



Department of Music

2018-2021 Strategic Plan

**Prepared by
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University of Delaware Department Of Music 2018-2021 Strategic Plan

TABLE OF CONTENTS

TABLE OF CONTENTS	2
INTRODUCTION	3
PROCESS AND FRAMEWORK	5
Process	5
Strategic Plan Framework	6
GOALS AND OBJECTIVES	7
Complete List of Goals	7
Goals, Objectives, Metrics and Primary Lead	8
PLANS	13
APPENDICES:	22
Appendix A: University of Delaware Mission and Five Strategic Initiatives	23
Appendix B: University of Delaware Department of Music Mission	24
Appendix C: Strategic Plan Task Force	25
Appendix D: Interview List	26
Appendix E: Interview Summary	27
Appendix F: Convening Attendees	37
Appendix G: Notes from November 3, 2017 Community Convening	38
Appendix H: Notes from November 29, 2017 Faculty Plenary	44
Appendix I: Notes from Faculty Workshops	47
Appendix J: About the Consultant	50
Appendix K: Music Department Academic Program Review Final Report (2015)	51
Appendix L: Music Department Performance Space Master Plan (2105)	66
Appendix M: Music Department Hiring Priorities	71

INTRODUCTION

In April 2016, the Department of Music at the University of Delaware, in existence for nearly 80 years, completed a comprehensive Academic Program Review (Appendix K). One of the main recommendations of this study was for the department to undertake a comprehensive strategic planning process. A second recommendation was for a sustained effort to address facility issues as recommended by a Performance Space Study completed in March of 2016 (Appendix L). The most notable recommendation of this study concerned the need for a viable concert hall designed for the specific needs of the department along with substantial expansion and acoustical remediation of the Amy E. DuPont Music Building and Puglisi Orchestra Hall. These needs were similarly noted by our most recent accreditation visit by the National Association of Schools of Music (2010). In addition, the Academic Program Review suggested that the department give considerable thought to the prospect of changing its status to that of a school of music, noting in the report that “in many respects, the department already functions like a School.” These recommendations are congruent with a desire by the faculty to revise and expand the curricular offerings to our students and to transform the department into a unit whose unique qualities will allow it to compete with major public Association of American Universities (AAU) schools in the region and in the nation.

In June 2016, the Department of Music received a \$5 million unrestricted endowment gift from Don Puglisi and Marichu Valencia. This infusion of funds recognized both the inherent importance of music for the University and the community and the growing international stature of the University of Delaware’s music department. At the end of spring semester of 2018, at the conclusion of this strategic planning process, President Dennis Assanis invited a select group of leaders from SUNY Stony Brook, the University of Kansas, and the University of Minnesota. The three leaders brought specific insight into some of the challenges outlined in this document, specifically the overall size and structure of the department, the process of moving to a School of Music status, and issues involved in the search for new leadership. The group will deliver a report on their visit which will be appended, in part or in whole, to this document.

All of this has highlighted the need for the department to focus on the need to address the issues outlined above. Just as the department needs to decide what it is and what it aspires to be, the University must decide how to address pressing needs regarding capital improvements to the physical plant of the music department in order to provide adequate performing spaces along with enlarged and improved facilities to accommodate student and faculty growth and fundamental changes in the curriculum and status of the department.

Each of these decisions, as well as others that emerge, will be based on the answers to numerous questions including, but not limited to: what is the desired mission and international image of the music department? how will students be recruited? what changes are necessary in the curriculum? what pedagogical initiatives will best support this? and how are all of these reflected in faculty and facility needs? As these questions are answered, the department and the University can discuss the status of the Department of Music, i.e., whether it will become a school, and if so, how that transformation can occur and whether that occurs within or outside of the structure of the College of Arts and Sciences. Of particular importance is for the Department of Music to continue its role in fulfilling the University of Delaware’s mission and supporting the five strategic pillars of the University.

INTRODUCTION AND PROCESS

As an academic department within the College of Arts and Sciences, and as the face of the University in many venues, the Department of Music both affects and is affected by a wide range of constituencies. Internally, the department interacts with students, prospective students, music faculty and staff, administration, other departments within the College of Arts and Sciences, and other University departments. The music department interacts with the community through its musical performances and its participation at athletic events, as well as through the University of Delaware Community Music School. The department also interacts with other organizations throughout the state. Through its alumni, the department has an effect on the music programs of schools across the country and creates musicians who perform at all levels around the world. The reputation of the music department affects recruitment for its own programs and for the University as a whole, as well as the ability of the department's graduates to secure entry into graduate programs or employment within their field.

Recognizing that bringing together the department with the input of community and university leaders would be best accomplished with a professional facilitator, the University of Delaware engaged Susan Detwiler of The Detwiler Group (Consultant) to facilitate crafting a three-year strategic plan. Consultant credentials are attached in Appendix J. The practical goals and objectives resulting from this process and outlined here will provide a starting point for moving forward in important new directions in our current programs while we consult with leaders of other music units to chart a course that will define our size and scope, our organizational structure, and our identity among elite programs across the nation.

In taking this long-term project on, the department will need to focus on being flexible enough to adjust to rapid change and new directions. As such, the present report needs to be seen as a living document, especially in terms of the priorities and timelines set out here. In the fall, the department will meet, having read this report along with the others mentioned above, to provide final approval for the priorities and timelines. And over the next five years, the department will need to revisit and perhaps revise these goals and timelines on a regular basis in order to reflect new developments.

PROCESS AND FRAMEWORK

Process

The 2018-2021 strategic plan of the University of Delaware Department of Music is based on the work of a designated task force and the faculty and staff of the Department of Music.

Work towards establishing this strategic plan occurred over the course of eleven months, beginning with establishing a task force [Appendix C]. To gain context and initial impressions of the music department, the consultant conducted twenty-nine (29) confidential interviews with representatives of the community (faculty, staff, students, alumni, peer schools and organizations, employers of alumni, administration, donors) [Appendix D]. The results were presented to the task force [Appendix E].

To ensure that representatives of the University heard from a variety of constituents, a community convening brought together twenty-two (22) individuals representing the same spectrum of constituents, including several who had not initially been interviewed [Appendix F]. At the convening, a number of potential visions for the Department of Music were voiced [Appendix G].

A faculty plenary, augmented by a survey of faculty and staff, initiated the focus on how the music department could respond to the Vision(s) within the context of its mission, as well as in support of the vision of the University and the College of Arts and Sciences [Appendix H].

Members of the Task Force held conversations with individual faculty members and facilitated four faculty workshops around the proposed goals, enabling the task force to craft specific Goals, Objectives and Plans for achieving the Goals [Appendix I].

INTRODUCTION AND PROCESS

Strategic Plan Framework

This strategic plan framework provides Goals, Objectives and Plans for the years 2018-2021.

Goals [G] are visionary, with the understanding that some work toward the goals will be to create the foundations for achieving them in later years of the Strategic Plan. Some goals may not be achieved in the ensuing three years, but foundation will be laid for future plans to capitalize upon. The Department of Music incorporated the Vision, Goals and Objectives of the University into its Goals.

Objectives [O] are concrete, measurable targets that are achievable within the three year period. While each objective may be primarily associated with a specific Goal, there are brackets to indicate which Goals they support, e.g., [G1, G2]; a space to indicate the metrics for determining how progress toward the Objective will be measured; and a place to indicate the Primary Lead for ensuring that work on the Objective progresses.

Plans [P] are concrete, systematic courses of action that will lead to the Objectives. The grid includes columns for the time frame for accomplishing the Plan, the responsible party for ensuring the Plan is carried out, and the status of the Plan. This allows you to quickly see the progress being made. In future years, additional plans will capitalize on progress toward the Objectives and Goals.

GOALS AND OBJECTIVES

GOALS AND OBJECTIVES

Complete List of Goals

This list of goals includes the rationale for each goal, and how it supports the students and the University.

Note: Each Goal is listed with its associated Objectives in the following pages.

GOAL ONE [G1]: The Department of Music is a recognized cultural center for the Eastern Seaboard.

We will host some of the world's finest artists who will present concerts to the public and provide intensive instruction to our students. These performers and lecturers leverage and magnify the intellectual capital of the department and in doing so enhances the success of our students in an environment of inclusive excellence.

GOAL TWO [G2]: Our curriculum is designed to cultivate excellent achievement in performance, education, academic, and professional studies and integrates all areas of music study.

We will prepare students to enter the music profession with a flexible, broad skill set that enhances their career success within and beyond music. Through their numerous encounters with the public in performances and innovative projects, our students will graduate with an entrepreneurial spirit capable of creating new audiences, partnerships, and employment opportunities.

GOAL THREE [G3]: Our curriculum incorporates diverse stylistic expressions of music and values the holistic wellness of every student.

We will help build an environment of inclusive excellence on campus by ensuring that the Department of Music is a space where students of every background can contribute and create, and music of every culture is utilized and embraced across the curriculum.

GOAL FOUR [G4]: The Department of Music is a leader in pedagogical research and practice.

This commitment to teaching enhances the success of our students while highlighting the substantial intellectual capital of the department in this area.

GOAL FIVE [G5]: The Department of Music has both chamber music and flexible large ensembles.

Multiple, varied ensembles will provide training and performance opportunities for all students, with rehearsals and performances scheduled in a holistic manner, eliminating the need for students to perform in multiple large ensembles each semester.

GOALS AND OBJECTIVES

Goals, Objectives, Metrics and Primary Lead

Note: Each Goal is listed here with its associated Objectives, the Metrics that will be used to measure accomplishment, and the individual responsible for ensuring accomplishment. Next to each Objective is a designation of which Goals it supports. For example, OBJECTIVE 1: Make UD a center for performance. [G1,G2,G5]

GOAL ONE [G1]: The Department of Music is a recognized cultural center for the Eastern Seaboard.

OBJECTIVE 1: Make UD a center for performance [G1,G2,G5]. In doing so, we will raise the stature of the University and the department. The regular presence of leading artists will also attract students looking for a more robust artistic environment. Such a project holds the possibility for major gifts.

Metrics: An expanded guest artist program supported by improved performance facilities as outlined in Phase III of the department's Facilities Plan (Appendix L).

Primary Lead: Department Chair

OBJECTIVE 2: Make UD a Vibrant Location for Masterclasses and Residencies. [G1,G2,G3,G5] Residencies by leading artists and ensembles will enrich the teaching of our faculty by providing intense masterclass and coaching opportunities for our students. Residencies will also provide important recruiting tools for attracting a strong pool of prospective students.

Metrics: Established short-term residency program, following on the successful model with the Calidore String Quartet, supported by permanent endowment.

Primary Lead: Department Chair

OBJECTIVE 3: Plan for Significant Growth. [G1,G2,G3,G4,G5] As the department takes on these major initiatives, it will invite and demand significant growth in students, faculty, and facilities. It is crucial that this growth be managed to meet the overall needs of the department and the University.

Metrics: Consistent incoming classes that fully support our ensembles and academic programs, supported by full-time faculty in all areas of performance and musical studies as outlined by the department's hiring priorities (Appendix M), and superior teaching facilities (Appendix L).

Primary Lead: Chair of Department Recruitment Committee

GOALS AND OBJECTIVES

GOAL TWO [G2]: Our curriculum is designed to cultivate excellent achievement in performance, education, academic, and professional studies and integrates all areas of music study.

OBJECTIVE 4: Revise curriculum to assure adequate time for specialized activities.

[G2,G3,G4,G5] The core courses will be designed to address the needs of all students with content and activities that are focused, dynamic, relevant, and integrated with performance studies and ensembles.

Metrics: Changes are made to the BM degree programs and to the schedule of classes that create time and space for high-impact learning activities and courses that support the educational priorities identified for each major.

Primary Lead: Director of Undergraduate Studies

OBJECTIVE 5: Revise the BA curriculum so as to attract and engage musicians with diverse interests and professional goals. [G2,G3,G4,G5]

Metrics: Changes are made to the BA curriculum that encourage enrollment by excellent musicians and broad-minded thinkers who seek a cross-disciplinary, liberal-arts undergraduate experience. Provide advising and mentoring that leads to increased retention and matriculation of BA students. BA curriculum is revised to include partnership activities and collaborations with other campus units and programs.

Primary Lead: Director of Undergraduate Studies

OBJECTIVE 6: Our curricular design will emphasize integration between academic and performance areas. [G1,G2,G3,G4,G5] Students will complete special projects that involve collaboration between faculty from different areas and synthesis of learning across broad areas within and outside music.

Metrics: Courses are redesigned and reorganized within the curriculum to encourage and support integration across the department. The curriculum is revised to include special projects in which students synthesize learning.

Primary Lead: Directors of Graduate and Undergraduate Studies

GOALS AND OBJECTIVES

GOAL THREE [G3]: Our curriculum incorporates diverse stylistic expressions of music and values the holistic wellness of every student.

OBJECTIVE 7: Incorporate jazz, popular, and world music throughout the curriculum.

[G1,G2,G3,G4,G5] Courses embrace technology and innovation as a means of diversifying musical expression and developing opportunities for students to interact with diverse musicians and scholars outside the university and region.

Metrics: Ongoing revisions to course design will show numerous opportunities for students to engage music outside the western musical canon and modes of thinking and to use technology to create innovative forms of musical expression and interact with music educators, performers, creators, and scholars from outside the university and region.

Primary Lead: Directors of Undergraduate and Graduate Studies

OBJECTIVE 8: Curriculum design values and supports the holistic wellness of every student by accounting for their physical, emotional, social, and cognitive development and well-being.

[G2,G3,G4,G5] Student wellness is essential to achieving success in the applied studio, classroom, ensemble rehearsal, and on stage. Attention to student health and wellness is integrated into courses across every area and level of the curriculum.

Metrics: Students wellness is given special focus and support in curriculum design, course design, and through programs and activities that address common threats to student wellness. Periodic student and faculty surveys provide input that is acted upon to maintain a health and sustainable academic and artistic environment.

Primary Lead: Directors of Undergraduate and Graduate Studies

GOAL FOUR [G4]: The department is a leader in pedagogical research and practice.

OBJECTIVE 9: Institute and expand upon pedagogical practices that are student-centered, participatory, collaborative, relevant, and technologically enhanced. [G2,G3,G4] In doing so we will improve instruction, bring greater attention to the department, and attract motivated and engaged students.

Metrics: Success will be measured by identification and implementation of crucial new pedagogical models, increased institutional support of pedagogical research, rising performance by students on assessments, and implementation of faculty pedagogy study groups that cross areas within the department.

