaboration, communication, and curriculum -- essential components of the future of the University of Minnesota School of Music.
Action I: Provide Focus for Institutional Engagement (highest priority)

Introduction: In the mid-1990s, the Eastman School of Music of the University of Rochester – one of the foremost higher music education institutions in the world – implemented a program entitled “Music for All.” Its simple premise was that every student chamber group in the school would be required to prepare and deliver a program for a population not typically attending concerts. Not only were the student musicians expected to perform, but they were required to speak with their audiences about the music. The logic behind the requirement was that music students needed to learn to engage meaningfully with diverse audiences as a way of building value for their art in society. The Arts Leadership Institute and Institute for Music Leadership ensued, primarily under the direction of James Undercofler, Dean at the time, as a way of connecting professional music study with the expectations, demands, and contexts of professional opportunities and challenges. Though begun as a way of enhancing the engagement capacities of Eastman’s students, classes expanded to include an understanding of the non-profit dimensions of the classical music world, the business models of arts organizations, the importance of collaborative effort in the arts world, and entrepreneurship. An NEA monograph authored by the current Director of the University of Minnesota School of Music (Beyond Tradition: Partnerships Among Orchestras, Schools, and Communities) served as an early text in the program. The program was ultimately endowed by the Katherine Filene Shouse Foundation and today is part of the University of Rochester’s Kauffman grant for entrepreneurship.

Other institutions followed suit, and today there are multiple engagement and entrepreneurship programs at higher education music schools across the United States and in Europe. These vary considerably in depth and intensity as well as the extent to which they are incorporated into core curricula. Some include required experiences for all students with additional electives. Some are collaborative with other disciplines and programs; some offer certificates; some focus on learning fundamental business skills; some provide opportunities to develop arts management capacities. Regardless of specific profile, however, all have one thing in common: the recognition that the career musician of the 21st Century, whether performer, teacher, scholar, or administrator, requires a different education from the one music schools have been offering for over a century.

Though prolific in its use today, engagement is more than what has traditionally been labeled as outreach. Engagement suggests mutual understanding, goal-setting, program design, and assessment. In our case, it links closely with the ability of both career-aspiring and musically-interested students to relate with a diverse range of constituents for mutually beneficial outcomes.

FACILITATING STRATEGIES

A. Strategies with no direct/added fiscal implication

1. Upgrade the status of the current “Community Engagement Leadership Team” to a Standing Committee of the School of Music and make it a leadership group for both engagement and entrepreneurship; enhance intersections between engagement/entrepreneurship and recruitment committees

2. Add targeted community partners to the current engagement committee, listen to them, and plan events that focus on mutual benefit; increase engagement venues

3. Solicit SOM divisional visions for engagement

4. Identify current engagement efforts and increase internal (faculty and student) involvement in existing programs and activities; catalog these activities

5. Codify assessment/evaluation of engagement relationships and programs

6. Maintain strong ties with the office of the Vice-President for Community Engagement
B. Strategies having fiscal implications

1. Provide/develop incentives for faculty and student engagement and publicize the work (FAR; P&T; Creative Instructional Residencies Initiative, i.e., CIRIs; communications staff)

2. Develop small, diverse touring ensembles, e.g. Mobile Music Concerts, and plans for relevant engagement

3. Pursue related international learning opportunities, such as partnership in the European joint master’s degree and others, to provide distinctive program and recruitment advantages

4. Locate engagement efforts within a staff position and/or possibly center or institute; or provide faculty leadership through release time

5. Systematically seek funding and submit grant applications for engagement work

SUPPORT AND INFRASTRUCTURE (ACTION I)

1. Material and Personnel Resources

   a. Incentive/expense funds for engagement programs (grants; possible endowment; CIRIs)

   b. Funding for faculty-staff leadership position + R&D funding for program development (partnership with CLA and private funds, may overlap with #1.a., above)

   c. Professional development funds to support integration of engagement into curriculum (course development; credit relationship with international joint master’s institutions; conference and travel support)

