

**THE COLLEGE OF MUSIC *ADVANTAGE*:  
A TEN-YEAR STRATEGIC PLAN FOR  
THE UNIVERSITY OF COLORADO BOULDER COLLEGE OF MUSIC**

*AS OF JUNE 7, 2016*

## **INTRODUCTION**

The University of Colorado Boulder College of Music’s strategic plan has flowed from numerous conversations, including faculty/staff retreats, steering committee and task force meetings, “town hall” sessions with students and alumni, and interactions with members of the College’s Advisory Board and other stakeholders. These conversations brought abundant ideas and recommendations to light, with points of commonality eventually coalescing into five broad, interrelated categories or “pillars,” which serve to expand on the vision behind the strategic plan. While conceived of as a ten-year plan, the midpoint in 2020 carries special significance, as the College—created by the CU Board of Regents in 1920—will be celebrating its centennial. It is anticipated that many of the initiatives called for in the strategic plan will have been wholly or partly achieved by 2020, considerably expanding the cause for celebration.

The College’s faculty unanimously approved the plan on February 11, 2016. Members of the College’s staff and Advisory Board unanimously endorsed the plan on March 4, 2016, and April 22, 2016, respectively.

### ***The Vision and the College of Music Advantage***

Music thrives in the College of Music because we honor its beauty, meaning, and power in all its manifestations. This belief stands behind the advantage we offer our students by inspiring and equipping them to create lives in music they define as meaningful, joyous, and fulfilling.

We will expand our reputation as a music program of national and international consequence by uniquely integrating core educational programs and professional experiences, preparing students for a wide range of successful outcomes. This is the College of Music advantage.

We expect to be broadly recognized as one of the top five public-university music programs in the United States as a result of a highly innovative approach to student preparation, transformative faculty achievements, and penetrating leadership in a dynamic and ever-changing field.

### ***The College of Music Advantage: The Five Pillars***

*(1) Connecting Student Success to Professional Achievement* – With its longstanding commitment to academic and musical excellence as a foundation, the College will increasingly define itself by the unique advantage it offers students in preparing them for accomplished careers and future leadership.

*(2) Realizing Music’s Interdisciplinary Potential* – Leveraging the rich resources on our campus and in the region, the College will form meaningful partnerships with other CU-Boulder colleges and schools, as well as external organizations, identifying new, well-structured areas of inquiry for students and faculty.

*(3) Expanding its National and International Leadership* – Advancing the mission of the University of Colorado Boulder, the College will strengthen its position as an influential national and international leader, significantly shaping the conversation about music’s relevance and importance in the 21st century.

*(4) Building a Robust Network of Partners* – Recognizing that collaborations strengthen the College of Music community and create new opportunities for students and faculty, the College will develop mutually beneficial relationships with a wide range of local, regional, national, and international partners.

*(5) Cultivating Diversity and Inclusion* – Appreciating that music knows no boundaries defined by race, ethnicity, gender, socioeconomic standing, or other human differences, the College will expand the diversity of its student body, faculty, and staff, while considering diversity and inclusion broadly as it implements the action items of the strategic plan.

## **ACTION ITEMS**

*Notes: In the tables below, Year 1 is the 2016-17 academic year. The first action item under each subsection (1.1, 1.2, 2.1, etc.) carries the highest priority; subsequent action items are ordered to suggest connections and flow, not priority.*

**(1) Connecting Student Success to Professional Achievement** – With its longstanding commitment to academic and musical excellence as a foundation, the College will increasingly define itself by the unique advantage it offers students in preparing them for accomplished careers and future leadership.

(1.1) To prepare students for success as professional performers, composers, educators, and scholars—including the most competitive opportunities in the field—the College will:

- Create additional opportunities for students to gain exposure to professional experiences that complement classroom, rehearsal-hall, and studio instruction. Current examples include CU NOW (New Opera Workshop), the biennial Cleveland Orchestra residency, and the Middle School Ensemble/Trying on Teaching Program. Additional such initiatives will be implemented to enhance the experiences of all College of Music students. Use of the summer and other times outside the academic calendar will be considered as new programs are implemented.
- Explore and identify new opportunities to position its advanced students (undergraduates and graduates) as colleagues-in-training, through traditional and innovative faculty/student collaborations.
- Increase and regularize occasions for student travel, including national/international large ensemble tours, showcase concerts in major cities, major competitions and conferences, and study-abroad programs.

(1.1.1) *Launch a faculty commission charged with developing a long-range plan for the expansion and implementation of professionally oriented experiences for all students. Implement long-range plan.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Faculty commission formed; delivers recommendations by end of Year 1.
Year 2	Faculty considers commission recommendations.
Year 2	Launch new pilot project(s).
Year 3	Implementation of projects, experiences, etc.
Year 3	Identify new funding to support professionally oriented student experiences.
Year 4 & after	Implementation of recurring projects, experiences, etc.