Primary Lead: Directors of Undergraduate and Graduate Studies

GOALS AND OBJECTIVES

OBJECTIVE 10: Expand student learning outside of the classroom, create artist citizens who engage diverse communities on and off campus, nurture a more balanced approach to healthy living and study, and encourage engagement with professional societies. [G1,G2,G3,G4]

Metrics: Higher visibility for students around and off campus, more resilience in their daily studies, and greater participation in student professional organizations (CMS, ACDA, etc.)

Primary Lead: Directors of Undergraduate and Graduate Studies

GOAL FIVE [G5]: The department has both chamber music and flexible large ensembles that provide training and performance opportunities for all students, with rehearsals and performances scheduled in a holistic manner, eliminating the need for students to perform in multiple large ensembles each semester.

OBJECTIVE 11: Develop and enhance the chamber music program to provide training and performance opportunities for all students. [G1,G2,G3,G4,G5] Chamber music is an ever-growing sector of the professional classical music field. Including this in the department's curriculum will prepare alumni for diverse, rewarding music careers in the 21st century. Chamber music charges musicians with full responsibility for all aspects of fundamental musicianship, whether technical and artistic. Chamber music also has the potential to support community engagement, service learning initiatives and interdisciplinary, cross-campus pursuits.

Metrics: Chamber music is included in curriculum checklists for degree plans with a prescribed number of semesters. Each student completes a pre-determined number of required semesters of chamber music before graduating.

Primary Lead: Directors of Undergraduate and Graduate Studies

OBJECTIVE 12: Devise flexible approaches to programming for large ensembles that incorporate chamber music, while still retaining our current flagship large ensembles. [G1,G2,G3,G4,G5] Create an ensemble curriculum that clearly acknowledges the developmental benefits of chamber music performance in every medium, ranging from duo settings to full symphonic band/orchestra.

Metrics: Compositions with smaller instrumentations, such as string octets, wind octets, vocal quartets, and mixed combinations with or without conductor, as appropriate to the repertoire and student needs, are regularly included in large ensemble programs.

Primary Lead: Director of Concert Bands

GOALS AND OBJECTIVES

OBJECTIVE 13: Develop curricular and institutional support for a comprehensive chamber music program. [G1,G2,G3,G4,G5] Create designated and funded graduate chamber music ensembles, such as wind quintet, brass quintet and string quartet.

Metrics: Funded graduate chamber music ensembles are recruited, formed and engaged in entrepreneurial educational and community outreach activities under faculty advisement.

Primary Lead: Department. Chair

OBJECTIVE 14: Schedule large ensemble rehearsals and performances in a holistic manner with the ultimate goal of removing the need for students to perform in multiple large ensembles. Reflect schedules and work/rest cycles encountered in professional environments as mandated by collective bargaining agreements, which stress healthy musicianship practices. Additional chamber music activity does not create excessive strain on students.

Metrics: Reduced number of music major repetitive stress injuries. Large, concert ensembles scheduled to meet on different days with sensitivity to current student resources and multiple-ensemble participation (e.g., Wind ensemble – Monday and Wednesday – Orchestra – Tuesday and Thursday).

Primary Lead: Chair of Ad Hoc Task Force

PLANS

PLANS

Plans are the interim steps by which the University of Delaware Department of Music will track its progress toward the Objectives and Goals. Each Plan has accountability built into it, with milestones and designated individuals responsible for their accomplishment.

*In Responsibility, **BOLD** indicates lead responsibility; (parenthesis) indicates consulting role. **CMTE: Committee TF: Task Force***

OBJECTIVE 1: Make UD a center for performance [G1,G2,G5]. In doing so, we will raise the stature of the University and the department. The regular presence of leading artists will also attract students looking for a more robust artistic environment. Such a project holds the possibility for major gifts.

Plan	Achieved by	Responsibility	Status
P1: Investigate how other centers have developed	9/18 (centers identified) 3/19 (4 centers visited) 6/19 insights reported	Dept. Chair , Ad hoc task force for guest artists; Assoc. Dean	
P2: Develop partnerships with regional performing organizations	6/19 (ID potential partners) 12/19 (4 partnerships planned) 6/20 (2 partnerships executed)	Media Relations Specialist ; Ad hoc task force for guest artists	
P3: Develop and execute marketing plan for community outreach	6/19 (18 mo. plan dev.) 12/19 (plan in execution)	Media Relations Specialist ; Ad hoc task force for guest artists	
P4: Develop and present plan to President for becoming a cultural center	9/19 (plan developed) 12/19 (plan presented)	Dept. Chair , Ad hoc task force for guest artists	

OBJECTIVE 2: Make UD a Vibrant Location for Masterclasses and Residencies. [G1,G2,G3,G5] Residencies by leading artists and ensembles will enrich the teaching of our faculty by providing intense masterclass and coaching opportunities for our students. Residencies will also provide important recruiting tools for attracting a strong pool of prospective students.

Plan	Achieved by	Responsibility	Status
P5: Identify requirements for major residency programs	12/18	Chair of Ad Hoc Task Force ; Ad hoc task force for guest artists	

PLANS

P6: Create plan for major residency programs	3/19	Chair of Ad Hoc Task Force; Ad hoc task force for guest artists	
P7: Secure funding for rotating residencies	3/19 (ID potential sources) 6/19 (begin cultivation & solicitation for funding)	Dept. Chair; development	

OBJECTIVE 3: Plan for Significant Growth. [G1,G2,G3,G4,G5] As the department takes on these major initiatives, it will invite and demand significant growth in students, faculty and facilities. It is crucial that this growth be managed to meet the overall needs of the department and the University.

Plan	Achieved by	Responsibility	Status
P8: Create new recruiting goals for expanded program	1/19	Recruiting Cmte	
P9: Identify faculty needs for anticipated new student population	5/19	Recruiting Cmte	
P10: Identify facility needs for expanded program	12/19	Ad hoc task force	

OBJECTIVE 4: Revise curriculum to assure adequate time for specialized activities. [G2,G3,G4,G5] The core courses will be designed to address the needs of all students with content and activities that are focused, dynamic, relevant, and integrated with performance studies and ensembles.

Plan	Achieved by	Responsibility	Status
P11: Identify educational priorities, skills, concepts, and outcomes for each major.	3/19	Dir. Of Undergraduate Studies (DUGS); Curriculum Cmte. (chair, area heads, program coord.)	
P12: Study curricular structures at schools that have established effective ways to address educational priorities, etc. with resources similar to those found in the Department of Music.	3/19	DUGS; Curr. Cmte	
P13: Revise the curriculum to allow greater flexibility and to maximize student achievement of educational priorities, skills, concepts and outcomes.	12/19	DUGS; Curr. Cmte.	

PLANS

OBJECTIVE 5: Revise the BA curriculum so as to attract and engage musicians with diverse interests and professional goals.
[G2,G3,G4,G5]

Plan	Achieved by	Responsibility	Status
P14: Identify educational priorities, skills, concepts & outcomes for BA students.	12/19	DUGS; Curr. cmte	
P15: Develop a curricular model that provides flexibility for BA students to pursue unique interests and projects that cross disciplinary boundaries.	5/20	DUGS; Curr. cmte	
P16: Revise the BA curriculum	8/20	DUGS; Curr. cmte	

OBJECTIVE 6: Curricular design will emphasize integration between academic and performance areas. [G1,G2,G3,G4,G5] Students will complete special projects that involve collaboration between faculty from different areas and synthesis of learning across broad areas within and outside music.

Plan	Achieved by	Responsibility	Status
P17: Identify specific educational outcomes that can best be achieved through collaborative learning activities that cross areas.	2/19	DUGS; ad hoc cmte on curricular integration	
P18: Identify special projects that involve collaborative learning and teaching	5/19	DUGS; cmte on curricular integration	
P19: Identify courses and locations within the curriculum in which students will experience collaborative learning activities that integrate academic & performance areas	5/19	DUGS; cmte on curricular integration	
P20: Institute special projects in every major so that each student has an opportunity to participate in collaborative learning.	5/20	DUGS; cmte on curricular integration	

PLANS

OBJECTIVE 7: Incorporate jazz, popular, and world music throughout the curriculum. [G1,G2,G3,G4,G5] Courses embrace technology and innovation as a means of diversifying musical expression and developing opportunities for students to interact with diverse musicians and scholars outside the university and region.

Plan	Achieved by	Responsibility	Status
P21: Survey faculty about engagement of diverse musical styles and expression in current courses and opportunities for incorporating jazz, popular styles, and world music. Create a curriculum map that reflects survey responses and identifies opportunities for incorporating diverse musical styles.	12/19	DUGS; Ad hoc cmte on musical diversity	
P22: Revise the design and content of specific applied and performance courses so as to include jazz, popular, and world music.	5/20	DUGS; Faculty (cmte on music diversity)	
P23: Identify and acquire the technological resources necessary for students and faculty to create and express innovative musical ideas and to interact with musicians, teachers, and scholars from around the world in the context of courses and department events.	5/20	Dept. Chair; ad hoc cmte on technology & innovation	
P24: Revise the design and organization of specific applied and performance courses to include innovative projects that engage technology in novel ways and to new expressive ends.	10/20	Faculty; cmte on technology & innovation	
P25: Establish a process by which faculty can receive the funding and support (technological and administrative) necessary to interact with guest teachers and collaborators from outside the university and region.	9/21	Dept. Chair; faculty; cmte on technology & innovation; Media Relations Specialist	

PLANS

OBJECTIVE 8: Curriculum design values and supports the holistic wellness of every student by accounting for their physical, emotional, social, and cognitive development and well being. [G2,G3,G4,G5] Student wellness is essential to achieving success in the applied studio, classroom, ensemble rehearsal, and on stage. Attention to student health and wellness is integrated into courses across every area and level of the curriculum.

Plan	Achieved by	Responsibility	Status
P26: Create and regularly execute a wellness and time management survey for students and faculty.	10/18	Chair Ad hoc Cmte; Ad Hoc Cmte on Student & Faculty Wellness	
P27: Identify activities that can be incorporated into courses in order to support student wellness and encourage healthy learning and performance behaviors.	12/18	Faculty; (Cmte on Student & Faculty Wellness)	

OBJECTIVE 9: Institute and expand upon pedagogical practices that are student-centered, participatory, collaborative, relevant, and technologically enhanced. [G2,G3,G4] In doing so we will improve instruction, bring greater attention to the department, and attract motivated and engaged students.

Plan	Achieved by	Responsibility	Status
P28: Create funding for faculty to attend pedagogical conferences or visit other institutions.	9/18	Dept. Chair	
P29: Create a catalog of current pedagogical initiatives within the department to be shared with faculty.	12/18	Ad hoc task force for pedagogy	
P30: Create an ongoing plan for pedagogy study groups and faculty visits to classrooms.	12/18	Ad hoc task force for pedagogy	
P31: Modify our Promotion and Tenure document to more clearly value pedagogical research and innovation.	3/19	Dept. Promotion & Tenure Cmte	

PLANS

OBJECTIVE 10: Expand student learning outside of the classroom, create artist citizens who engage diverse communities on and off campus and encourage engagement with professional societies. [G1,G2,G3,G4]

Plan	Achieved by	Responsibility	Status
P32: Create more permanent extra-mural activities (like Project Music).	9/19	Ad hoc pedagogy task force; dept areas	
P33: Review effectiveness of student professional organizations with a clear plan for improvement	12/19	Ad hoc pedagogy task force	

PLANS

OBJECTIVE 11: Develop and enhance the chamber music program to provide training and performance opportunities for all students.

[G1,G2,G3,G4,G5] Chamber music is an ever-growing sector of the professional classical music field. Including this in the department's curriculum will prepare alumni for diverse, rewarding music careers in the 21st century. Chamber music charges musicians with full responsibility for all aspects of fundamental musicianship, whether technical and artistic. Chamber music also has the potential to support community engagement, service learning initiatives and interdisciplinary, cross-campus pursuits.

Plan	Achieved by	Responsibility	Status
P34: Examine programs with exceptional, curricular chamber music programs (Northwestern University, New England Conservatory, Carnegie Mellon, Louisiana State University)	6/19	Director of Undergraduate Studies (DUGS) & Director of Graduate Studies (DGS); FT applied instrumental & vocal faculty & resident chamber ensembles	
P35: Create common syllabus for chamber music.	9/19	Coordinator of Chamber Music; FT applied instrumental & vocal faculty & resident chamber ensembles	
P36: Examine current 321/621 chamber offerings and create a plan to incorporate this into the schedule given current resources of faculty, facilities, students and time.	9/18	Curriculum Committee Chair, FT applied faculty; DUGS & DGS	
P37: Create winter and/or summer session chamber music intensive workshops and courses for credit with daily rehearsal and coaching activities, culminating with a final performance.	5/20	Coordinator of Chamber Music; curriculum cmte; DUGS & DGS	

PLANS

OBJECTIVE 12: Devise flexible approaches to programming for large ensembles that incorporate chamber music, while still retaining our current flagship large ensembles. [G1,G2,G3,G4,G5] Create an ensemble curriculum that clearly acknowledges the developmental benefits on fundamental artistic and technical musicianship of chamber music performance in every medium, ranging from duo settings to full symphonic band/orchestra.

Plan	Achieved by	Responsibility	Status
P38: Examine various institutions with multi-tiered ensembles that include larger chamber combinations in their recurrent programming (University of Kansas, University of Maryland, Cincinnati College-Conservatory of Music, New England Conservatory).	6/19	Director of Concert Bands; Ensemble directors; curriculum cmte	
P39: Develop and implement strategies to synthesize large ensemble and smaller instrumentations with conductor into the framework of current large ensemble offerings without creating new courses	9/19	Director of Concert Bands; Ensemble directors; applied faculty	

OBJECTIVE 13: Develop curricular and institutional support for a comprehensive chamber music program. [G1,G2,G3,G4,G5] Create designated and funded graduate chamber music ensembles, such as wind quintet, brass quintet and string quartet.

Plan	Achieved by	Responsibility	Status
P40: Create coordinator of chamber music position, either as a new position (in conjunction with an instrument that does not require 13.5 hours of teaching) or as a current faculty position with administrative release time from teaching load.	1/19	Dept. Chair; administration	
P41: Pursue funding for fellowship graduate ensembles from university/graduate college/major donors.	12/19	Dept. Chair; administration; development	
P42: Develop and form graduate chamber music ensembles	3/20	Coordinator of Chamber Music; faculty coach	
P43: Research community partnerships where such ensembles may perform outreach missions off-campus.	5/20	Media Relations Specialist; FT applied faculty	
P44: Develop community partnerships where such ensembles may perform outreach missions off-campus.	9/20	Coordinator of Chamber Music; faculty	

PLANS

OBJECTIVE 14: Schedule large ensemble rehearsals and performances in a holistic manner with the ultimate goal of removing the need for students to perform in multiple large ensembles . Reflect schedules and work/rest cycles encountered in professional environments as mandated by collective bargaining agreements, which stress healthy musicianship practices. Additional chamber music activity does not create excessive strain on students.