2. Timeline and Resource Development/Allocation

   a. Non-fiscal: Immediate and ongoing; logical sequence TBD; guidance from Engagement and Entrepreneurship Team

   b. Fiscal:
      1. Targeted endowment goal - current and ongoing
      2. Shared CIRIs support with CLA – immediate, beginning FY14
      3. CLA support for joint master’s –immediate, beginning FY14
      4. Private short-term funding (individual donors, foundations, research grants) - immediate and ongoing

3. Responsible Parties

   Engagement/Entrepreneurship Team; faculty; staff; Arts Development Officer; administration

4. Assessment/Evaluation

   a. Realized internal (CLA; university) and extramural funding

   b. Implemented effective CIRIs programs

   c. Evidence of engagement in syllabi, courses, FAR, and 7.12 documents

   d. Consistent and systematic documentation, analysis, and reports of community engagement projects and programs
Action II: Integrate Entrepreneurship into the Curriculum (highest priority)

Introduction: In the current and anticipated professional music climate, it is not sufficient for a school of music to prepare students with exemplary musicianship and artistic skills. Rather, it is imperative that degree programs provide learning experiences related to practical skills that will be required once students have completed their degrees and are using self-promotion tools and effecting leadership in the worlds of artistic performance and other music careers beyond the academy. Though it may be tempting simply to add courses to the existing curriculum, we propose a multi-layered approach that integrates innovative and practical assignments in entrepreneurship into existing coursework, as well as considering innovative courses. Importantly, entrepreneurship includes the transfer of important learning in music, such as creativity and improvisation, as well as more specific knowledge and skill in areas such as basic business strategies. Clearly, this will be a continuing dialogue among faculty who are teaching relevant courses. School of Music faculty members are committed to providing these essential tools to our students, along with their traditional skills sets. Additional knowledge and skills may include general business-management knowledge, information management (e.g., database tracking), enhanced written and verbal communication skills, etc. It is important to note that “entrepreneurship” may have nuanced meanings across the numerous constituencies represented within our school (e.g., performers, educators, therapists, academics, etc.).

FACILITATING STRATEGIES

A. Strategies with no direct/added fiscal implication

1. Assess existing curriculum and activities to determine where relevant opportunities are currently provided

2. Utilize Twin Cities resources to form collaborations that support developing entrepreneurial knowledge and skill

3. Review existing entrepreneurship curricula at other institutions (e.g., New England Conservatory, Shepherd School at Rice Univ., Eastman, etc.) and consider developing an elective music entrepreneurship certificate, perhaps in collaboration with other units such as the Carlson School

4. Provide avenues for students to indicate interests and needs in entrepreneurship

5. Reconsider the role of Student Services office to include career counseling

6. Develop internship opportunities and clinical programs that provide students with entrepreneurial experiences

B. Strategies having fiscal implications

1. Institute collaboratively delivered instruction in entrepreneurship, with possible availability as a continuing education opportunity for current professional musicians (possible revenue generation)

2. Incentivize and reward student entrepreneurship activities, such as producing concert series, developing business plans, developing innovative partnerships

3. Plan in-class and additional enrichment events that include guest presenters, residencies, and other activities focused on entrepreneurship

4. Review Student Services staff assignments to consider ways in which current functions may incorporate career services

5. Consider the value of a faculty or Professional & Academic line in music entrepreneurship
SUPPORT AND INFRASTRUCTURE (ACTION II)

1. Material and Personnel Resources
   a. Faculty and staff time to gather and compile information on current practice
   b. Staff support for career services/entrepreneurship
   c. Financial support/awards for students who develop model entrepreneurship projects
   d. Modest stipends for community members who contribute their expertise to benefit students and faculty
   e. Funding for guest speakers, residencies, and other events
   f. Faculty task force to draft entrepreneurship certificate proposal
   g. SOM administration and Carlson administrators to discuss collaborative program/minor in entrepreneurship

2. Timeline and Resource Development/Allocation
   a. Non-fiscal: Immediate and ongoing; logical sequence TBD
   b. Fiscal: Release time or allocated time for data collection and compilation; funds for guest speakers, residencies, ASAP; funds for student awards; additional investments TBD