(1.1.2) *Host a biennial multi-day residency, ideally maintaining the current relationship with the Cleveland Orchestra.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Identify funding for the next three residencies (2017, 2019, and 2021).
Year 2	Host residency.
Year 4	Host residency.
Year 5	Identify new funding to support a major orchestral residency on an ongoing basis.
Year 6	Host residency.
Year 8	Host residency.
Year 10	Host residency.

(1.1.3) *Host biennial student showcase concerts (solo and chamber performances) in prestigious venues in major urban centers.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Host showcase concert at Weill Recital Hall, Carnegie Hall, New York.
Year 3	Host showcase concert.
Year 4	Identify new funding to support showcase concerts on an ongoing basis.
Year 5	Host showcase concert.
Year 7	Host showcase concert.
Year 9	Host showcase concert.

(1.1.4) *Launch a faculty commission charged with developing a long-range plan for the expansion of student professional-development travel.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Faculty commission formed; delivers recommendations by end of Year 1.
Year 2	Faculty considers commission recommendations.
Year 3	Launch new pilot project(s).
Year 3	Identify new funding to support student travel experiences.
Year 4 & after	Implementation of recurring projects.

(1.1.5) *Launch a regular rotation for large ensemble touring.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Large ensemble conductors develop a long-range plan for touring.
Year 1	Conduct large ensemble tour.
Year 3	Conduct large ensemble tour.
Year 5	Identify new funding to support large ensemble tours on an ongoing basis.
Year 5	Conduct large ensemble tour.
Year 6 & after	Conduct large ensemble tours.

(1.1.6) *Foster high-level faculty-student collaboration in all departments.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1 & after	Integrate regular faculty-student performance collaborations into Faculty Tuesday and other appropriate concerts.
Year 1	Music Education, Music Theory and Composition, and Musicology departments submit plans for ongoing faculty-student collaborations.
Years 2-3	Launch incentive funding to encourage faculty-student collaboration.
Year 3	Identify new funding to support faculty-student collaborations.
Year 4 & after	Faculty-student collaborations continue.

(1.2) To prepare all students for a wide range of successful outcomes, understanding many will pursue portfolio careers in music and others will connect their musical abilities to diverse pursuits, the College will:

- Expand its curricular and co-curricular offerings in music entrepreneurship, positioning students for success as professionals inside and outside the field of music.
- Provide opportunities for students to grow their involvement in community engagement and outreach.
- Place greater emphasis on small ensemble and chamber music study, linking it to entrepreneurship, community engagement, and outreach.
- Broaden and strengthen graduate assistantship experiences as needed to better prepare students for success as faculty in higher education and other fields.
- Establish a writing and communication center for music to help students develop the skills necessary to communicate effectively as musician-scholars.
- Position the Musicians’ Wellness Program to promote healthy and effective music making for all of the College’s students, while expanding connections to the local and regional wellness/medical communities.
- Enhance student services, including the capability to expand production of high-quality audio- and video-recordings, and provide live streaming of additional performances.

(1.2.1) *Explore requisite entrepreneurial experiences in all undergraduate music degree programs.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	The Entrepreneurship and Undergraduate Studies committees collaboratively develop proposals. (See Corollary Goals and Appendix B below.)
Year 2	Faculty considers proposals.
Year 2	Identify new funding to support expanded entrepreneurial activities.
Year 3 & after	Implementation of approved proposals.

(1.2.2) *Create a College-wide structure to facilitate expanded community engagement and outreach activities for students.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 2	Form an ad hoc faculty/staff committee, in collaboration with the Entrepreneurship Committee and Strategic Communications Committee, to explore new administrative structures in support of an expanded community engagement and outreach program.
Year 3	Committees deliver recommendations to administration and faculty.
Year 4 & after	Implementation of new structures, activities, etc.

(1.2.3) *Expand faculty and staff capacity in the areas of entrepreneurship and community engagement in support of student and career success.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Identify funding to support a new staff position in community engagement and strategic partnerships.
Year 2	New staff member in community engagement and strategic partnerships hired (fall 2017).
Years 2-5	Adjunct faculty in music entrepreneurship hired.
Years 4-5	Identify funding to support a new faculty line.
Year 5	Launch search for second position in music entrepreneurship.
Year 6	New faculty member in music entrepreneurship hired (fall 2021).
Year 7 & after	Implementation continues.

(1.2.4) *Enhance the chamber music/small ensemble experience for students in appropriate degree programs.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Undergraduate Studies Committee examines the place of chamber music/small ensemble requirements as part of its review of the undergraduate music curriculum. (See Corollary Goals and Appendix B below.)
Year 1 & after	Considering the important service roles the graduate chamber ensembles play.
Year 2	Graduate Studies Committee examines the place of chamber music/small ensemble requirements in appropriate degree programs, delivering recommendations to the faculty.
Year 2	Leadership Council develops position description for a chamber music coordinator.
Year 2	Chamber music coordinator identified.
Year 3 & after	Chamber music coordinator begins; develops long-range plans with faculty input to reposition chamber music activities. Coordination with community engagement staff member (see above) and Entrepreneurship Center expected.