Plan	Achieved by	Responsibility	Status
P45: Examine the course schedule for the entire department with sensitivity to all music majors and current facilities.	10/18	Chair of Ad Hoc Task Force; DUGS & DGS department staff; ensemble directors; ad hoc task force	
P46: Devise new ensemble rehearsal schedule options.	12/18	Chair of Ad Hoc Task Force; DUGS & DGS department staff; ensemble directors; ad hoc task force	
P47: Arrange required curricular offerings for various degree plans around new schedule.	5/19	Chair of Ad Hoc Task Force; DUGS & DGS department staff; ad hoc task force	

APPENDICES

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Appendix C: Strategic Plan Task Force
Appendix D: Interview List
Appendix E: Interview Summary
Appendix F: Convening Attendees
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Appendix H: Notes from November 29, 2017 Faculty Plenary
Appendix I: Notes from Faculty Workshops
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Appendix K: Music Department Academic Program Review
Appendix L: Recommendations from Music Department Performance Space Plan
Appendix M: Music Department Hiring Priorities

APPENDICES

Appendix A: University of Delaware Mission and Five Strategic Initiatives

Mission

The University of Delaware exists to cultivate learning, develop knowledge and foster the free exchange of ideas. State-assisted yet privately governed, the University has a strong tradition of distinguished scholarship, research, teaching and service that is grounded in a commitment to increasing and disseminating scientific, humanistic and social knowledge for the benefit of the larger society. Founded in 1743 and chartered by the state in 1833, the University of Delaware today is a land-grant, sea-grant and space-grant university.

The University of Delaware is a major research university with extensive graduate programs that is also dedicated to outstanding undergraduate and professional education. University faculty are committed to the intellectual, cultural and ethical development of students as citizens, scholars and professionals. University graduates are prepared to contribute to a global society that requires leaders with creativity, integrity and a dedication to service.

The University of Delaware promotes an environment in which all people are inspired to learn, and encourages intellectual curiosity, critical thinking, free inquiry and respect for the views and values of an increasingly diverse population.

Strategic Initiatives

Five themes guide the work of the University:

- ***Enhancing the success of our students***
- ***Building an environment of inclusive excellence***
- ***Investing in our intellectual and physical capital***
- ***Strengthening interdisciplinary and global programs***
- ***Fostering a spirit of innovation and entrepreneurship***

APPENDICES

Appendix B: University of Delaware Department of Music Mission

Approved February 21, 2014

In the Department of Music, performers, educators, scholars, and creators of music collaborate to achieve the highest levels of artistry while engaging local, regional, and global communities.

We emphasize:

- Integrating the artistic, academic, performance, and education-based components of the music curriculum to develop musicianship, professionalism, and creative thinking;
- Cultivating student-driven projects, chamber music and ensembles, scholarly enterprises, and other collaborative initiatives;
- Engaging new technologies and a wide array of musical experiences to promote an entrepreneurial spirit in a changing musical landscape;
- Connecting students with professional mentors, concert artists, and scholars;
- Participating in and establishing cultural communities through innovative partnerships;
- Embracing intellectual, artistic, ethnic, and cultural diversity.

APPENDICES

Appendix C: Strategic Plan Task Force

- Russell E. Murray, Jr., Task Force Chair
Professor of Music History; Chair, Department of Music
- Joann Browning
Senior Associate Dean for the Arts
- Suzanne Burton
Professor of Music Education; Director of Graduate Studies, Department of Music
- Duane Cottrell
Associate Professor of Choral Studies
- Richard Fischer
Associate Provost, Professional and Continuing Studies (Retired)
- Harlan Landes
Founding Director, Plutus Foundation
- Kathryn Meier
Director of Communications, College of Arts and Sciences
- Christopher Nichols
Assistant Professor of Clarinet
- Tamara Smith
Business Administrator, Department of Music
- Daniel Stevens
Associate Professor of Music Theory; Director of Undergraduate Studies, Department of Music
- George H. Watson
Dean, College of Arts and Sciences

APPENDICES

Appendix D: Interview List

[In addition, 14 faculty and staff responded to an online survey, with a few overlapping individuals. Results are consolidated with the Interview Summary]

<u>Representing</u>	<u>Individual</u>
University Administration	Domenico Grasso
University Administration	Doug Zander
University Administration	Joann Browning
Faculty	Christine Delbeau
Faculty	Jess Munoz
Faculty	John Sarro
Faculty	Larry Stomberg
Faculty	Paul Head
Faculty	Xiang Gao
Administrative Staff	Diana Milburn
Administrative Staff	Shari Feldman
Administrative Staff	Tamara Smith
Administrative Staff	Laura Kerst
Students	Alex Sallade
Students	Jamie Wechsler
Alumni	Adrienne Harding
Alumni	Brian Bersh
Alumni	Chris Gage
Alumni	Meredith Bates
Alumni	Mike Semancik
Alumni	Stephanie Espie
Alumni	Steve Carroll
Community	Charles Luck
Donors	Don Puglisi & Marichu Valencia
Donors	Mary Ann Blair
DE Division of the Arts	Paul Weagraff
Employers	Mr. Jeffrey Winfield
Peers	Anthony Kosar

APPENDICES

Appendix E: Interview Summary

[In addition, 14 faculty and staff responded to an online survey, with some overlapping individuals. Results are consolidated with the Interview Summary]

NOTES FROM CONTEXT INTERVIEWS

General Observations

- With few exceptions, everyone willing to speak with consultant
- Caliber of music department is generally viewed as excellent; close to being on par with Schools of Music and in some areas already there
- Music department is a community, where faculty does whatever it possibly can to support the students
- Individual professors play a huge role in the satisfaction of students & alumni
- Observing and experiencing the relationship of faculty with the students is a big motivator for financial supporters
- Faculty generally focused on their own studio, specialty
- There is not an overarching vision of the department within the department
- Sense there is a lot of pride in department but could be better at working together to either compromise or work together at finding solutions, e.g., competition for practice or performance space; timing of classes and rehearsals; create cross-major collaborations
- Several instances where faculty and staff noted things that could be improved, but then said that 'it's getting better' or 'but not as bad as at other institutions.'
- There is an observed mutuality between concerts and caliber of students, i.e., touring ensembles display quality of students; high quality students apply to the school because they observe this; students get the performance experience before a wide variety of audiences and in a wide variety of circumstances
- Alumni very strongly felt the need to get away from the conservatory model and teach performance majors how to transfer their skills and use their skills outside of performance
- Alumni very strongly felt the need to have a broader world view of music, more inclusive of alternative music, technology, diversity

APPENDICES

WHAT DOES MUSIC DEPARTMENT BRING TO THE UNIVERSITY AND COMMUNITY?

- Music is a recruitment tool; not only for music majors
 - Non-majors appreciate being able to continue their music studies
 - More students are involved in music than in athletics
- Music students contribute to a well-rounded student body
 - Music brings disciplined, structured students to the University
- Provides a public face of the University to the general community
 - Marching band; concerts; community music school
- Impacts local, state & world community
 - Concerts; outreach to inner-city children; world tours

SUPPORT

- Fundraising
 - All development has to go through the University
 - Supporters who were interviewed were not happy that to support the department they have to go through the University
- Funds will go to those departments who can bring the University up in visibility nationally and internationally
- Major supporters are sophisticated
 - Asking for vision and aspirations
 - Asking for realistic budgets for any major changes like becoming a School of Music, e.g., one supporter said needed triple the initial goal of \$10 million
 - Major supporters have traveled with the chorale or with the Master Players and been inspired by them.

APPENDICES

WHAT ARE THE STRENGTHS OF THE MUSIC DEPARTMENT?

WHAT ARE THE THINGS WE DON'T WANT TO LOSE?

- Mentoring.
 - Every student, every alum talked at length about their relationship with faculty
 - Faculty went out of their way to support them, mentor them
 - Faculty went above and beyond, taking calls on weekends, evenings, on vacation
 - Faculty were around during practice times if they needed advice
 - NOTE:
 - Two faculty members and one staff member mentioned this as a strength of the department
 - Supporters/donors spoke at length very positively about this relationship between the faculty and students
- Camaraderie among students.
 - Supporters and students noted the close-knit community created among students
 - Employers mentioned it as an advantage in hiring UD graduates – the network among UD alumni that let them share information about open positions
- Faculty
 - Alumni and students all mentioned specific faculty members as being important to them; ties into the faculty/student relationship
 - Faculty are wonderful musicians with great reputations
 - Tour, work nationally and internationally conducting master classes and honor ensembles
 - Faculty are enthusiastic, open to new ideas, have lofty ambitions professionally and artistically
 - High quality professionals who are available outside of expensive metropolitan areas
 - Faculty note their colleagues' devotion to teaching
 - Cooperative in getting students what they need
 - Research important to some students
 - *Some pushing and shoving among faculty but less than at other music schools; smaller egos than other places*
- Ability for non-majors to take music.
 - Non-majors are able to take music as well as their primary major.
 - Department gives opportunities to non-major population
 - Non-majors can participate in ensembles; in music fraternities
 - Administration points to ability of non-majors to take music as well as their primary major – it's a part of University culture
- Auditioning process as a recruitment tool
 - Alumni & students mentioned recruitment process as reason to attend UD vs another school
 - Ability to meet in-depth and take a lesson from faculty
 - Music Major Weekend

APPENDICES

- Not a Conservatory; Part of University
 - Several participants noted the small size and that it's an advantage that it's not a conservatory
 - Several alumni and students mentioned that being a smaller program allowed them greater opportunities to participate and lead in ensembles
 - Valuable to not have doctoral students; students knew they'd be studying with professors not doctoral students
 - Appreciated it was not cut-throat
 - Several said they didn't want a conservatory because they wanted a well-rounded education
 - Employers appreciated that students were 'real college students' and came from a University that had a variety of students and had a more rounded education
 - Extensive Opportunities
 - Employers noted that students get experiences at UD they wouldn't get elsewhere, able to lead as undergrads
 - Opportunities to work for department; often their first jobs, training on employment issues
 - As part of University, ability to double major
 - Great school for undergraduates
- Education Department
 - 100% placement
 - Students very well prepared
 - Alumni have a solid understanding of content; very centered
 - Alumni know what it's like in the classroom
 - Internships are a plus
 - Community music school provides opportunities for experience teaching
 - Opportunities to participate in high quality ensembles

APPENDICES

AREAS FOR IMPROVEMENT

- Cohesion and Tension
 - Lack of Cohesion within department
 - Felt by faculty, staff and students
 - Education vs Academic vs Studio each separate
 - Staff <-> Faculty relationship can be strained
 - *“Admins feel they have the right to tell faculty what to do or what is best for faculty. Faculty want to be collaborative with administration; we are disrespected by the admins across the floor. ”*
 - *“Faculty does not understand what the staff actually does; every faculty member thinks they’re the only one making a request and their request is most important.”*
 - Internal communications perceived by some as a problem; missing opportunities for collaborations or for hearing each other, in each area or the department as a whole
 - BA vs BM – BA students occasionally considered second class student, e.g., BA students not put forward for awards or scholarships; some disdain heard for BA & non-majors
 - Faculty do not appear to support each other, e.g., not attending each others’ performances
 - Lack of clarity on role of the Master Players Concert Series and Festival with respect to department
- Mission & Vision
 - Lack of focused Mission and Vision for the department’s future
 - Perceived that not all faculty areas have a vision of their students – what kinds of students would come here, how to attract them
 - Supporters are asking for vision and aspirations – that’s what will bring in support and excite them
 - Impression that Delaware is Delaware focused rather than ‘world-class’ focused [university-wide, not just in department] in contrast to Pres. Assanis whose charge is to become nationally and internationally known
 - Faculty are balancing between advancing UD in national and international arenas and teaching & recruitment duties
- Faculty and Staff
 - Need to attract & retain full-time faculty
 - Reduce reliance on adjuncts
 - Increase administrative staff commensurate with workload
 - Expand piano area
 - As a stand-alone applied area
 - To support other studios through collaborative playing

APPENDICES

- Curriculum/Education
 - Desire for education on practical and professional issues
 - Business mindset – encourage students to learn all aspects
 - Administrative skills; music tech skills
 - Skills needed to be a professional musician in today's world
 - How to transfer music degree skills into other fields
 - Update to reflect changes in society and in the field of music
 - Interdisciplinary education
 - Music Education
 - Could use more general education teaching skills
 - Classroom management
 - Portfolio of resources for teaching
 - Psychology of coaching and education, how to get them excited
 - How to teach students in schools that do not have a strong music culture
 - More education on use of piano as a pedagogical tool in the classroom
 - Broader experience than the concentration within K-12 to prepare students for their future jobs
- Facilities
 - Facilities have not expanded with the size of the department
 - Facilities outdated; aesthetics not competitive with peer schools
 - Need a larger performing venue for visiting artists, large ensembles, Master Players [could collaborate with other departments]
 - Renting spaces outside of music department inefficient and expensive
 - E.g. Scheduling Mitchell Hall and media people, and site has no central parking for patrons
 - Scheduling around other departments
- Technology and Physical Resources
 - CRM
 - Outdated database and ticketing
 - REP has online ticketing
 - Instrumentation
 - Do not always have right instrumentation for all the ensembles
- Leadership
 - Need leadership with a broad & long-term vision of the education being offered
 - Skills required of a department chair are different from those needed to make significant changes
 - Chairs have to negotiate being a peer as well as a quasi-, temporary boss
 - Because of position within college and university, leadership has little clout

APPENDICES

WHAT SHOULD BE IN THE STRATEGIC PLAN

- Inspirational, Aspirational, Sustainable
- Inclusive of all stakeholders and constituencies who will be affected and who will have to make it happen,
 - Including full-time and adjunct faculty
 - Ensure you don't lose the undergrads as you expand; undergraduates are the lifeblood of the college, they keep you going.
 - Faculty and Administrative Staff consensus and commitment to whatever is decided
- Strong sense of how it supports the mission, vision and goals of the University
 - Delaware Will Shine
 - President Assanis' Inaugural Speech
 - How it will add value to the University and generate revenue for the University
- Clarity
 - Ensure that it is attainable and sustainable. Dream big but have a plan that can be attained, with a timeline and accountability
 - Answer the question of whom the department serves, and how best to do that, e.g., Juilliard and Harvard have online classes, some free online courses as opportunities for engagement of others.
 - What outcomes are you looking to achieve? What does a future graduate look like? Do our graduates look like that now? What do we need to provide to create that graduate?
- A leader with the expertise to take ultimate responsibility for keeping it on track.
- Keep the focus on the students
 - Make sure there's an advocate for the students with a birds-eye view of the department and the field. Maintain the high retention and return rate.
- Reevaluate and reassess what they're teaching and content.
 - Is it reflecting the current music world; are they providing a competitive edge
 - Practical idea of getting students ready to have a job; Communicate transferable skills; not every performance major is going to be a performer
 - Get away from conservatory model; Delaware can be where students learn skills
 - More inclusive of the diverse world; more world music
 - Strong sense of interdisciplinary subjects, how artistic work influences and is influenced by other arts
 - Collaboration
 - Creating new points of intersection between media / performances / technology
- Education Program
 - Expand education program as well as performance. Provide masters program for education majors that are easy for them to take – evening classes for working teachers. *School of Music tends to be labeled for performance...UD is well known for education, make sure that doesn't change as you build up performance side.*

APPENDICES

- Be careful how whatever you do might affect the education side of the program.
- Consider satellite programs, e.g., Notre Dame has classes across the country
- Infrastructure to support whatever is decided
 - Major development, marketing, branding initiative
 - Engaging department on their role in raising funds, external relations, donor relations
 - Endowed chairs
 - Facilities to support whatever is decided

SCHOOL OF MUSIC

- Majority considered it a good idea.
- General agreement that just changing the name isn't sufficient
- Lack of agreement of what it will entail or mean for the department.
- Majority could not say what it would take to become a school
- General agreement that it would take a lot of work.
- Unclear on the hierarchy and position within the university
- Some skepticism on part of some faculty, particularly with respect to needing more faculty and facilities, somewhat focused on their own particular needs; other faculty excited by the idea
- Some skepticism on part of administrative staff, particularly with concerns about added work and need for appropriate infrastructure.