3. Responsible Parties
   Administration; faculty/staff; division heads; graduate and undergraduate committees; students

4. Assessment/Evaluation
   a. Successful implementation of an entrepreneurship component across curriculum
   b. Development of a database for tracking job opportunities and student interests
   c. Structured and supervised internship opportunities available to students
   d. Graduates actively initiating programs, finding employment in diverse venues, creating portfolio careers
Action III: Encourage and Recognize Collaboration

Introduction: The University of Minnesota is exemplary in its stated desire to encourage and support collaborative research, instruction, and learning opportunities. Collaboration, by its very nature, is inherent in both Actions I & II (community engagement and entrepreneurship). Given the crucial nature of collaboration in nearly every musical endeavor, whether performance, pedagogical, therapeutic, or scholarly, we wish to expand the role of collaboration across the various divisions represented in the SOM and among its various constituencies (faculty, students, and staff). We would like to open the door to more opportunities for collaborative teaching responsibilities, creatively finding ways that faculty can work together across disciplinary boundaries within the SOM and across campus, providing our students with truly distinctive course offerings that provide opportunities to learn skills and apply them in real-world contexts. It is important to realize that the manner in which collaborations take place may vary widely among faculty based on respective fields of study (e.g., academics, performance, teacher training, clinical, etc.).

FACILITATING STRATEGIES

A. Strategies with no direct/added fiscal implication

1. Identify what is already being done and increase internal (faculty/student) involvement in existing programs and activities; compile documentation

2. Establish open lines of communication among collaborating partners

3. Encourage faculty to visit/observe one another’s courses, as a potential means of conceiving future possibilities for collaborative teaching and/or scholarly-creative activities

4. Revisit SOM class and ensemble schedule to encourage opportunities for collaborative effort

5. Add section on collaboration to FAR and revise 7.12 documents to acknowledge collaboration in P&T decisions

B. Strategies having fiscal implications

1. Develop financial and planning-time incentives to enhance collaborative efforts

2. Assure enrollment/credit-hour targets for SOM

SUPPORT AND INFRASTRUCTURE (ACTION III)

1. Material and Personnel Resources
   a. Staff/faculty time to compile information about collaborative activities that are currently ongoing
   b. Funds to provide incentives for collaborative planning, schedule review, etc.
   c. Coordinator/producer for larger-scale collaborative projects, e.g., one-school, one-work

2. Timeline and Resource Development/Allocation
   a. Non-fiscal: Immediate and ongoing; sequence TBD
   b. Fiscal: Identify incentive and planning opportunities and relevant funds (ongoing)
3. Responsible Parties
   Administration; staff; executive and salary-merit committees; faculty

4. Assessment/Evaluation
   
a. Completion of documentation process regarding current collaborative activities
   
b. Successful revision of FAR and 712 document to encourage, acknowledge, and support collaborative effort
   
c. Number of collaborative instructional efforts has increased and more faculty are initiating opportunities to make connections across course and disciplinary boundaries
   
d. Regularly scheduled all-school events establish collaborative spirit and effort among faculty and students
Action IV: Enhance Recruiting, Alumni Relations, and Resource Development

Introduction: The important functions of the SOM identified in Action IV require systematic and ongoing record keeping via data collection, storage, and management. As music schools grow increasingly competitive for high-quality applicants and the U of M SOM seeks to enhance its applicant pool, particularly for the Bachelor of Music degree program, it is essential that data systems be as complete, as efficient, and as supportive as possible of communications with prospective, current, and graduated students. Alumni are an important constituency for evidence of the school’s success, contact with prospective students, career advising, and fund-raising. Articulation with CLA and university services is vital across all of the listed functions, as is currency in the school’s print, online, and public media communications. In-house support for research and instructional grants, including documentation of proposals submitted, denied, and funded, will serve as documentation of effort as well as indication of success.