(1.2.5) *Launch a faculty commission to study the graduate student experience, with special attention to the role assistantships play in career development.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 2	Faculty commission formed; delivers recommendations by end of Year 2. Ideas suggested include defining best practices for faculty evaluation and mentoring of graduate assistants, and implementing a common course requirement in college teaching or instructional pedagogy for all doctoral degree students.
Year 3	Faculty considers commission recommendations.
Year 4 & after	Appropriate deans, Leadership Council, and others implement changes.

(1.2.6) *Launch a center that promotes student excellence in writing and communications.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 3	Develop position description for a new faculty position: director of the writing and communications center.
Year 4	Identify funding to support a new faculty line.
Year 4	Launch search for director of the writing and communications center.
Year 5 & after	New director of the writing and communications center hired (fall 2020); leads development of the writing and communications center.

(1.2.7) *Expand the Musicians' Wellness Program.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Years 1-2	Director of the Musicians' Wellness Program develops long-range plan for the Program, soliciting internal and external input.
Years 2-3	Administration and appropriate faculty groups consider the long-range plan.
Year 3	Identify funding to support new part-time faculty in musicians' wellness and new operating expenses.
Year 4	Implement expanded musicians' wellness activities
Year 5	Implement expanded musicians' wellness activities
Year 6 & after	Implement expanded musicians' wellness activities

(1.2.8) *Expand student services in the areas of audio- and video-recording, and live-streaming.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Appropriate deans engage faculty, appropriate staff, and student leaders in conversations about student services, with a particular emphasis on the expansion of high-quality audio- and video-recording capabilities, live-streaming of student recitals, and other services not provided (or not fully provided) today.
Year 1	Dean and Senior Director of Budget and Finance develop proposal to increase the music program fee, and explore the possibility of raising the College's tuition level relative to other CU-Boulder colleges.
Year 2	Identify funding to support expanded student services.
Year 3	Implementation of expanded student services.
Year 4 & after	Implementation of expanded student services.

**(2) *Realizing Music’s Interdisciplinary Potential*** – Leveraging the rich resources on our campus and in the region, the College will form meaningful partnerships with other CU-Boulder colleges and schools, as well as external organizations, identifying new, well-structured areas of inquiry for students and faculty.

(2.1) Music’s expanding reach into other disciplines, particularly media and technology, necessitates new educational pathways to meet students’ needs. To that end, the College will create a Bachelor of Arts degree in music with an emphasis in media and technology, while expanding the reach of the current Music Technology Certificate to draw more non-music majors into the College.

(2.1.1) *Launch a Bachelor of Arts degree in music with an emphasis in media and technology.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Appropriate deans and faculty develop curriculum for a new BA emphasis. Faculty considers proposal. Administration considers costs, identifying new scholarship funds to attract outstanding students to the program. Plan authorization for new degree emphasis submitted to NASM (National Association of Schools of Music).
Year 2	New degree emphasis launched.
Year 3	New degree implementation continues.
Year 4 & after	New degree implementation continues.

(2.2) Recognizing that music lends itself to innovative combinations with other disciplines, enhancing opportunities inside and outside the field, the College will:

- Encourage interdisciplinary/interdepartmental activities.
- Promote non-music-major course offerings more actively on campus and consider implementing the minor in music.
- Provide greater structure to and advertise the most popular undergraduate double degree opportunities.
- Launch undergraduate/graduate degree combinations in music/business and music/law.
- Implement new graduate offerings in music entrepreneurship.

(2.2.1) *Develop and implement a communications plan to showcase existing distinctive opportunities to pursue a double degree.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Strategic Communications Committee develops communications action plan.
Year 2	Website resources pertaining to double degree options expanded, including degree plans. Strategic Communications Committee implements other resources called for in the action plan. Special attention given to highlighting the College’s strong existing partnership with the College of Engineering.
Year 2	Appropriate deans develop cooperative arrangements with counterparts in other colleges, to ensure mutually beneficial advising and collaboration.

(2.2.2) *Launch collaborative BA/MBA and BA/JD degree combinations, partnering with the Leeds School of Business and Colorado Law, respectively. (These offerings may also be available to select students pursuing the BM.)*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Years 2-3	Appropriate deans and faculty, working with colleagues in Business and Law, develop degree plans for new BA/graduate combinations (3+2 program leading to the BA/MBA and 3+3 program leading to the BA/JD).
Year 3	Advertise and recruit prospective students to the new combined programs.
Year 4	First students matriculate into combined programs.