BENEFITS OF SCHOOL OF MUSIC

- Necessary for credibility; Raises stature of the program; Implies strength
- Will attract students for whom music is their priority but want a broad based, non-conservatory education
- In many ways education is comparable to a school of music, title would broadcast that
- Students and school are already attracting attention of places like Juilliard
- External view: Performing groups are already there; would elevate their status as a university; already on their way if not already on a par with other universities with schools of music; advantage of location, proximity between DC/NYC/Baltimore.
- Changing to a school of music would align with the status of similar units at all other flagship universities
- Would help with branding the performances
- Separating from the College of Arts & Sciences would allow more flexibility in degrees
- Fits in with the charter of the University; music is closely associated with mathematics and engineering

APPENDICES

QUESTIONS RESPONDENTS ASKED

- Will decision-making be more localized to the music school?
 - Will there be ability to create own general requirements for music students, e.g., how much/types of math/science or English classes tailored to music?
- Will this mean more or less money from the University?
 - Will School of Music have to do its own fundraising?
- Where will it report?
- What will the effect be on other arts departments? Will this provoke questions or in-fighting of why Music and not Theatre, Design, Fine Arts?
- Will it be possible to have different majors such as Music Management; Jazz Studies?
- Will it create a stronger BA program?
- How will it affect the education department; currently known in the region for education
- What is the vision? What will it be known for and how will it deliver on that?
- Can we ensure that undergrads will remain a focus?
- Would it mean more work for the administration
- Will it affect our retention of students if we become more academic?
- How much will this cost? “what’s the financial lift?”
- Will it mean undergrads do not have access to the faculty or opportunities in ensembles if we have more graduate students?

CONCERNS & CHALLENGES

- Would need to convince the university broadly that it’s worth the investment and appropriate to the mission, vision and values of the university; create a clear path and rationale to bring to the university
- Would require faculty to be completely on board with the whole vision, not just their own area
 - Would mean a strong commitment on part of faculty, staff and many other stakeholders
 - Building a university-wide coalition
 - Do we have the time-equity it will take?
 - Would come with more governance responsibilities: each studio/ education/ management area would become its own department; would need people to step up to take leadership roles in each area
- Would require expanded support staff
 - Need expanded advising department
 - Would have to go through complete branding of materials, name; applications; fundraising
- Would need increased financial resources
 - Risk in capacity building; unknowns don’t come out until years into the practice
 - Would need a dedicated development staff
 - Whole department would need to understand their role in marketing and development
 - Would need more scholarship dollars
- Faculty & Curriculum would need to change
 - Department currently structured on 20th century conservatory model; can it make the shift to the model of musician as entrepreneur; to the current interdisciplinary approach

APPENDICES

- Would require increasing the faculty, notably piano and other instrumentals for both teaching and recruitment
 - Would have to offer a doctoral program
 - School would need a more diverse faculty and more diverse student body; need to be welcoming place to attract most talented students of every background
- Facilities
 - Would require a facility worthy of the music school designation
 - At least on a par with peer schools; aesthetics are important
 - More practice rooms, more studios, performance venues
- Would require a leader with requisite skills for managing a larger entity and bureaucracy
- Would have to have everything in place before declaring itself a School of Music, or at least the beginnings with a viable plan

APPENDICES

Appendix F: Convening Attendees

Representing	Individual
University Administration	Joann Browning
Faculty	Mark Adams
Faculty	Jim Anderson
Faculty	Noel Archambeault
Faculty	Jennifer Barker
Faculty	Suzanne Burton
Faculty	Christine Delbeau
Faculty	Jess Munoz
Faculty	Christopher Nichols
Faculty	Tom Palmer
Faculty	Russell Murray
Student	Scott Kubik
Student	Maegan Miciotta
Student	Alex Sallade
Alumni	Justin Chou
Alumni	Adrienne Harding
Community Arts Organization	Brendan Cooke
Community Member	David Jackson
Community Member	Alan Jordan
Donor	Mary Ann Blair
Donor	Don Puglisi
Peer	Lauren Reynolds

APPENDICES

Appendix G: Notes from November 3, 2017 Community Convening

REPORT OF THE UNIVERSITY OF DELAWARE DEPARTMENT OF MUSIC STRATEGIC PLANNING COMMUNITY CONVENING NOVEMBER 3, 2017

The community convening included faculty, staff, community members, representatives of professional arts organizations, supporters, students, alumni and members of the administration. Participants were seated in mixed groups, so no table consisted of one constituency.

The group was presented with top line information about the results of the interviews and surveys, as well as data relevant to the music and arts ecosystem: e.g., number of music positions available each year, placement of students, how musicians earn their living.

Following the information, the interactive component of the meeting was facilitated using the practice of Catalytic Thinking. Catalytic Thinking begins with the premise that everything begins and ends with people. Therefore, it begins by determining who will be impacted by any decisions or plans that are made. In the full group, participants were asked who is impacted by the department of music. A large list was generated, and is attached.

Planning begins with the end in mind. Therefore, having identified the individuals and groups who will be impacted, participants were asked to imagine what life will be like for those stakeholders when the plans are successful. Numerous stakeholders were identified, and the group prioritized three constituencies: **Students, University and Community**. Regardless of whatever plans are made, in the best of all possible worlds, what does it look like?

*[Note that faculty and funding sources are important, but in this case, they are part of **creating** the success of the music students, university and community. For example, in the process of building success for music students, we need excellent, committed faculty. It's at that point we determine what it will take for us to have excellent, committed faculty. The process does not ignore the needs of faculty and funding sources, but rather acknowledges that addressing their needs comes at a different place in the process.]*

To generate the answers, we assigned tables to different constituencies and asked them to engage in a thought experiment:

The year is 2027. If the music department is 100% successful in whatever it decides to do:

WHAT DOES 100% SUCCESS LOOK LIKE FORSTUDENTS?

WHAT DOES 100% SUCCESS LOOK LIKE FORTHE COMMUNITY?

WHAT DOES 100% SUCCESS LOOK LIKE FORTHE UNIVERSITY?

The purpose of this exercise is to create a picture to which the department can build. Once we can identify what 100% success looks like, we can then identify what needs to be in place for that success to happen. For example, 100% success for students looks like they are diverse, have mastery of the material, are life-long learners, are employed, etc.

APPENDICES

The next step is to identify what is necessary in order for students to be all of these things. For example, they will need committed, knowledgeable, excellent teachers. They will need to know how to be employed in today's society. They will be taught skills to be life-long learners. Et cetera....this is not an exhaustive list, but an example of the process.

Following are the scribings from the day's work.

WHOM DOES THE MUSIC DEPARTMENT HAVE AN EFFECT ON?

- Students
 - Undergrad
 - Grad
 - Majors
 - Education majors
 - Performance majors
 - Instrumental/Performance/Piano/Vocal
 - Music Management
 - Composition/Theory/History
 - Non-majors
 - Minors
- Faculty and Staff
 - Music department faculty
 - Tenure/Continuing/Adjunct
 - Music department staff
 - Non-departmental faculty
- University
 - Ensembles/Marching band
 - Other UD schools and departments
 - Sciences/Humanities etc.
 - Administration
 - President ; Board of Trustees
 - Public perception/reputation
 - Cybercommunity
 - Fundraising
- Community
 - Delaware
 - Community music school students
 - Schools
 - Other community organizations
 - Prospective employers
 - Audiences
- Parents
- Prospective students
- Alumni
- International audiences/students
- The music profession
 - All the performers worldwide; The culture of art

APPENDICES

PRIORITIES TO FOCUS ON

*Music students
*University
*Community
Faculty
Funding sources

*Note that faculty and funding sources are important, but in this case, they are part of **creating** the success of the music students, university and community. For example, in the process of building success for music students, we need excellent, committed faculty. It's at that point we determine what it will take for us to have excellent, committed faculty. The process does not ignore the needs of faculty and funding sources, but rather acknowledges that addressing their needs comes at a different place in the process.*

The year is 2027. If the music department is 100% successful in whatever it decides to do:

WHAT DOES 100% SUCCESS LOOK LIKE FOR STUDENTS?

- Diverse
- Graduated
- Employed in chosen career path
- Mastery of the material they studied
- Can teach themselves – life-long learners
- Engaged with the university
 - Ambassadors for the university
 - Supporters of the university
- Holistic musician
 - Teach
 - Perform
 - Manage their career
 - Creative/improve
- Community amplifier
 - Advocate
 - Agent of change
- Innovators
- Collaborators across disciplines

APPENDICES

The year is 2027. If the music department is 100% successful in whatever it decides to do:

WHAT DOES 100% SUCCESS LOOK LIKE FOR THE COMMUNITY?

- UD recognized by the community
 - More visible presence of music department in the community
 - Community is proud of UD
- Collaboration with local professional organizations
 - Resources to keep departmental programs in place to build relations with organizations
 - Masters program that integrates education within UD with professional experiences with sister professional organizations
 - Increased recruiting and training
- Department is a resource for the state
 - Department members are ambassadors for UD throughout the state
 - Department contributes to improved public education in state
 - Increases music education in the state
 - New concert hall is resource for community and UD to draw international talent
 - Department contributes to economic development within the state
 - Education between community, students and faculty
 - Community relies on department for cultural experiences
- UD has more direct connection with stakeholders
 - Audiences
 - Recruitment
 - Alumni
 - Donors and funders
- Department recognized internationally and draws them to Delaware

APPENDICES

The year is 2027. If the music department is 100% successful in whatever it decides to do:

WHAT DOES 100% SUCCESS LOOK LIKE FOR THE UNIVERSITY?

- UD has achieved its five (5) pillars
- Meaningful interactions between UD and the department are cultivated
 - Department is ambassador for UD
- UD experiences greater collaboration
 - Collaboration is leveraged
 - Interdisciplinary work includes interdisciplinary research
- UD has reduced barriers to access
 - More inclusive
 - More creativity
 - More diverse populations
 - Targeted scholarships to attract a diverse population
- World class facility for performances
- Targeted marketing, funding
 - Expanded cyberpresence
- BA in Music degree is elevated
- Faculty is increased, with increased salaries
 - Diverse faculty
- Expanded ensembles, traveling
- Diverse music, e.g., non-western, jazz, etc.

APPENDICES

FOR THE UNIVERSITY AND DEPARTMENT TO EXPERIENCE 100% SUCCESS, WHAT CONDITIONS NEED TO BE IN PLACE?

Note: Indented items are conditions/items that need to be in place to support the level above, e.g., to have a clear vision statement, you need visionaries; to have consensus, you need intentional time to create the vision and come to agreement

- Clear vision statement that is inclusive/supports the UD vision
 - Intentional time to create the clear vision
 - Leaders and visionaries in department
 - Consensus
 - Leaders who can facilitate consensus
 - Open-mindedness
 - Listening
 - Knowledge of the UD vision
- Students understand/feel/know where they fit in the department

At this point we ran out of time to continue setting the conditions. The next step is to bring the process to the faculty.

WHAT INFORMATION IS NEEDED TO CONTINUE THIS PROCESS AND DEVELOP A VISION FOR THE DEPARTMENT?

Note: this is not an exhaustive list. It is a running list generated during the discussions at the November 3 convening.

- What are the university goals?
- Where are music majors working?
 - Is that changing?
 - Are they working full time or building a living from numerous gigs?
- What type of education is getting which type of living?
 - Is it different depending on the type of education they receive?
- Data relevant to music majors/musicians, disaggregated from all arts majors
- Peer research – data about UD relative to its peers
 - What differentiates us from our peers?
 - What would be good ways to differentiate us from our peers?
 - What is UD's /music department competitive advantage?

APPENDICES

Appendix H: Notes from November 29, 2017 Faculty Plenary

WHAT ARE THE STRENGTHS OF THE UD MUSIC DEPARTMENT?