Facilitating Strategies

A. Strategies with no direct/added fiscal implications

1. E-mail solicitation of contact/career information from alumni

2. Track professional trajectories of alumni and survey them regarding adequacy of preparation for their careers

3. Add missing and new alumni to weekly Ostinato posting and all mailings

4. Continue to target alumni achievements for inclusion in Tutti and on SOM website

5. Cull FARs for indications of student/alumni achievements and catalog these successes

6. Strategically invite alumni locally, nationally, and internationally to perform/present/connect with/mentor SOM students

7. Work with CLA Development Officer for the Arts and SOM Advisory Council to establish “Friends of Music” for annual minimal contribution and identify/cultivate relationships with alumni with capacity/connections for major gifts

8. Continue current liaison with CLA DO for Arts for development priorities, identifying and nurturing prospective donors, and maintaining relationships with current donors

9. Identify revenue generation strategies and enhance faculty-staff commitments to them

10. Increase faculty submissions for intramural and extramural funding

11. Improve data-based articulation and systematic strategy development among Recruitment Coordinator, Recruitment Committee, and Engagement/Entrepreneurship Leadership Team
B. Strategies having fiscal implications

1. Complete implementation of SalesForce software for prospective and current student tracking and continue developing increasingly sophisticated use of SalesForce for SOM needs

2. Enhance logistical and administrative support for faculty & student grants and other opportunities, working with CLA grants officer for the arts

3. Work with CLA and university services to identify/implement software and technical support for Action IV functions

4. Identify sources for departmental funding required in grant proposals

SUPPORT AND INFRASTRUCTURE (ACTION IV)

1. Material and Personnel Resources
   a. Complete SalesForce implementation
   b. Support staff hours beyond contract for database issues
   c. Increase Recruiting Coordinator position in SOM to 100%
   d. Purchase additional software and training as needed
   e. Provide professional development in recruitment/enrollment for selected staff and faculty
   f. Fold some Action IV functions into engagement staff position (see Action I, Facilitating strategies, B.4)

2. Timeline and Resource Development/Allocation
   a. Non-fiscal: Immediate and ongoing; logical sequence TBD
   b. Fiscal:
      1. 100% Recruiting/enrollment position (ASAP)
      2. Software purchase/training-professional development

3. Responsible Parties
   Directors of graduate and undergraduate studies; recruitment/enrollment coordinator; student services staff; administration; executive committee; faculty at-large

4. Assessment/Evaluation
   a. Active and participating alumni conveying positive messages about the SOM
   b. 100% recruiting/enrollment staff position
   c. Accessible and current data re: prospective and current students and graduates
   d. Upward trends in faculty research/teaching/service grants received and donor/foundation giving
**Action V: Advance Meaningful Faculty Interchange and Assure Ample Faculty Time for Scholarship and Creative Activities**

**Introduction:** A comprehensive school of music, such as the University of Minnesota’s, is a complex organism that incorporates not only a wide range of faculty expertise, but also a range of programs with specialized content and experiences. These specializations can sometimes take on the form of distinct entities that require enormous amounts of time to monitor and regulate. In addition, assuring exit knowledge and competence can absorb significant time commitments that are not calculated in teaching loads, and that may be inequitably realized as students repeatedly request that particular faculty serve on recital, thesis/dissertation, and examination committees. Finally, there is the essential governance work that must occur in any unit, in addition to school, college, university, professional, and community service activities. In contrast to academic units that operate largely on 3-credit class models, a school of music represents a wide variety of non-credit and credit-generating activities in which contact time exceeds the standard hours typically assumed in relation to credits earned. This level of teaching-related and service obligations can infringe on time necessary for scholarship and creative activities of faculty.

**FACILITATING STRATEGIES**

**A. Strategies with no direct/added fiscal implication**

1. Continue to provide master schedule of area and division meetings, with divisional schedule either following master meeting schedule or as determined by division faculty

2. Schedule, at regular intervals, elective cross-divisional, cross-area cluster meetings/forums on important and leading-edge curricular and governance topics

3. Increase divisional/cluster meeting opportunities, time for completion of crucial activities (e.g., revision of SOM Constitution), and time for creative dialogue by considering a decrease in the number of regularly scheduled faculty meetings