(2.2.3) *Launch new graduate offerings in arts administration and music entrepreneurship.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Years 2-3	The Entrepreneurship and Graduate Studies committees collaboratively develop proposals for a new master’s degree in arts administration, with the possibility of multiple areas of emphasis. The committees will explore both music-only and interdisciplinary models, with the expectation that non-traditional delivery (summer, online, etc.) will be part of the discussion, and take into account the campus’s new professional master’s degree model as a means of generating revenues from the new programs.
Years 2-3	Simultaneous to the process above, the Entrepreneurship and Graduate Studies committees collaboratively develop proposals for a graduate certificate in music entrepreneurship, to be conceived of as an add-on credential for current master’s and doctoral students.
Years 3-4	Administration and faculty considers proposals, identifies resource needs, and develops rollout plans. Plan authorization for new degree submitted to NASM.
Year 5	Launch new graduate programs.
Year 6 & after	Implementation of new programs continues.

(2.2.4) *Explore other interdisciplinary possibilities.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1 & after	An expanded focus on interdisciplinary possibilities may lead the College to consider new degrees, majors, certificates or areas of emphasis throughout the period of implementing the strategic plan. Examples include a Bachelor of Musical Arts degree (a credential normally including approximately 50% music and 50% non-music credits, which may serve as an effective platform for interdisciplinary combinations), a graduate offering in music cognition (a possible area of collaboration with CU-Anschutz), and a piano technician’s certificate. The role non-major courses and the minor in music potentially play as gateways to more expansive music study needs to be factored into these conversations.

**(3) Expanding its National and International Leadership** – Advancing the mission of the University of Colorado Boulder, the College will strengthen its position as an influential national and international leader, significantly shaping the conversation about music’s relevance and importance in the 21st century.

(3.1) Flowing from the impact the College of Music Advantage has on its students is an opportunity to influence and serve the field, and to strengthen the College’s reputation as one of the best public-university music programs. To do so, the College will develop a national/international “audience” by means of special programming and communications vehicles, in the process drawing attention to the College’s current and future programs of distinction.

*(3.1.1) Expand the activities of current distinctive programs so that they address the greater needs of the field, not just the College’s internal needs, in the process drawing national and international visitors (real and virtual) to the College. (Current examples include the American Music Research Center Journal and the Ritter Family Classical Guitar Program’s International Guitar Festival.)*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Years 2-3	Appropriate faculty and staff develop external action plans, considering such things as special events, communications vehicles, and web resources as a means of engaging the national and international community.
Year 3	Action plans submitted to the Dean.
Years 3-4	Identify funding to support new activities.
Year 5	Implement new activities.
Year 6	Implement new activities.
Year 7 & after	Implement new activities.

*(3.1.2) Sponsor faculty influence and impact within national and international spheres.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Years 2-3	Administration and ad hoc faculty committee develop action plan to recognize and support faculty who assume leadership positions within national and international organizations.
Year 3	Action plan submitted to the Dean.
Year 4	Implement new activities.
Year 5	Implement new activities.
Year 6 & after	Implement new activities.

(3.1.3) *Explore creating a center for music advocacy to serve the College's faculty, staff, and students as well as the broader musical community, by bringing together vast and wide-ranging resources pointing to the considerable relevance of music study.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Years 3-4	Administration and ad hoc faculty and staff committee develop plans for a music advocacy initiative, in possible partnership with University Libraries, considering its scope, desired impact, specific charge, and needed resources.
Year 5	Faculty considers plans.
Year 5	Identify funding to support new activities.
Year 6	Implement new activities.
Year 7	Implement new activities.
Year 8 & after	Implement new activities.

(3.1.4) *Host national/international festivals/symposia.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 4	Administration develops guidelines for hosting major festivals/symposia, anticipating one such event every several years. Special attention will be given to resources needed and the breadth of impact.
Year 5	Identify funding to support first festival/symposium.
Year 7	Host major festival/symposium.
Year 10	Host major festival/symposium.

(3.1.5) *Host a nationally/internationally known distinguished guest annually.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 2	Dean forms an ad hoc committee to develop proposal guidelines and review proposals.
Year 2	Identify annual funding to support a distinguished guest residency, with the expectation that the visit will be multiday, broadly impactful, and include a major speech or presentation. A multiyear approach will be taken to ensure all College departments participate and benefit.
Year 3 & after	Host distinguished guest residency.

(3.1.6) *Hire the Eugene D. Eaton endowed chair in Baroque music.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Administration and ad hoc faculty committee discuss the role of historical performance at the College of Music and make recommendations to inform the search process and to identify possible future areas of new curricula or programming.
Year 2	Action plan and hiring timeline finalized.