- Faculty & Staff – the people – Servant Leaders
- Visionary faculty
- Innovative ideas worthy of support
- Students
- Small department, interpersonal, within a larger institution
- Ensembles that are both exceptional and accessible
 - Accessible both physically/geographically
 - Accessible musically
- Geographic location
- Gorgeous campus
- Supportive dean's office
- Strong undergraduate program
- Fiscally strong university
- Music education majors 100% placement/graduate school

APPENDICES

IN THE YEAR 2027, UD MUSIC WILL BE/HAVE:

VISIONS:

- Integral part of the liberal arts ideal of the university
- Flexible curriculum; able to explore interests (including beyond the music department) while ensuring you come out a better musician
- We build different types of relationships with our students, mentoring, wellness
- Craft a custom experience for each student that meets the needs and interests; follow their bliss (Each student is treated as an individual)
- Well integrated graduate program
- Five year undergrad/grad program
- Students participate in collaborative ensembles where students choose the music, and discuss in theory and history classes, and promote, learning entrepreneurial skills in the process
- We teach ways to bridge the different sounds of diverse music; international music, e.g., classical Indian with jazz
- Students are able to make a life in music
- We have a wide variety of high quality opportunities/ensembles, not just one strength
- Interdisciplinary program with the Biden Institute
- Jazz program and jazz major
- Recording degree
- Teeming with great music
- Satellite campuses, with both real-time and virtual distance learning
- Master classes with week-long residencies
- Local community attends performances

APPENDICES

IN THE YEAR 2027, UD MUSIC WILL BE/HAVE:

CONDITIONS THAT WILL LEAD TO VISIONS:

- Leader who interacts with university leadership; an advocate with a seat at the table
- Leader and faculty who understand the trajectory of the university and higher education
- World class performance facilities; Awesome facilities, including rehearsal and classroom space
- Financial support in the form of scholarships, tuition waivers and travel support
- Superstar faculty, e.g., Yo-Yo Ma / Perlman
- Full time applied faculty in every instrumental specialty, and adequate full-time vocal faculty
- An all-Steinway school
- Fully stocked and supported music library
- Provide guidance for students who are not exactly sure what they want to do
- Technical and musicianship, entrepreneurship courses
- Global opportunities
- President is crazy about music
- 30 violin majors

APPENDICES

Appendix I: Notes from Faculty Workshops

CURRICULUM

We want to see . . .

- A curriculum that cultivates excellence in performance“ education“ academic“ and professional studies by:
 - assuring adequate time for specialized activities within the broader curriculum
 - creating a focused“ dynamic“ and relevant core course of study that meets the needs of all students
 - exploring creative ways of bringing the classroom into the concert hall and vice versa
- A flexible curriculum grounded in skills“ concepts“ and outcomes.
 - growing out of faculty consensus
 - based on proven approaches from other institutions
- A curriculum designed to integrate all areas of music study.
 - academic subjects integrated with performance in applied area
 - special projects where broad areas are integrated
- A revised BA curriculum that attracts and engages musicians with diverse interests and professional goals.
 - attract the best students to our program
 - retain the students who matriculate
 - foster partnerships with other departments and programs on campus
- A curriculum that values the holistic wellness of every student.
 - physical“ emotional“ social“ cognitive
 - integrated into classes
- A curriculum that incorporates diverse stylistic expressions of music.
 - Jazz, “ popular,” world music
- Technology & innovation

BIG QUESTIONS:

1. What resources are needed to achieve the goals and priorities from the list of objectives above?

2. What new“ better“ or different things could we do NOW with no additional resources? How could we adapt/modify our current curriculum without new facilities“ faculty“ or Finances?

Without new resources...

- We can assemble a task force to examine successful curricular models at other institutions and begin making recommendations for a new curriculum.
- We can reorganize the course schedule for maximum flexibility.

APPENDICES

ENSEMBLES

We value ensemble experiences because they offer students...

- professional training
- collaborative music making
- transferable skills
- opportunities for visibility and recruitment
- opportunities to synthesize learning across the department

We want to see...

- Chamber music opportunities for all students in the department.
- More flexible approaches to ensembles.
 - chamber ensembles within or parallel to larger ensembles
 - ensembles advised by collaborative faculty groups
 - flexible approach will prepare students for diverse professional opportunities
 - Interdisciplinary collaboration with other departments on campus
- Curricular and institutional support for chamber ensembles.
 - designated/funded graduate chamber ensembles in each area
 - opportunities for every student to participate in chamber music experiences
 - intentional, consistent, and coordinated support of chamber music
 - focused chamber music performances (perhaps organized around repertoire themes)
 - chamber music with ensemble residencies
 - as a curricular requirement

BIG QUESTIONS:

1. Given how active our current students are, what would they give up to make room for chamber music in their schedules?
2. How might chamber ensembles develop innovative approaches to performance that prepare students for diverse professional opportunities?
3. What resources (financial, faculty, facilities) are needed to establish a successful chamber music program?

Without new resources...

- We can find rehearsal time and spaces.
- We can explore moving chamber music to the winter session.

APPENDICES

PEDAGOGY

We embrace pedagogical approaches that are...

- student centered (e.g. Problem Based Learning, time for reflection, fostering curiosity)
- participatory (e.g. experiential learning)
- collaborative (e.g. peer teaching/feedback, full department experiences, transfer of knowledge between areas)
- relevant (integrated across areas, diverse music/methods, building creative and critical thinking skills" professional model" learning how to think)
- enhanced with technology (e.g. virtual guest lectures" information access)

We want students to ...

- take learning out of the building (e.g. creating artist citizens, community engagement)
- engage in immersive cultural experiences
- have time for leisure/relaxation expand on their interests
- participate in non--major course offerings
- participate in professional development (e.g. attending and presenting at conferences)
- have membership in professional associations)
- well--suited to innovative pedagogies

We want faculty to

- have opportunities for professional development and presenting at conferences
- participate in pedagogical study groups

BIG QUESTIONS:

1. What big pedagogical ideas or approaches define our department?
2. How might our pedagogical approaches support or adapt to future curricular changes?

Without new resources...

- Find ways to share innovative pedagogical methods and techniques across the department.

APPENDICES

Appendix J: About the Consultant

Susan M. Detwiler



A seasoned consultant, Susan Detwiler specializes in working with nonprofit organizations. As a facilitator and consultant in leadership development and strategic planning, she works with groups on the verge of change, guiding them on aligning mission, values and the processes for ensuring that alignment.

A Creating the Future™ Fellow and Faculty, and Licensed Standards for Excellence™ Consultant, Susan provides tangible results by inspiring and educating leaders and executives, facilitating retreats, and building strategic plans grounded in the future yet practical enough to do more than sit on the shelf.

Prior to joining the nonprofit sector, Susan worked in the medical device industry and was Founder and President of a health information firm serving Fortune 500 companies. In 2002 she became Executive Director of the Kristol Center for Jewish Life (Hillel) Foundation at University of Delaware. In 2007, she began consulting to nonprofit organizations.

Among recent clients are Longwood Gardens, Delaware Theatre Company, Gershman Y (Philadelphia), Delaware Division of the Arts, Delaware Arts Alliance, Music School of Delaware, and Rehoboth Beach Art League. She is a past Grants Chair and past Governance Chair of Delaware Fund for Women, a trustee of Congregation Beth Emeth (Delaware), and a member of Association of Fundraising Professionals, Delaware Alliance for Nonprofit Advancement, Pennsylvania Association of Nonprofit Organizations, and BoardSource.

Susan earned her BS in Business Administration from State University of New York at Albany, and MBA in Policy and Control from University of Michigan.

APPENDICES

Appendix K: Music Department Academic Program Review Final Report (2015)

Academic Program Review University of Delaware Department of Music Visitors' Report (April 2016)

Academic Program Review Visitors:

Jason Geary (University of Michigan)
Tayloe Harding (University of South Carolina)
Wendy Heller (Princeton University)
Thomas Rocek (University of Delaware)
Peter Webster (University of Southern California)

APPENDICES

Executive Summary

The committee finds that the University of Delaware Department of Music is effectively training both undergraduate and graduate students, while encouraging faculty to pursue creative and research activities. The current state of the department is good, although in need of additional facilities repair, staff, faculty resources, continued efforts at enhanced faculty and student diversity, and some creative reallocation among existing resources. An additional significant need is an effective articulation of a vision of the program -- essentially "branding" -- in prioritizing efforts in relation to the goals of the department in relation to regional peer programs. The committee also finds that the department is at a crossroads and suggests that a broader effort at strategic planning be encouraged. The department is maintaining a status quo that could be maintained with the limited additional efforts noted above. However, a range of factors including the large and effective faculty and staff, the diversity of performance opportunities, the success in attracting a highly motivated student body, the good geographic location, the supportive university setting, the strong community outreach, and most basically the department's large scale of teaching, scholarly and artistic activities suggest that the faculty reexamine long term strategic goals and perhaps consider expanding the program's visibility and formally establishing a School of Music. This latter goal would require some additional resources, but more critically a shift in leadership goals and a further refinement of the mission of the unit. Such a development would be a logical extension of the existing strengths of the department.

OVERALL STATUS OF THE DEPARTMENT

In comparison to similar departments in top research institutions, what are the unit's strengths and weaknesses? What are the major issues or challenges facing the unit?

Strengths

Faculty. Faculty seem committed to students, very skilled, and seem to be congenial and non-divisive. The faculty demonstrated a high level of energy, despite high teaching loads. The group seemed youthful, energetic, and dedicated. They had a strong sense of investment and pride in both the past achievement and the future potential of the department. We were impressed with their willingness to collaborate with one another, although it was not possible to confirm the extent of this willingness given the limited number of faculty that were available to us. Faculty seemed willing to support opportunities at both the undergraduate and graduate levels for students to gain performance/professional experience outside of the classroom—this might be noted as a major asset in the recruitment of new students. Faculty seem to value mentoring for graduate students, though this outlook was less clear with respect to undergraduates. We also were aware of some cross-disciplinary discussions about pedagogy. Although informal, these efforts seemed to be very important conversations that could develop into some very innovative and meaningful developments for curriculum in the department. The faculty seemed to be mindful of the heavy teaching loads while still managing to publish some and be productive. This was seen as admirable but worth study in terms of future direction and health of the department.

Students. Students seem excited to be at Delaware and were supportive of the overall program. Students seemed vibrant and cared deeply about the department and their future in it; their sense of identity appears to be strongly tied to the department and it is clear that they take very seriously the prospect of enhancing their experience within the department and of improving the department

APPENDICES

more generally. The faculty and students seem to value early exposure to ensemble playing/teaching experience. Overall student quality seems high. We noted a good sense of unity between music education and performance students. Morale among students seems high. We noted that the undergraduate students were beginning to form an approach to voicing their concerns about the department more formally, a direction that bodes well for the development of student “voice.”

Geographic Location. This was noted by the review team as a very important strength. There seemed to be an eagerness on the part of faculty and students to take full advantage of the opportunities offered by the proximity to major Northeast cultural centers. Perhaps more can be made of this moving forward.

Staff Support. Staff members seemed excellent—all working at full or beyond full capacity and generally very supportive of faculty.

Strong Position for Music Education in the State. We were impressed with the strong reputation of the music education program in terms of its key role in the state school systems. This should be considered in future faculty development. We noted that music education student access to rural, suburban and urban settings was a plus and part of the school’s ideal location.

Ensembles. Good range of ensembles available. Touring was seen as a plus but some concern for budget stress and curriculum interference with the number of touring events. Resident professional ensembles seemed very beneficial to the department.

Community Engagement. We noted that efforts for community engagement were positive, including the efforts toward community music school, master players series and several summer programs.

Good Placement. There seemed to be a good placement record in both undergraduate education and performance. There are early signs of good placement of graduate students as well.

Access of Facilities. Although there was plenty of concern about facilities, the team also noted that access to several fine performance venues (Gore Hall, Thompson Theater, Bayard Sharp Hall, and Mitchell Hall) was a strength.

Graduate Student Aid. Although seen as inconsistent, the approach to financial aid for graduate performance students seemed strong.

University Climate. The team noted that the department seemed to be surrounded by excellent liberal arts, fine arts, and science departments that could provide many opportunities for innovative collaborations.

Weaknesses/Challenges

Focus and Identity. Perhaps the most overriding problem of the department is not collectively understanding what its long-range goal is— how it sees itself in terms of growing and solving its problems with administrative direction, faculty hiring, curriculum development and new initiatives. There is lack of focus on the identity of the department in terms of its uniqueness about competitors; while individual teachers and sections of the department can point to the strengths of

APPENDICES

their particular section of the department, they do not as a group seem able to articulate a vision of what makes the department special. This affects its ability to argue for new resources, strategically hire new faculty, evaluate the worth of BA vs. BM undergraduate programs, and consider meaningful collaboration with other units. It also affects its ability to consider a movement to a “School,” which would have a major change in self-perception.

Administrative Structure. Related to the above, there is a lack of a clear administrative structure with respect to the specific roles played by the Executive Committee and area heads within the department. When solved this would improve the communication among faculty and will make the Executive Committee more effective if retained in a new organizational structure. This might be clarified in the context of moving to a “School” designation and could be a clear benefit of doing so.

BA programs. The team felt that a perceived unwillingness on the part of the faculty to more carefully consider the role of the BA option for students was a weakness. We felt that opportunities to collaborate with other programs of study in the University in the preparation of musically aware but more broadly minded undergraduates might be worth considering given the nature of 21st-century music making and further study of music on the graduate level. Flexibility in the curriculum to allow greater focus on the individual paths of students might be considered.

Facilities. The following are aspects to consider:

- There is a clear need for enhancement of the performance and rehearsal spaces for large ensembles and for recitals/chamber music, although this was perhaps not as dire as suggested by faculty and students if some compromises might be accommodated.
- Sound isolation problems in the main Du Pont building and poor acoustics and generally poor condition of Loudis Hall are major concerns.
- Thought should be given to uniting the music books and scores with the recording collection in the main library to allow more space for activities in music buildings.
- Attention might be given to solidifying the opera spaces with the Theatre program to make sure that schedules for facilities are always in place.
- Shortage of some instruments limits repertory choices, especially string bass.

Curriculum. The following are aspects to consider:

- Curriculum seems rooted in tradition with little attention to contemporary issues for musicians in the 21st century. Dialogue among faculty about progressive teaching issues such as the role of improvisation and composition for all majors, popular music pedagogy, or entrepreneur education/practical music making matters does not seem to be much of a priority. It is not clear how in touch the majority of the faculty are with national discussions concerning what is best needed for the 21st-century musician.
- The team noted a lack of variety in non-Western ensembles that might complement traditional ensembles such as bands, orchestras, and choirs.
- The team did not sense that music technology skills necessary for all music majors were addressed systematically in the curriculum.
- There appears to be a lack of flexibility in core skills courses (such as aural skills), in that there was no option for competency-based assessment to allow for individual skills already in place to be evaluated such that students might move more effectively through the curriculum

APPENDICES

- It is not clear if the faculty understands or buys into the idea of a performance certificate at the graduate level. This new initiative is seen by faculty as more of a “money grab” and not really central to a developing mission.
- Related to above, at least one key faculty member felt that the graduate program lacked focus overall and has some problems with funding equity among students. Students do not understand how funding decisions are made.