4. Develop policy guidelines re: faculty expectations/commitments for service on graduate exam and recital committees
   a. Number of committees on which individual faculty should serve
   b. Possible reconfiguration of exam committees
   c. Explore possibility of group musicology and theory preliminary exams for graduate performance majors

5. Nurture leadership opportunities and skills among faculty interested in related administrative/policy matters
B. Strategies having fiscal implications

1. Incentivize participation for tasks such as revision of the SOM Constitution, preparation of NASM self-study, etc., through service grants for additional time commitments from faculty

2. Invite guest speakers to share innovative ideas from other institutions on relevant topics, e.g., balances among innovative and foundational curricula; balances among teaching, scholarship/creative activities, and service; scheduling for maximum efficiency while assuring rigor; faculty collaboration; etc.

3. Provide support for seminars and conference attendance related to topics such as those identified in B.2 (above)

4. Incentivize 12-month Associate Director position with stipend to oversee comprehensive approach to curriculum, scheduling, and governance meetings

SUPPORT AND INFRASTRUCTURE (ACTION V)

1. Material and Personnel Resources
   a. Service incentives, conference and seminar attendance, guest speakers ($10K per year from SOM resources; some additional requests to CLA)
   b. Associate director position (job description and proposed stipend to be discussed with CLA)

2. Timeline and Resource Development/Allocation
   a. Non-fiscal: Immediate and ongoing; logical sequence TBD
   b. Fiscal: SOM resources allocated immediately as available; additional CLA support requests TBD

3. Responsible parties
   Directors of graduate and undergraduate studies; recruitment/enrollment coordinator; student services staff; administration; executive committee; faculty at-large

4. Assessment/Evaluation
   a. Level of faculty participation in problem-solving and enhanced satisfaction with balance of time commitments
   b. Policy change indicating ways of assuring balance of time commitments and equitable loads for various student and governance committees
   c. Level of participation in creative dialogue regarding curriculum, scheduling, etc.
   d. Annual funding for leadership/service support
**Action VI: Support Faculty Productivity**

**Introduction:** As faculty at a Research I institution, it is imperative to support scholarly-creative activity, ensuring that every individual performs at her or his best and bringing crucial visibility to the SOM. Rather than focusing on action plans only for those who might be underperforming or rewarding those whose activities fall consistently in the “exemplary” category during annual review of FARs, we are interested in developing a means of enhancing scholarly-creative activity for **all** faculty that will afford an opportunity to raise each faculty member’s level of productivity. Though the emphasis of this action is on scholarly-creative activity, productivity assumes fulfillment of teaching and service expectations.

**FACILITATING STRATEGIES**

**A. Strategies with no direct/added fiscal implication**

1. Assure systematic senior faculty mentorship in scholarly-creative activities, including documentation of mentorship activities, time management, balance with teaching and service, and selection of priority goals and tasks, for all probationary faculty

2. Implement a program of systematic peer mentorship for faculty who fall below departmental expectations during the annual review

3. As a supplement to current system of peer review for teaching, provide opportunities for peer mentorship among faculty to share expertise in grant-writing, publishing, obtaining book contracts, and leveraging a wide range of opportunities for professional development

4. Assure that faculty achievements in creative-scholarly work are regularly publicized throughout the university and publicly by communications staff

**B. Strategies having fiscal implications**

1. Enhance (supplement CLA) funding for faculty travel for research-creative purposes

2. Establish a faculty peer awards committee to develop a SOM system of awards and recognitions for faculty who achieve significant attainments in their fields of expertise, and to regularly nominate faculty for collegiate and university awards

3. Provide financial and logistical support for touring, creative concerts, engaged performances, etc. to raise visibility of our activities in the local community and greater Minnesota

4. Build database of successful grant applications as a resource for other faculty

5. Provide mentorship in grant writing through experienced faculty and university services

**SUPPORT AND INFRASTRUCTURE (ACTION VI)**

**1. Material and Personnel Resources**

a. Faculty service as mentors and on peer awards committee

b. Identify funds for awards and recognitions

c. Develop proposal process and identify funds to support tours and creative concerts (may be subsumed in part under engagement position, Action I)
2. **Timeline and Resource Development/Allocation**
   
   a. Non-fiscal: Immediate and ongoing; sequence TBD
   
   b. Fiscal: Short-term identification of funds for faculty awards; longer-term development of funds to support touring, external concerts