(3.2) Understanding that the field is rapidly changing in light of technological advances, the College will embrace meaningful innovation that serves its purposes and objectives. Drawing upon the resources of a tech-savvy campus, the College will define itself as a leader in the creation and implementation of technologies in support of pedagogy, research/creative activity, and operations. Throughout this process, new revenue opportunities will be considered in terms of developing proprietary technologies that can be marketed externally. Tech-specific grants will be sought to help fund new initiatives.

(3.2.1) *Develop a multiyear plan to expand the use of existing and to develop new technologies in support of the College of Music.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Years 2-3	Technology Committee leads College-wide conversation and develops action plan for the expansion and implementation of new technologies.
Year 4	Action plan and implementation timeline finalized.
Year 5 & after	Implementation of new initiatives.

(3.2.2) *Pilot paperless initiatives in appropriate studios, classes, and ensembles.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Years 2-3	Simultaneous to (in coordination with) the process above, several paperless pilot projects will be identified, representing different areas of teaching activity.
Years 3-4	Identify annual funding to support pilot projects.
Year 5 & after	Implementation of pilot projects.

(3.2.3) *Develop a College of Music smartphone/tablet app.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Leadership Council and Strategic Communications Committee consider content and user parameters for a smartphone/tablet app, as well as resources needed for ongoing maintenance. Campus partnerships identified (such as ATLAS) to advise and assist in app development.
Year 2	App development proceeds.
Year 3	App launched.
Year 4 & after	Consider opportunities for marketing app platform to external users.

(3.2.4) *Foster faculty-directed projects that take the College into new areas of technology development and implementation.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 5	Announce incentive funding program to supplement the above initiatives and to encourage faculty to consider new uses of technology in research/creative activity and pedagogy. Technology Committee will review proposals and make recommendations to the Dean.
Year 5	Identify funding to support new faculty-directed projects. (New projects eventually implemented on an ongoing basis may draw upon other new technology-based funding described above.)
Year 6	Implement new projects.
Year 7	Implement new projects.
Year 8	Implement new projects.
Year 9 & after	Implement new projects.

**(4) Building a Robust Network of Partners** – Recognizing that collaborations strengthen the College of Music community and create new opportunities for students and faculty, the College will develop mutually beneficial relationships with a wide range of local, regional, national, and international partners.

(4.1) Realizing that the College of Music’s body of alumni is one of its greatest assets, and that many alumni have expressed interest in maintaining closer ties, the College will build a vibrant alumni engagement program, cultivating a national model in the process, to include robust in-person and web-based efforts.

(4.1.1) *Hire a full-time alumni coordinator.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Hire a full-time Alumni Coordinator, charged with developing all facets of a broadly conceived alumni engagement program.

(4.1.2) *Establish a National Alumni Council, comprising a small number of well-positioned alumni representing different career tracks, to provide advice to the College and to help steer its alumni engagement program. An annual meeting is expected.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Dean, Executive Assistant to the Dean, Assistant Dean for Advancement, and Alumni Coordinator develop guidelines/bylaws for National Alumni Council; members recruited.
Year 1	First National Alumni Council meeting held.
Year 2 & after	National Alumni Council meets.

(4.1.3) *Develop and implement a sustainable action plan for engaging alumni, including expanded services, web-based resources, and special events.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Alumni coordinator develops action plan. Action plan reviewed by appropriate bodies. Implementation begins immediately.
Year 1 & after	Pilot alumni engagement events held (continuing efforts from 2014-15 and 2015-16), including receptions at national conferences and in conjunction with College of Music events (on and off campus), and special alumni events in locations with significant numbers of alumni. Events continue in future years.
Year 2 & after	Implement and maintain alumni services, to be directed by the alumni coordinator, with special emphasis on web resources to facilitate alumni communications and networking.

(4.2) Understanding the significant benefits of engaging with various entities beyond the reach of campus, the College will pursue relationships and regularly occurring collaborative opportunities with local and regional arts organizations, K-12 music programs, and the business, medical, and technology fields.

(4.2.1) *Host an annual “summit” for Boulder-area music organizations.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Dean’s office seeks input on and develops list of organizations. First summit held.
Year 2	Input from first summit shapes future planning, role of summit participants, and the potential involvement of other College stakeholders.
Year 2 & after	Summits continue, with an emphasis on pursuing one or more formal collaborations annually.

(4.2.2) *Develop an action plan for expanded visibility within the greater Denver music scene.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 2	Leadership Council, Dean’s Cabinet, and other appropriate bodies consider new opportunities to position the College more strongly within the greater Denver music scene, developing a formal action plan.
Year 3 & after	Building on existing events—large ensemble concerts in Boettcher Concert Hall, jazz events at Dazzle—develop and implement a sustainable plan to present additional College performances in appropriate venues annually, working in collaboration with the College’s alumni engagement efforts.