Use of Staff. Staff are overextended and individual portfolios of responsibility appear disjointed, suggesting a need for additional staff as well as reallocation of tasks. Some new thinking might be given to how undergraduate advisement is handled. A major weakness was noted regarding publicity, webpage design, and exploitation of social media in telling the story of the department. Attention to how this is handled by both faculty and staff is very important moving forward. As the focus of the department emerges and the stories of what is happening in the department are better articulated, these dimensions of the department can be more effectively highlighted publically.

Use of Faculty. The following are aspects to consider:

- There are high faculty loads for teaching and also an overuse of adjuncts, suggesting a need for several additional faculty lines.
- Related to this, there appears to be a lack of imaginative thinking about multiple task jobs, such as a double-bass instructor that can teach courses in string methods or a trumpet teacher that can help teach theory or music history.
- The inability to recruit effectively in some key performance areas might be effected by the above.
- The lack of vocal coaching for students who perform in main-stage operatic production was noted

What will the unit have to do to achieve or maintain international or national prominence in the next decade? How does the unit compare to the top departments in its field?

Solving the issue of direction (“branding”) and leadership structure for the department will go a long way to achieving national prominence. At the moment, the unit is well regarded regionally. They have correctly identified their competitors. As time progresses and many of the weaknesses noted above are addressed, the department might well appeal to a wider audience.

Following on this important point, careful thought should be given to considering the potential benefits of becoming a School of Music and all that this would entail, perhaps in conjunction with a large endowment or naming gift. This might also allow for attracting a new Director from outside the current department ranks that might infuse new energy.

Also of interest would be to enhance and, where appropriate, formalize relationships and/or partnerships with musical institutions in the region, providing students with even greater opportunities to interact with nearby professionals.

Attention to the renovation of the DuPont building to improve sound isolation and reduce reverberant noise is important. Also the major renovations to Loudis Hall in order to improve acoustics and general condition of the venue is critical, as is correction of the acoustic problems with Puglisi Hall.

Hire additional staff and take the opportunity of new retirements in staff to rethink responsibilities. Consider in particular the possibility of a new staff position—or replacement of retiring staff along with a

APPENDICES

reallocation of duties—to take on marketing and publicity for the department.

Hire several additional faculty and/or convert part-time faculty to full time (particularly in the areas of trumpet, double bass, and viola) while using these lines creatively to cover multiple gaps between existing faculty.

What are the most important actions the unit might take to improve without new resources?

A multi-tiered approach to improvement might begin with items that do not require new resources right away but would subsequently lead to actions that might require expansion with new resources:

- Some careful thinking about the BA to appeal to students that see blending music with other disciplines is something that can be done now. Also moving the small number of music theory and music history majors on the undergrad level to the BA might be advisable.
- In 2010, we understand that a retreat was held to address faculty voice in creating a mission and direction. It resulted in the current mission (which is generally well stated), but we are not sure what else was accomplished or acted upon by the past or current Chair. As the department moves toward addressing its direction issue, we feel a similar but more effective set of retreats is warranted. Faculty would need to have confidence that this might lead to a significant enhancement in how the University might view and support the department. The retreat might be planned with the aid of the Dean and other administrators in the University as early participants so that faculty know that this is important and not just a waste of time.
- With the retirement of key staff, the department leadership might consider a whole new structure for the staff and any new replacements and reassess what they do. (Two possible key goals would be to redefine the role of staff assigned to building management and to disentangle PR/marketing/recruitment/advising.)
- The Chair might rethink the mission of the Executive Committee or perhaps establish a “council” of area heads to guide him in solving ongoing issues.
- Consider limiting international ensemble touring in favor of more regional efforts that will increase visibility with an eye toward recruitment. Consider staggering the touring so that only one ensemble is on the road per year or per semester.
- Work out arrangement to use Theater for two opera productions a year.

Is the unit trying to do too much? What should it not be doing in order to free up resources to achieve/maintain excellence in strategic areas?

The department is ambitious but perhaps is not doing anything too out of line with their hope for advancement. However, a hard look at some activities is advised.

Outreach programs and certain creative activities that do not clearly have an investment on return might be reconsidered (i.e. summer programs that overtax facilities and personnel).

APPENDICES

Certain emphases in degrees on the graduate level might be carefully considered. Does every instrument warrant a master's performance degree program? Is a master's in composition a good use of faculty resources?

What should the University do to aid the unit in its competitiveness?

Perhaps the best thing to do would be to encourage faculty to address the issue of future direction/focus and to follow through with plans to do the renovation of the music buildings. Additional staff is a priority.

A decision about moving the department to a "School" and to recruit an outside chairperson of distinction and experience with a mandate to reorganize the department in a positive direction is a long-term goal.

UNDERGRADUATE PROGRAMS

Does the unit have clear goals for student learning, strong measures to assess learning, and clearly articulated plans to improve the program based on the assessment of student learning outcomes?

It is difficult to answer this question confidently given the relatively brief time that we spent in the Music department. There is a certain depth and solidity to the undergraduate curriculum that is a result of tradition: that is to say, students are following a curriculum that—at least on the surface—has changed relatively little in the past few decades. The quality of the teaching is certainly very good; expectations for student outcomes are also determined to some degree by tradition, as these are tried and true methods that seem to by and large produce competent musicians and music educators, many of whom find positions in the field. Within that traditional realm, there is ample evidence that the classroom teachers are using some innovative pedagogical approaches that seem to improve outcomes. While there was some desire expressed to revise the curriculum, we sensed that the faculty may not feel empowered to do so; the language about curricular development in the self-study is somewhat vague. What revisions to the curriculum might make for better outcomes for students graduating with a BM in the twenty-first century? Do students need more exposure to popular and world music? How might the current faculty revise the curriculum in a way that offers new perspectives on music's social context, the relationship between art and popular music, or the musical marketplace (to name but a few examples) that also plays to their current strengths and interests? The department has not articulated clearly a vision of what the ideal curriculum might be for students dealing with the realities of maintaining a career as a music educator or freelance musician today and in the decades to come.

Is strong advisement and mentoring available for all majors?

Students spoke appreciatively of their advisor, but felt strongly that the advisor is spread too thinly. The undergraduate majors certainly need a fulltime advisor; mentoring from studio instructors and classroom instructors is more ad hoc, and perhaps can be a more formal part of the program, particularly for music performance students who can benefit from contact with professionals. Some undergraduates expressed concerns about changes in the curriculum for their field-based work; we gathered later that there were good reasons for this, but better mentoring of those students might help them better understand some of

APPENDICES

the intricacies of their program. Those students who studied with studio teachers who were not full-time instructors felt at a disadvantage in terms of mentoring and support; this should be remedied.

Excellence in Instruction

From what we were able to gather, the quality of education does seem to be quite high. The academic and performance faculty are well regarded as are the ensembles, though we did not have the opportunity to observe classes or studio instruction personally. In general, the students seemed to feel that they were getting a very solid education. There were some concerns expressed by students about the new online music education courses as well as hope of the possibility of separating out ear training and written theory so that students who excel in one but not the other could focus on their weak areas. There was also some concern among undergraduate students that standards for keyboard skills should be higher for music education students.

In addition, there were some underlying concerns about how scheduling problems impact learning. Developing scheduling policies that try to take account of competing needs of different components of the faculty (e.g. ensembles vs. classroom) is important. Recruiting in some under-enrolled areas, such as strings, will also help improve the orchestral experience for students. The choral and opera programs seem excellent, but there is a need for vocal coaching in addition to lessons. Students in opera would also benefit from movement and additional language training, though there doesn't seem to be room in the curriculum at present.

Achieving and maintaining excellence

All of the general recommendations in this report apply to achieving and maintaining excellence in undergraduate education. These include making the recommended facilities improvements; articulating a clearer vision for the department in general; adding additional staff to help with recruiting, advising, scheduling, and marketing; hiring the current adjunct studio instructors full time; and taking better advantage of area performing groups. Pedagogical innovation should continue to be encouraged. Curriculum revisions should be undertaken in consultation with the current faculty to play to their strengths and interests.

We all felt strongly that there is an underutilized segment of the undergraduate education at the University of Delaware, namely the Bachelor of Arts degree with a major in music. We strongly recommend that the University and the department look very seriously at expanding, developing, and marketing a BA program. While it is not a viable alternative for the music education student, many performers, composers, and music scholars go on to have excellent careers after having had a BA in music. The University of Delaware has superb academic programs, and many fine young performers want access to high quality music teachers and ensembles, but nonetheless would prefer to have a BA degree. This would help to differentiate Delaware from other music schools and particularly from its peers; students at Delaware in the BA program would be similar to those at Oberlin who choose to get their degree in the College rather than the Conservatory. This would take a change of attitude on the part of many members of the department, who seem to regard the BA as a lesser, rather than different degree. The curriculum and course loads would need to be adjusted so that BA students had the opportunity to have lessons with top teachers and to play in ensembles, as their abilities allow. But if the program were promoted as a genuine alternative to the BM rather than a booby prize, you would very soon start getting applicants who might want to go to medical school, but are top violinists and want to continue playing in

APPENDICES

college. The program would also be terrific for students who want to focus on theory or history; a BA is, for the most part, better preparation for the PhD in music.

GRADUATE PROGRAMS

Is the graduate program successful at recruiting highly qualified and diverse students?

Again, it is difficult to answer this question with any confidence given the small number of graduate students with whom the review team interacted. Certainly, based on the department's Self Study and the hour-long meeting we had with roughly half a dozen master's students, it would seem that the department is successful at recruiting highly qualified students. The team had no real basis for determining whether the graduate student body was diverse in nature apart from the Self Study, which itself acknowledged a need to make improvement along these lines. Indeed, the department is not alone among its peers and among schools of music nationwide in struggling to diversify the student body, including graduate students.

It was clear, however, that the graduate program had grown significantly in size over the last several years, and this is something that both faculty members and students were quick to point out. The faculty were rightly proud of this growth rate, indicative as it is of the overall strength of the faculty and of its success at graduate-level recruiting. To this point, the graduate students with whom we spoke were quite clear that they were largely drawn to the department by the prospect of studying with a particular faculty member, generally someone with whom they had had professional contact prior to enrolling at the university. While this circumstance is typical at schools of music across the country (especially with respect to graduate study), the department will want to think more strategically about devising an overall recruitment plan, including enrollment targets at the graduate level. It seemed rather that the approach to recruiting was studio by studio or program by program.

One strategy that might be pursued in the interest of recruiting students both regionally and nationally is to target specific undergraduate programs that are known to produce highly qualified students. A close look at competitive schools such as Ithaca College, Westminster Choir College, and others might yield a more varied set of master's students. Also important is asking the question: "Just how big does the department want the graduate program to be?" There was no clear evidence to suggest that the department had sought to answer this question in a strategic fashion and with respect to the all-important issue of mission and overall identity. Such conversations are crucial moving forward, particularly as the department works to more effectively "brand" itself. Among the types of questions to be considered are: Is there a particular "value-added" reason why a graduate student would come to study French Horn, say, other than to become a better player in an orchestra? Does experience in chamber music, contemporary literature, or interdisciplinary performance/research play a role? On the music education side, is there a strong central core of courses in philosophy, research, early childhood education, progressive pedagogies, or other dimensions that would be a central strength of a more expanded faculty? We were not able to discern whether any focused thinking of this nature had ever taken place concerning the role of the graduate program within the department.

Does the unit have clear goals for student learning, strong measures to assess learning, and clearly articulated plans to improve the program based on the assessment of student learning outcomes?

The review team saw no evidence that such goals or means of assessment had been devised or articulated, though admittedly these metrics would have been hard to glean from such a limited

APPENDICES

perspective. It is the case that graduate students are required to pass entrance exams in music history and music theory, and to take remedial courses if necessary; this curricular structure helps to ensure that students are graduating with a minimum level of academic expertise in music. For their part, the master's students with whom we met seemed highly focused and were generally pleased with their respective degree programs. Some faculty, however, expressed a need for greater focus and structure within the graduate curriculum. Such focus will be a natural outgrowth of any efforts the department undertakes to define its mission and future direction.

Do students receive strong mentoring and complete their degrees in a timely matter?

Students seemed quite pleased with the level and quality of both advising and mentoring they were receiving. The small number with whom the review team spoke especially appreciated the excellence in teaching and mentorship offered by their individual studio instructors, though it should be noted here that we did not speak with any MM students with a teaching concentration. Also worth noting is the concern expressed by students who studied with adjunct professors that they felt less mentored relative to their peers who worked with members of the regular faculty. The team did not receive sufficient information to be able to comment on the timeliness with which students were receiving their degrees.

What should the unit do to achieve or maintain excellence in its graduate programs?

Overall, the health of the department's graduate program is good. As noted above, the program has undergone substantial growth in recent years and seems to have reached a point of stability. That said, it, too, will benefit from the kind of strategic thinking around issues of identity and mission that have been recommended at regular intervals throughout this report. In particular, the department will want to think more strategically about how graduate assistantship hours are utilized and about the duties such students are assigned, taking care to ensure as much as possible that the work assignments do not conflict with performance requirements. Toward this end, the department may want to consider streamlining appointments and assigning duties that will more obviously enhance the student's musical and professional readiness to enter the field or move on to doctoral student. Likewise, the department needs to be more transparent about how graduate assistantships are assigned and to whom they are given. Many of the students with whom the review team spoke raised this issue as a concern. Not surprisingly, those students who had not received assistantships were especially perplexed as to why they were not afforded the same opportunities as their peers, and those students who took applied lessons with lecturers felt (wrongly or rightly) that not being in the studio of a full-time, regular faculty member had played a role in their not having received funding through an assistantship. Still other students were concerned about the workload associated with their assignment and about the extent to which that did or did not correlate with their compensation. It will be especially important for the department to address such issues in order not to succumb to a morale problem among the graduate student cohort and in order to be able to continue recruiting effectively at the graduate level.

Students seemed generally pleased with the opportunities they had to perform outside of the department—opportunities that were often arranged by their studio teacher. Nevertheless, the department should seek to expand such opportunities and perhaps formalize these opportunities or integrate them into the curriculum. For example, students should be afforded ample opportunities to develop their own initiatives, such as creating their own ensembles or devising ways in which they might engage with the community. Were such efforts to be integrated into the curriculum, this could go a long way toward addressing the concern that some faculty members raised about a lack of focus among the graduate program and would also help to shape the program in such a way as to provide students with

APPENDICES

some of the more entrepreneurial and community engagement skills that are becoming increasingly necessary for musicians of the twenty-first century.