3. **Responsible Parties**

   Faculty; administration; executive committee; salary-merit committee; awards committee (TBD)

4. **Assessment/Evaluation**

   a. Increased overall faculty productivity as evidenced in FAR and P&T dossiers, including grant submissions, publications, performances in competitive venues, performances of composed works, conference presentations, invitations, etc.
   
   b. Presence of an active culture of mutual support and mentorship, celebration of achievements, and respect for diverse accomplishments
   
   c. Increase in number of publicly reported significant achievements
**Action VII: Improve Internal and External Communication**

**Introduction:** In order to accomplish actions delineated in the present strategic plan, clear communication among the individuals and groups involved in accomplishing the various facilitating strategies is crucial. In addition, communication is an essential component of an efficient and productive culture, including assuring that students have avenues of communication with faculty and administration. Action VII indicates strategies to enhance multiple dimensions of communication in support of the four values and four goals identified at the outset of the plan.

**FACILITATING STRATEGIES**

**A. Strategies with no direct/added fiscal implication**

1. Be intentional about cross-divisional, cross-area dialogue and communication, encourage mutual faculty awareness of divisional and area plans and activities, and systematically coordinate activities to assure student access and participation without burnout

2. Organize events and programs that involve open exchange of ideas across divisions, among college and university departments, and with community partners

3. Leverage current systems of information flow to assure that communications staff are fully apprised of faculty and student achievements, provided timely and accurate information for programs and press releases, and given adequate lead time for production and subsequent proofing prior to printing or media release

4. Implement annual communications forum for discussion of faculty interests and suggestions regarding local, regional, and national publicity via existing print and social media as well as potential additional media

5. Assess recruitment return (related applications, auditions, admissions) on investment from advertising in various venues

**B. Strategies having fiscal implications**

1. Investigate development of digital FAR that would permit automated summaries of faculty activities by communications staff for public relations purposes

2. Upgrade website appeal of divisions/programs through divisional and administrative initiative to incorporate innovative faculty and student work, recordings, concert streaming, and video

2. Assess opportunities for ads in local, regional, and national publications in concert with enrollment targets, significant faculty and student achievements, and fiscal viability

3. Analyze cost-benefit ratio in terms of events and activities publicized in various venues
SUPPORT AND INFRASTRUCTURE (ACTION VII)

1. Material and Personnel Resources
   a. Faculty commitment to related communication efforts and procedures
   b. Communications team time within current job descriptions
   c. Funding for development of digital FAR
   d. Funding for website media
   e. Consultant to assist with ROI of publicity strategies

2. Timeline and Resource Development/Allocation
   a. Non-fiscal: Immediate and ongoing
   b. Fiscal: Immediate and ongoing

3. Responsible Parties
   Faculty; division and area heads; various committee members and chairs; administration; communications staff

4. Assessment/Evaluation
   a. Systems of information flow being utilized consistently and regularly and in timely fashion by parties desiring production and publicity from communications staff
   b. Faculty/divisional initiative to collaborate with communications staff around creative website content and visible evidence of upgraded content
   c. Annual communications forum with documented follow-up
   d. Annual communications audit and report, including cost-benefit ratios and relevance to priority needs and goals of the SOM
Additional Considerations

RESPONSIBILITIES OF THE DIRECTOR’S OFFICE

The director of the School of Music is responsible for assuring that ongoing initiatives of the School of Music derive from and relate to the values, goals, actions, and facilitating strategies identified in the strategic plan. He/she will use the plan to frame budget decisions and requests, and to guide faculty and staff in related discussions and actions. The plan will also provide a basis for development efforts and advocacy of the school’s role in the university and community, and among peer and aspirational peer institutions. While the plan will not account for every eventuality, and certain measures not included in the strategic plan may become important and/or necessary due to variable circumstances and opportunities, the plan should remain central in providing for the future directions of the school.