(4.2.3) *Building on the experiences the College’s music education majors already receive, and understanding the pedagogical benefits students gain from interacting with younger musicians, the College will develop new opportunities to collaborate with K-12 musicians and the organizations that support them.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 4	Form an ad hoc committee charged with exploring opportunities for expanded engagement with the K-12 community.
Years 4-5	Committee solicits input internally and externally.
Year 5	Faculty considers committee recommendations; action plan developed.

(4.2.4) *Create structures throughout the strategic plan initiatives to improve integration with external organizations, including those in the business, medical, and technology fields.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Survey College faculty and staff, inventorying all current local and regional relationships with external organizations.
Year 1 & after	As specific plans are developed, the Dean’s Cabinet will identify opportunities to collaborate and partner with external organizations, leveraging obvious connections: entrepreneurship with the business community, musicians’ wellness with the medical community, technology with the high-tech sector, ethnomusicology/world music with cultural organizations, etc. All relevant proposals and action plans should include an external engagement strategy.

(4.3) With the intention of expanding its impact internationally and providing new opportunities for student and faculty exchange (as well as for student recruitment), the College will develop partnerships with a small number of strategically significant music schools and/or organizations abroad.

(4.3.1) *Develop and implement an action plan for new international partnerships.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Survey College faculty, students, and alumni, inventorying all current international relationships (with individual colleagues, institutions, etc.). Survey peer institutions, to gauge the range of international partnerships and shape the College's direction in identifying potentially impactful relationships.
Years 2-3	Support travel by deans and faculty members to explore potential partnerships.
Years 3-4	Identify a small number of potential partners for further exploration and follow-up visits.
Years 4-6	Formalize one or more international partnerships, specifically identifying opportunities for short- and long-term faculty exchange, and for student recruitment.
Year 5 & after	Implement activities, such as short-term faculty exchanges.

**(5) Cultivating Diversity and Inclusion** – Appreciating that music knows no boundaries defined by race, ethnicity, gender, socioeconomic standing, or other human differences, the College will expand the diversity of its student body, faculty, and staff, while considering diversity and inclusion broadly as it implements the action items of the strategic plan.

(5.1) To expand opportunities for underrepresented students to study at the College of Music and to allow all students to benefit from the energy and insights that flow from a more diverse community, the College will:

- Develop and implement a deliberate student recruitment strategy aimed at expanding the racial, ethnic, and socioeconomic diversity of the domestic student body. Significant attention will be given to curricular reform as it relates to diversity and inclusion goals (to be included in the curricular review described in Appendix B), the exploration of need-based scholarship funding, and to mentoring and persistence programs that benefit all students.
- Explore the development of pre-college and grassroots efforts designed to encourage a diverse applicant pool in the long term.

(5.1.1) *Develop a short-term action plan aimed at making incremental progress toward diversity goals over the next ten years.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Assistant Dean for Admissions and Recruitment and Diversity Committee drafts action plan with input from current students.
Year 1	Administration and faculty considers action plan.
Year 2	Action plan implemented; new funding for recruitment travel and activities recommended by the Diversity Committee or the Diverse Musicians’ Alliance ramped up over three years.
Year 3	Implementation continues; progress assessed annually.
Year 4 & after	Implementation continues; progress assessed annually.

(5.1.2) Consider the creation of several ongoing projects intended to build a more diverse pool of applicants in the long term, with attention given to supporting the distinctive needs of diverse students after matriculation.

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Years 1-2	Diversity Committee, in collaboration with existing programs in ethnomusicology/world music, surveys faculty and develops proposal for the creation of ongoing outreach/engagement activities, aimed at reaching underserved populations.
Year 2	Administration reviews proposal and sets parameters for pilot projects, and identifies funding. Special consideration for this and the above initiative will be given to appropriate grant-writing.
Year 3	Launch one or more pilot projects.
Year 4	Launch one or more additional pilot projects.
Years 4-5	Assess current projects; determine viability of long-term relationships (such as partnerships with particular high schools that would include several visits from College faculty and students per year).
Year 5 & after	Projects continue.

(5.2) To expand the scope of its research/creative activity and coursework, the College will:

- Consider one or more new faculty positions to assist in addressing the College’s diversity goals.
- Host an annual distinguished lectureship in music and diversity.
- Participate in campus-wide activities, such as Black History Month and the Diversity and Inclusion Summit.

(5.2.1) *Develop proposal and explore funding possibilities for a new faculty position.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Diversity Committee leads conversation about the role a new faculty hire can play in diversifying research/creative activity and coursework; exploration of the Chancellor’s Postdoctoral Fellowship Program as a funding source.
Years 2-3	Develop position description for a new faculty line. Identify possible funding to support a new faculty line.
Year 4	Launch search for new faculty position.
Year 5 & after	New faculty member hired (fall 2020).