The department should take special care to ensure that MM students are not listed as instructors of record for courses and that, in conjunction with such a change, students are routinely observed in those instances where they perform a significant amount of the teaching that happens within a given course. As the department gains a more clearly defined sense of mission and identity, and as it moves in all likelihood toward the status of a “School” of music, it is natural to expect that the graduate program will itself take on a clearer focus and that perhaps even new degree programs will emerge. Certainly, if the undergraduate program were to expand and if the department were to become a School, enhanced teaching opportunities for graduate students would likely emerge as well. Finally, it will be important for the department to continue to hire strong faculty and, as suggested above, to address the balance between regular-track and adjunct faculty in order to ensure continued success of the graduate program and to enhance its overall reputation in the field.

FACULTY AND STAFF

Is there evidence that faculty have substantially increased the level and impact of their scholarly quality and productivity? Are promotion and tenure policies appropriate to the unit’s mission and aspirations?

As outlined in the department’s Self Study, the department of Music is made up of 31 full or nearly full-time faculty (of which 21 are full-time tenure-track), 30 supplemental part-time faculty, 4 full-time and 2 part-time professional staff, and 6 additional staff. A notable factor in this composition (not uncommon in a music program) is the high percentage of non-full-time and non-tenure-track faculty coupled with the limited professional staff relative to the total number of faculty (and students). Also notable is a very substantial set of teaching and service assignments, typically what amounts to 3+3 for full-time faculty, including heavy studio loads for applied faculty.

Despite this, the faculty appear to be highly productive with high national and international recognition, and the department has taken steps to further enhance research opportunities, steps which are bearing fruit. As indicated in the department’s Self Study (and confirmed by members of the committee), automated measures of scholarship such as Academic Analytics are ill-suited to measuring productivity and are little used in the context of music programs; thus there are few meaningful quantitative data, and there is little benefit from comparison using such measures (though the limited quantitative data indicate productivity in the upper quartile of peer institutions). Other measures are more meaningful and give even stronger evidence of the high and increasing productivity of the faculty. The faculty have engaged in a very impressive range of activities, both scholarly in the traditional academic form and creative in a broader, artistic sense. This combination, its breadth and extent are truly impressive—and should further be recognized in the context of the heavy teaching and service loads (even with the one course reduction for music theory and music history faculty). The department’s recent allocation of resources in support of scholarly activities involving professional presentations and publications—enhanced travel support and a slight reduction in course load for select faculty—is reflected in steadily increased conference attendance, and not only increased meetings presentations but peer-reviewed articles and other research activities as well.

APPENDICES

While faculty productivity appears very impressive, one area of some concern hinted at in the Self Study and noted by faculty is the clarification of expectations in the promotion and tenure process. The need to communicate appropriate criteria of excellence in the arts to a broader academic tenure review process, to make these criteria realistic in the context of the very heavy teaching and service loads of the faculty, and to define them flexibly enough to encompass the range of specialties within music is clearly daunting. While the department's promotion and tenure document itself offers a broad range of options, faculty reported finding it difficult to translate these into concrete practical expectations, and perhaps more troublingly, the department's Self Study acknowledges that "it is ultimately up to the faculty member to make the case for the significance of an individual item" of productive activity. While this committee cannot recommend a particular solution to this problem, some sort of explicit reconciliation between the tremendous breadth of music faculty activities, high demands on faculty time, and broad abstract standards of "scholarly excellence" appears to be needed. To reiterate, the problem does *not* appear to be one of low productivity by the music faculty, but rather by a phrasing of standards in ways that don't well communicate the reality and range of scholarly and creative activities in music in general and the faculty load characteristic of the Delaware program in particular, and don't sufficiently transmit these to the music faculty as well as to college and university administrators.

Is the unit successfully hiring and promoting individuals from underrepresented groups?

The department's efforts at diversity are documented in the Self Study, and the department appears comparable to peer institutions. That said, it is clear (and also acknowledged in the Self Study) that there is a long way to go. The faculty gender ratio is nearly 2:1 male, and among permanent (tenure-track and CT) faculty it is 3:1. As noted elsewhere in this report, there is a need for a few additional faculty lines (for instance, trumpet, double bass, and conversion of the viola line to full time); there are also expectations of faculty retirements in future years. Similarly, a shortfall in voice coaching support was noted by students. All of these positions offer opportunities to start addressing this gender imbalance. Similarly, ethnic diversity remains a very strong challenge, here the ratio of "white" to other categories (not broken down in the Self Study) runs about 8:1. Again, this problem is acknowledged in the Self Study, and although unfortunately it is not out of line with peer institutions, clearly it must be considered very seriously in the context of future hires. The attempt to broaden diversity might be linked both to recruitment efforts and to broad consideration of music genres that can complement the department's existing strengths; administration support for hires enhancing diversity would be of significant benefit.

Gender and ethnic diversity is less of an issue at the staff level (in fact, as is typical, such positions are primarily filled by women and the proportion of "non-white" is more in line with the broader population). Thus, this is not an area that itself requires correction but is a mirror image of the pay and status hierarchy leading to the gender and ethnic imbalance in faculty composition discussed above.

Gender imbalance is not a problem at the graduate or undergraduate level. As noted by the department's Self Study, ethnic diversity of the student body *is* a significant challenge, however. Among both graduate and undergraduate students there has been significant improvement, but the department remains below national levels. Existing efforts at recruitment appear to be helping to improve the imbalances; some additional recruitment efforts (perhaps additional use of student ensemble trips for instance) and support from the administration should be strongly pursued.

APPENDICES

Does the unit provide development and training programs to faculty and staff?

Support for development of staff is clearly an additional major issue. As noted elsewhere in this report, there are excessive demands on staff time and attention, suggesting a need for one or more additional hires to cover public relations and marketing, separation of recruitment and advising functions, and in general both increased administration support for additional staff line(s) and rethinking of the allocation of staff responsibilities among existing staff (and among personnel filling upcoming staff vacancies due to retirements). Support of summer programs, the Master Players program, building/facilities allocation, the library, and the Community Music School add to the responsibilities mixed in complex ways among the existing personnel. The result is an over-extended staff, with little time for development beyond keeping up with their diverse tasks. These issues may best be addressed by the recommended additional administration support for hires coupled with restructuring responsibilities among existing and new hires.

Faculty development is also impacted by heavy teaching and service demands. Thus, in addition to addressing diversity issues (and even more obviously filling gaps in instructional needs), the additional faculty lines suggested elsewhere in this report and continued support for replacement lines for retirements, coupled with a strategic plan (so that such replacements can be planned in advance rather than form part of a continuous effort at catching up and plugging gaps), would relieve limitations on faculty and enhance their opportunities for professional development.

In summary, the faculty and staff of the department are impressive in their accomplishments, highly motivated, and productive. Areas that should be addressed to enhance their performance include 1) clarification and improvement in the match of faculty promotion expectations with the specifics and diversity of scholarly, creative and teaching activities; 2) continued serious attention to address diversity issues through aggressive recruitment and several faculty hires (and perhaps conversion of temporary to full lines); and 3) additional College- and University-level support for an expanded as well as reorganized staff.

LEADERSHIP

Does the unit's leadership work effectively to ensure the unit's smooth functioning?

The department is led admirably. This leadership results in both effective outcomes and some others that could be improved.

The unit has developed into quite a fine one over the years. As noted elsewhere in this report, the faculty is excellent and has worked hard to create a department that attracts outstanding students who make fine music and impact fine music-making throughout the state of Delaware and neighboring locations. The current leadership appears to have done a fine job sustaining that traditional level of excellent quality.

Present leadership, it appears, has expertly assisted with the advancement of the plan to conduct the renovations to the acoustic facilities in the DuPont Music Building, which is in dire need of attention.

Of need for review, however, are numerous aspects of the department's operation. The staff functions are not efficient as currently structured, though this is likely more attributable to tradition than to current leadership. The staff is large, and while some positions appear overburdened (advisor/recruiter and

APPENDICES

supervisor of the performing arts center), others seem curiously under-assigned (scheduler). The visitors discussed this issue at the exit interview with the department chair, and a plan appears to be coming together to review all of these staff functions on the occasion of one (or perhaps two) retirements in 2016.

Music faculty and students also expressed to the review team a desire for more thorough and more frequent communication from leadership of the department, especially as follow-up to issues discussed as a faculty and to emerging ideas and trends in programming, staffing, department priorities, and so on.

Does the unit have a strategic plan that is endorsed by the faculty, aligned with the College's and University's long-range plans, and used as the basis for annual planning?

It is not clear that the department has crafted a strategic plan that recognizes its strengths and opportunities for future development. There is a sentiment among many music faculty, staff, and students that a number of the assets of the department have not yet been leveraged into a vision for the unit's present and future that could be fashioned by its leadership.

There is evidence that the department faculty discussed their future, the defining of their core values, and some ideas for a unified future at a faculty retreat that occurred in 2010, but follow-up to the ideas that emerged appears not to have occurred. There has been at least one chairperson change in those years, and action on such retreats is often difficult for music units to undertake even with consistent executive leadership. We recommend strongly that the department undertake a serious visioning exercise to determine what the faculty value, how they wish to observe those values, and where they believe a focus on those values can and should lead them.

We further advise that this exercise provide some focus to two aspects of the department's future that require deep study, reflection, and action:

1. The department should consider prioritizing those elements of music and music study that make them distinctive from other music schools, especially those peers with whom they compete for students. The department has positioned itself effectively as a high-value music institution in a region dotted with great professional musical treasures. However, it was reported to the visiting team that many of the opportunities to exploit and gain benefit from those advantages have not been developed by the department's leadership (current and past) as would further promote and distinguish the unit. For example, students in particular expressed a desire that their efforts to attend Philadelphia Orchestra events or the various opera activities within an hour north or south of Newark counted toward their concert attendance. As it currently stands, students are burdened by 100% of their attendance requirements being on-campus activities that preclude them from taking advantage of the very opportunities the department has championed as a distinctive value. Perhaps a concert attendance requirement that includes a minimum number of on-campus and a minimum number of off-campus events could be explored.

There are other examples of how what the faculty appear to value, or *aspire to value*, could be integrated into the unit's core mission in order to distinguish it from other music departments. Determining how best to achieve this goal would be the very purpose of the visioning exercise recommended above.

2. While the department faculty consider prioritizing those elements of what they do into distinctive

APPENDICES

values, they should also investigate, discuss, and move forward with the idea of conversion to a School of Music. There was a great deal of talk about this during the APR visit, coming from not only faculty and students but also from the College dean's office and that of the provost as well. The visiting team shared then their collective belief that, in many respects, the department already functions like a School: more-than-a-threshold of comprehensive music study; diversely trained and competent faculty; a strong student recruitment base; developing and growing graduate programs; excellent facilities (some of which still require significant work, as evidenced in the plan put forth by the University); and, a high level of support and endorsement from central administration.

Though there are no magic pills, or even standard benchmarks for being declared a School of Music, the department seems already to be on a natural pathway toward this worthy and universally supported endeavor. Moreover, it is important to note that the music units at most state flagship institutions have already undergone this transformation. In fact, where this is not true virtually all of these institutions fall into one of two camps: 1) Institutions with non-comprehensive music departments (NC, CA, VA); and 2) Institutions with very small music units to support their relative small state population of music majors and potential music majors (NH, VT, RI). There is no "Department of Music" with the wealth of excellence and comprehensive mission in an American public flagship institution that is as ready to be a "School of Music" as the department at the University of Delaware.

The pathway we suggest involves the unit and the institution reviewing the criteria, policies, and procedures that other now-Schools-of-Music have employed in transition from a department. North Dakota State University's Challey School of Music would be a great place to start. Though it has some differences from the department at Delaware (e.g., a doctoral program—small and regionally focused; a remote location; smaller total music major population; superior facilities in need of very little work, to name but a few), it is quite similar in its current scope to the department at the University of Delaware. They were converted to a School within the last five years, and their leadership there may know of others institution to which they looked for guidance.

Final Word

We offer our thanks to the many at the University of Delaware, both those in administrative positions at the University and all those within the department, that helped us during our two-day visit. We feel very good about the review and hope that it leads to substantive improvement in what is already a strong unit. We all participated in the crafting of each section of this report and Jason was kind in volunteering to be the fine general editor. Special thanks to Tom for his excellent local knowledge and guidance!

Jason Geary (University of Michigan)
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APPENDICES

Appendix L: Music Department Performance Space Master Plan (2105)

From: University of Delaware Department of Music Performance Space Master Plan
Prepared by Atkin Olshin Schade Architects
March 15, 2016

ARCHITECTURAL RECOMMENDATIONS

The Master Plan presents a path to provide improved facilities for continuing the University of Delaware's department of Music programs, and meeting NASM accreditation requirements. It represents an attainable future through support by the University, the department, and other involved parties to make renovations feasible that would vastly improve the existing facilities currently available to students and faculty. The recommendations described herein are only a first step towards its implementation. The following sections will outline recommendations for MEP/FP systems, Acoustics, and Theatrical/AV.

Through the review of existing facilities, the survey and questioning of faculty, staff, and students, and the study of potential renovations to existing facilities the architectural recommendations set forth in this report are as follows:

- Renovate Puglisi Hall in the Roselle Center for the Arts as outlined, creating a more flexible, better performing practice hall in which both the Department of Music and the Marching Band may utilize for their practice needs.
- Renovate Amy DuPont Music Building to rectify issues with MEP/FP systems, and reconcile life-safety and code mandated deficiencies.
- Renovate Amy DuPont Music Building to repair or replace acoustic door seals, and replace exterior windows to provide improved acoustical separation between interior spaces while mitigating outside noise infiltration.
- Renovate the existing lobby and atrium space in the Amy DuPont Music Building to provide a more aesthetically pleasing building core, with improved acoustic control and insulated skylight glazing.
- Determine if Loudis Hall should be renovated to become the primary performance hall for the department.
- If so it will need to be determined to what level of renovation will occur. This includes the lowering of the seating rake and raising of the roof, or maintaining the existing physical space.
- Once it has been determined what level of renovation will occur interior finishes, acoustic treatments, lighting, AV systems, MEP/FP systems, stage renovations, and electronic enhancement system decisions may be made with all future work planned out so as to avoid any work that would be changed.
- If it is determined that Loudis Hall will not become the primary performance hall for the department, a reduced level of renovation may occur to improve the acoustics and performance of the space to meet NASM recommendations.
- The level of renovations to Loudis Hall will determine the level of back-of-house and lobby addition, and the program requirements to support performances.

As a comparison to the recommendations in this report, the 2006 design for a 1,200 seat performance hall at Roselle Center for the Arts is estimated to cost \$33,000,000 to \$40,000,000, assuming a cost of \$650 to \$800/sf, compared to the projects as outlined above at a construction cost of approximately \$15,000,000.