(5.2.2) *Launch an annual distinguished lectureship in music, diversity, and inclusion.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Diversity Committee and Dean’s Cabinet develop parameters for an annual lecture (selection process, etc.).
Year 2	First annual lecture held.
Year 3 & after	Annual lectures continue.

(5.3) Deeply valuing international students’ contributions to its diversity and direction, the College will develop and implement plans to build and appropriately support a vital international student community.

(5.3.1) *Launch a faculty commission charged with developing a long-range plan to attract more international students to the College, with attention given to recruitment and to supporting the unique needs of international students after matriculation. Implement long-range plan.*

<b><i>Timeline</i></b>	<b><i>Action</i></b>
Year 1	Faculty commission formed; delivers recommendations by end of first semester, Year 1 (December 2016).
Year 1	Administration and faculty consider commission recommendations.
Years 1-2	Action plan developed.
Years 1-2	Identify new funding to support international faculty recruiting activities (supplementing the activities described in section 4.3.1) and additional staff resources to assist matriculated international students.
Year 2 & after	International faculty recruiting trips launched.
Year 3 & after	New staff member hired (fall 2018); operating budget identified to support English tutoring and other unique needs.
Year 3 & after	Implementation continues.

## COROLLARY GOALS OF THE PLAN

The College’s success in achieving its vision and in implementing the initiatives called for within the pillars simultaneously depends on its ability to realize a number of significant, corollary goals.

**(6) Facilities** – The College of Music will grow its footprint on campus by expanding into newly renovated spaces, while making significant improvements to the Imig Music Building and Macky Auditorium.

*(6.1) Phase 1: expansion project.*

<i>Timeline</i>	<i>Action</i>
Year 1	Completion of program plan for expansion into newly renovated spaces.
Years 2-4	Expansion project continues in partnership with campus leadership and as called for in the Campus Asset Management Plan (CAMP); architects and acoustical designer contracted, construction.
Year 5	Occupancy anticipated (fall 2020).

*(6.2) Phase 2: Imig and Macky renovations.*

<i>Timeline</i>	<i>Action</i>
Years 3-5	Develop plans for Imig and Macky renovations, establishing priorities to facilitate a phased approach to making improvements to both buildings.
Year 5	Short-term improvements to Imig spaces vacated after the above expansion project is completed.
Years 5-10	Fundraising for Imig and Macky renovations; renovation timeline linked to meeting fundraising goals. (See section 12 below.)

**(7) Curricular Review and Innovation** – To affirm its commitment to providing a dynamic experience for its students, the College will initiate a comprehensive review of its undergraduate music core and—as part of campus program review and NASM self-study—examine issues of course relevancy and consistency in all its degree programs. At the graduate level, the College will clarify and standardize its professional certificate offerings.

<i>Timeline</i>	<i>Action</i>
Years 1-2	Undergraduate Studies Committee leads review of undergraduate music core. (See Appendix B for the committee’s charge, which it adopted in fall 2015.)
Years 1-2	All degree programs reviewed as part of mandated campus program review (2016-17) and NASM self-study and review (2017-18).
Years 1-2	Appropriate deans, Leadership Council, and Curriculum Committee lead process to bring greater consistency to graduate certificate offerings. Goals include making a performer’s certificate or artist diploma available in all applied departments; college-wide admission standards, issues of scholarship/assistantship support, etc. to be considered.
Years 1-5	Reconsider all non-music major offerings and develop a long-range plan to meet the needs of the campus and provide new revenues for the College.

**(8) Student Support: Scholarships and Assistantships** – Aiming to expand its efforts to attract the most talented and thoughtful students, the College will continue to grow its scholarship and assistantship resources.

<i>Timeline</i>	<i>Action</i>
Years 1-10	Appropriate deans, faculty, and staff develop and implement a long-range plan for scholarship and assistantship growth, carefully considering the College’s optimal enrollment, areas of growth called for in the strategic plan, and available peer data demonstrating the scholarship and assistantship resources required of a top-five public university music program.

**(9) Strategic Communications** – Realizing that effective communications about the College’s activities and accomplishments will be necessary to growing its visibility and reputation, an expanded College-wide approach to communications and marketing will be implemented.

<i>Timeline</i>	<i>Action</i>
Years 1-10	Continue the work of the Strategic Communications Committee (formed in fall 2015) throughout the implementation period, with the expectation that all communications tools and vehicles will be reconsidered, and expanded and improved where necessary. Special attention will be given to the public launch of the strategic plan and subsequently to publicizing key accomplishments.

**(10) Faculty Culture and Governance** – To ensure that the College’s mission and goals, organizational structure, and faculty personnel procedures are broadly understood, and to provide a foundation for continued excellence in teaching, creative activity, research, and service, all relevant policies will be reviewed. The workloads of department chairs and other faculty members in administrative roles will be regularly assessed, anticipating new areas of responsibility emerging from the initiatives of the strategic plan. Compensation (stipends) for department chairs will be implemented.