APPENDICES

The renovations could be completed in a phased manner, and supported through University budgeting and department fundraising. Renovating existing spaces would also allow for their continued usage, and be completed on a shorter schedule than a new construction project would.

The Master Plan lays the foundation for the design and construction of renovations to Puglisi Hall, and the Amy DuPont Music Building including Loudis Hall. However, continued design development and refinement is necessary as the implementation work progresses. This process will include defining specific spatial requirements and conditions for the individual spaces. Trips to comparable institutions and performance halls can provide much needed insight into the requirements for equipment and layout in conjunction with continued design refinement and development by the architecture team.

Through continued effort and support of the University of Delaware's department of Music faculty, staff, and students, the goals and recommendations of the Master Plan can be realized to provide the performance spaces to support the department as it moves forward as a unique and significant collegiate music program.

M/P/FP/E RECOMMENDATIONS

PRIORITY 1: CODE/LIFE SAFETY ISSUES

- The main building air handling unit, AS-1, should be replaced so that Code required ventilation rates can be met
- The Loudis Hall air handling unit, AS-3, should be replaced so that Code required ventilation rates can be met
- Upper level unit ventilators should be replaced so that occupants no longer need supplemental, non-approved, electric space heaters for comfort control
- Egress lighting needs to be added to meet Code requirements
- Additional Exit signs need to be added to meet Code requirements
- Loudis Hall Light levels for inactive use periods need to be greatly increased to avoid any potential hazard if anyone attempts to enter the hall.
- Emergency Panel PXX needs to be relocated as soon as possible as it has a leaking pipe directly above it.
- Replace the existing zoned fire alarm system with a new addressable fire alarm system meeting University standards that is ADA compliant and has voice evacuation capability.
- The Amy DuPont Music Building at the University of Delaware does not comply with the Delaware State Fire Prevention Regulations (DSFPR) and the City of Newark fire protection requirements if the building was fully renovated. A building undergoing major renovation must comply with the most restrictive requirements stated in NFPA 101 and the IBC.
- The building is should be fully sprinkler protected as required by the Delaware State Fire Prevention Regulations and the City of Newark ordinances. A fire pump is needed to support the sprinkler system.
- Replace the Stairway B non-fire rated glass wall with fire rated materials
- If the Atrium upper floor glass walls are not changed to fire rated glass, a smoke evacuation system should be installed

PRIORITY 2: CRITICAL REPAIRS, USE AND OPERATING COST ISSUES

- The main building air handling unit, AS-1, should be replaced due to its current state of patched repairs and poor unit condition

APPENDICES

- The unit's cooling capacity should be increased so that cooling season nighttime setback for energy savings can be implemented
 - With a new unit, proper ventilation air can once again be provided to the building (see Priority 1, Item 1 above)
- The building pneumatic control system should be replaced with the University's standard Direct Digital Control system for reliability, added energy management and troubleshooting capabilities.
- The buildings steam to HVAC hot water heat exchangers are leaking and have only manual controls. These should be replaced to make sure they do not fail during heating season.
- The Atrium skylight single pane glass should be replaced with an Energy Code compliant glazing system.
- Loudis Hall's air handling unit, AS-3, should be replaced
 - The unit's heating capacity should be increased so that proper space heating temperature set points can be maintained throughout the heating season
 - With a new unit, proper ventilation air can once again be provided to Loudis Hall (see Priority 1, Item 2 above)
 - Daily troubleshooting calls to maintenance personnel will be alleviated
- Loudis Hall's economizer exhaust fans should be replaced for improved energy savings
- The Loading Dock storm drain system should be replaced / enlarged to prevent flooding of the Lower Level during storms.
- Complete theatrical lighting system, including the dimming system, needs to be upgraded.
- Audio & mixing system need to be upgraded.

PRIORITY 3: NON-CRITICAL REPAIRS

- AS-2, serving the Percussion and Choral Practice rooms wing should be scheduled for replacement
- The building's main steam to domestic hot water converter is past its life expectancy and should be replaced.

Puglisi Hall

PRIORITY 1: CODE/LIFE SAFETY ISSUES

- None

PRIORITY 2: CRITICAL REPAIRS, USE AND OPERATING COST ISSUES

- It is recommended that the HVAC, lighting and fire protection systems be modified to accommodate the new ceiling layout in the Puglisi Recital Orchestra hall. All systems are adequate and in good working condition.

ACOUSTICAL AND THEATRICAL RECOMMENDATIONS

The most important determinant of a room's acoustics is determined by the room size/volume. Adequate room volume is required for a music performance space that accommodates large instrumental ensembles of 60 or more players. A room volume of 600,000 cubic feet is a good target; any room volume below 450,000 represents a significant compromise to the room's acoustical quality. The recommended renovation of raising the roof of Loudis to 70' (Scheme 1) will only achieve just exceeding this minimum volume of 450,000 CF.

The next most important determinant of a room's acoustics is the room shape. Generally, tall and narrow rectangular rooms (not fan shaped) work best. Even though Loudis has sufficient volume, its shape is far from ideal for music performance. The octagonal shape of Loudis, compared to a narrow rectangular room with the same footprint, results in a sound reflection field in the audience seating area that will

APPENDICES

sound less intimate, and less enveloping. In addition to not having enough room volume, and having additional challenges relating to room shape, there are also some practical challenges (not having good access to load all of the instruments onto the stage); these are enumerated in more detail in the Report located in the Appendix.

Another key design feature for a good concert hall is to have a shallow seating rake. A steep seating rake reduces the reverberation in the room, reduces the sense of spaciousness and envelopment for the audience, and reduces the acoustical feedback from the hall back onto the performance platform for the benefit of the musicians. It is recommended, if feasible, that the steep seating rake be removed and replaced with a shallow seating rake that is carefully designed to provide for good sightlines.

The Design Team therefore believes it is in the college's best interests to construct a completely new space that will achieve a higher volume and better shape. If this is not possible, then raising the roof of Loudis, replacing the steep seating rake with a shallow rake and also a balcony (if additional seating capacity is desired) is recommended to improve significantly the acoustics of Loudis Hall for large ensembles (Scheme 1). It is also recommended that an electronic enhancement system be considered for Loudis to compensate for the physical inadequacies that cannot be overcome.

With the improved Loudis, all performances currently taking place in Puglisi can be moved to Loudis since the stage platform will now be large enough to support the largest ensembles that perform indoors (i.e., excluding Marching Band). Puglisi will now be free to be optimized as a rehearsal room that can support large ensembles including the Marching Band. By removing the existing ceiling and capturing the cubic volume above, and by adding additional adjustable and fixed absorption to the ceiling and walls, the room will become a good acoustical environment for the rehearsal of large ensembles.

Based on measurements and listening observations in Amy DuPont Music Building the partition (wall, floor, ceiling) construction is adequate to meet NASM guidelines for sound isolation. The primary sound isolation problems in the third floor studio spaces of Amy Dupont are due to missing thresholds or sound seals and/or poorly adjusted sound seals on the doors. It is also recommended that sound absorbing wall panels be added to the third floor studio spaces. Some of the newly installed sound seals on the lower level require adjustment so that sound isolation between spaces on this level are in conformance with NASM guidelines.

Besides the door seal issues, it is recommended that the exterior glazing be replaced. This will help not only with sound isolation between rooms, but will improve thermal performance and will reduce noise intrusion (such as from the train) from the exterior.

Built in 1973, Loudis Recital Hall is integrated into the Amy DuPont Music Building, the primary classroom building for the music department. As such it is more of a performance classroom than a performance space and suffers a number of deficiencies as a result. In addition, the now 45-year old facility is in need of upgrades and/or replacement of all of its theater systems and equipment.

Stage and Backstage

As noted elsewhere in this report, the stage or concert platform is inadequate for the department's musical ensembles and should be expanded. The existing backstage or back-of-house (BOH) area is almost non-existent, consisting only of a corridor around the rear of the stage. To accommodate necessary storage, dressing rooms and other required spaces it would be advantageous to create a building extension behind the stage. The new BOH area will also be able to accommodate the department's desire

APPENDICES

for a recording studio. Additional classrooms and other spaces may be accommodated should the extension contain a second story.

Lobby

The entrance to the recital hall is from the atrium space of the upper floor of the Amy Dupont Music Building and is inadequate to accommodate audiences for the existing seating, let alone the increased seating requested. The BOH extension should wrap around the building (towards the existing building entrance) to create a dedicated lobby space that may contain ticketing and concessions as well as access to the hall.

Seating

Current audience seating is on a single steeply stepped level seating approximately 400. While offering excellent sight-lines, it is not optimum for musical presentations (where a shallower rake is acoustically preferable.) The existing seats are completely worn out and should all be replaced.

To meet the increased audience capacity desired, a shallow balcony should be created that will be accessed from the new lobby area.

Stage Lighting and Sound Systems

The existing systems are inadequate, antiquated and unable to meet current performance standards. Each should be completely replaced in size and quantities to meet current and anticipated future programming.

Stage Rigging

The original building included several motorized winches over the stage and forestage. Those over the stage were blocked by acoustic panels installed during a previous renovation and are useless. New motorized rigging over the stage should be installed and coordinated with the new adjustable acoustic panels to allow rigging for presentation of opera and multimedia events.

Building Infrastructure

The hall contains a single lighting catwalk which is suitable only to light the front area of the stage. A second catwalk (connected to the existing) should be installed closer to the stage to provide lighting for rear portions of the stage. As well, this catwalk should have provision for the operation of followspots. There is a lighting pipe affixed to the rear side wall of the audience area (on each side) but its location is not ideal, there is no safe access, and there are no dimmer circuits. New side lighting pipes should be installed at appropriate locations with allowance for safe access and use.

Lighting and sound are currently operated from an open platform located directly above the entry vestibule. This location is not optimum for the sound operator (who should be in the same aural environment as the audience.) An enclosed sound and light booth should be incorporated into the final selected design option. In addition, a sound mix position should be created at the rear of the audience.

APPENDICES

Appendix M: Music Department Hiring Priorities (2018) Approved by Faculty, Spring 2018 (updated May, 2018)

Since the approval of this document, six positions have been filled or approved for search in 2018-2019 (the area for the 6th position is yet to be decided). This includes all of the requests for the string area.

✓=Fulfilled in 2017-18 or approved for 2018-19

1) Providing new leadership for the department

- Chair—Professor Rank, Specialty Open
 - Anticipated Search: 2019-2020

The current chair has announced his plan to step down (returning to the faculty) as of August 31, 2018. Through conversations with Dean Watson, it has been agreed that an open search would be appropriate at this time. The department has just completed a strategic planning process, and will be looking for a candidate who can best realize the elements of that plan. The completion of the strategic plan should also prove to be an incentive for an executive who wishes to work collaboratively with the faculty in order to meet the department's shared goals. This will be an especially important hire if one of the department's goals is to move toward School of Music status.

We will be seeking a hire at the Professor level, and will be looking for someone with extensive leadership experience in a comprehensive music program, and with a strong record in fund-raising along with faculty and facilities development. As the nature of music teaching at the collegiate level changes, we will also need to find a candidate well-versed in these changes and with the skills to implement them in a faculty with many competing priorities.

2) Solidifying UD's string/orchestral area:

- **Viola (TT)** ✓ *Sheila Browne begins Sept. 1*
- **Violin (TT)** ✓ *Position to be searched in 2018-19*
- **Bass/Jazz Studies (Temporary)** ✓ *Miles Brown begins on September 1*

The student ensemble area of the department should be anchored by strong flagship ensembles in voice (Chorale), winds (Wind Ensemble), and strings (Symphony Orchestra). Our first priority is a tenure track position in viola. This will solidify string instruction, and allow for the possible retention of an extraordinary temporary faculty member in this area. Our orchestra is currently challenged by a smaller-than-optimal violin area. This can best be solved by the addition of a new violin teaching studio and intensive recruiting. The strength of the string area could also be markedly improved by the presence of tenure-track teacher for string bass. All things being equal, a prospective student will be likely to choose a school with a tenure-track or continuing-track faculty member on their instrument, knowing that it is likely that they will be able to study with the same person through their entire college career. This is crucial to both recruiting and retention. This most strongly addresses the goals of Enhancing Student Success and Investing in Intellectual Capital. By hiring well-respected performers on the tenure track, we enhance the department's national and international profile. It is also worth noting that a strong orchestra program will make national and international touring more attractive for this group, enhancing our outreach. Finally, the successful candidate for the Bass position will contribute to our Jazz program, helping to diversify our curricular offerings.

APPENDICES

3) Retaining and building our applied areas:

- 2 Voice (retirement replacement + new)
- Percussion (retirement replacement)
- Accompanist (retirement replacement)
- Piano
- Trumpet (retirement replacement)
- Low Brass
- Bassoon
- Oboe
- Saxophone

As noted above, having a Tenure-Track or Continuing Track faculty is a strong aid to recruitment and student retention. The department currently relies on adjunct faculty in some central studios (trumpet and low brass) as well as smaller studios (Bassoon, Oboe and Saxophone). Bringing all of these studios to full-time, continuing status is important for Enhancing Student Success. Faculty in smaller studios can also assist the department's goals by teaching various methods and literature courses.

Of equal importance moving forward is the goal (wherever practical) to hire performance faculty in a timely fashion so as to avoid reliance on temporary faculty in those studios where the incumbent is retiring. Without that, it is possible that an incoming student might study with three or possibly four different teachers over their career at UD.

4) Broadening academic areas and expanded university outreach:

- **2 Theory (retirement replacements)** ✓ *Patricia Burt (TT) and Jennifer Shafer (CT) begin August 1, 2018*
- Music Education (possibly string education)
- Music Literature/Music Appreciation/Popular Music (retirement replacement)
- Ethnomusicology

Over the last four years, we have worked to expand our inventory of courses available to the non-major. We have supported a full-time load in music appreciation (increasing the number of students served), revived our basic course in world music while adding two additional non-major world music courses (Music of China, Korea, and Japan; and Popular Music of the Global South) with adjunct teaching. Full-time positions in these areas will allow us to continue to serve a large number of students across the university with a wider variety of courses. In addition, a tenure-track hire in Ethnomusicology will create a broader range of scholarship in the department.

Our theory area has, over the years, relied more and more on adjunct faculty. The two hires in this area (one TT and one CT) will almost fully ameliorate this need. Music Education will need more faculty in the future to better meet the needs of our students in a broader variety of musical experience that they can use in their teaching, including string education and vernacular music.