<i>Timeline</i>	<i>Action</i>
Years 1-2	Appropriate deans, Human Resources Business Partner, and Leadership Council lead process of creating a new College of Music Policy Handbook and Faculty Bylaws. A significant part of this process will be to reconsider faculty governance structures to ensure best practices, effectiveness, and efficiency.

**(11) Operations and Staff Culture** – Understanding that highly effective operations provide foundational support for all other activities, the College will pursue across-the-board operational excellence, supporting and recognizing the essential role of the staff in this effort. Staff workloads and duties will be regularly assessed, anticipating new areas of responsibility emerging from the initiatives of the strategic plan. As noted above, some new staff positions will be added; other new staffing needs may be identified during the implementation of the plan.

<i>Timeline</i>	<i>Action</i>
Years 1-2	Dean’s Cabinet, Human Resources Business Partner, and Staff Council lead review of all operational areas of the College and, where needed, create new structures to ensure best practices, effectiveness, and efficiency. This process will inform and unfold simultaneously to the creation of a College of Music Policy Handbook (called for in section 10), with the staff’s full participation in the review of all relevant operational policies.

**(12) New Resources** – Building upon its highly successful fundraising traditions, the College will launch a significant, well-structured campaign, intended to provide new support for the initiatives of the strategic plan and to celebrate the College’s centennial in 2020. Other new revenue streams will be explored as called for in the specific initiatives of the plan.

<i>Timeline</i>	<i>Action</i>
Years 1-2	Implementation of all facets of fundraising campaign, following anticipated public launch in spring 2016.

## APPENDICES

### APPENDIX A: BACKGROUND ON THE STRATEGIC PLANNING PROCESS

Faculty, staff, and other stakeholders of the University of Colorado Boulder College of Music embarked on a strategic planning process in January 2015, during Robert Shay's first academic year as Dean of the College. A position paper written by the Dean—distributed broadly to members of the community—outlined possible areas of emphasis for the strategic plan and served as a backdrop for a faculty/staff retreat on January 9. The College's Advisory Board participated similarly at its January 23 meeting. The dean subsequently formed a strategic planning steering committee comprising his cabinet, faculty members, Advisory Board members, a Staff Council representative, and an alumni representative. After its February 10 meeting, the steering committee launched 14 task forces, charging them to explore the following areas: alumni engagement, communications and marketing, diversity, faculty culture and governance, faculty development, graduate assistantships, graduate certificate programs, interdisciplinary opportunities, international engagement, music entrepreneurship, outreach and community engagement, staff culture and operations, student performance and travel, and technology. The task forces—composed of faculty, staff, and (in some cases) Advisory Board members, alumni, and current students—completed their work by May 1, with their reports being reviewed at a May 11 steering committee meeting. Simultaneous to the task force process, the Dean called a meeting of the facilities task force (which had been established in 2013), led town hall meetings for alumni and students, and met with the College's student council.

A preliminary draft of the strategic plan was shared with the faculty and staff at a second retreat, on August 21 with over 110 faculty, staff, and steering committee member participants. The steering committee considered the resources needed to support the initiatives of the strategic plan on September 9. At its October 28 meeting, the steering committee reviewed an updated draft of the strategic plan that included a timeline and formalized listing of needed resources for the action items. The faculty and staff reviewed this version of the strategic plan at a meeting on November 5. An "open comment" period for faculty and staff to suggest changes to the strategic plan took place between November 5 and December 11. The steering committee examined the suggestions from the "open comment" period at a meeting on January 8, 2016, leading to an updated draft of the strategic plan, approved by the committee on February 3.

In a unanimous vote on February 11, 2016, the faculty of the College of Music approved the vision, pillars, action items, and corollary goals of the strategic plan. Staff members from the College of Music, CU Presents, and Music, Arts, and Culture Advancement unanimously endorsed the plan on March 4, 2016. The College of Music Advisory Board unanimously endorsed the plan on April 22, 2016.

## **APPENDIX B: CHARGE TO THE UNDERGRADUATE STUDIES COMMITTEE**

The Undergraduate Studies Committee (USC) will complete a comprehensive review of the core curriculum in music for the Bachelor of Arts in Music, Bachelor of Music, and Bachelor of Music Education degrees (timeline to be specified in the strategic plan). Thoroughly considering what the requisite set of courses should be to ably educate, guide, and inspire music students in the 21<sup>st</sup> century, the USC is empowered to identify possible areas of curricular change and improvement. With the absence of upper-level opportunities for synthesis in some degree programs, the USC will explore ways to help all undergraduate music students develop the skills and extra-musical disciplines necessary to solve musical problems by combining their capabilities in performance; aural, verbal, and visual analysis; composition and improvisation; history and repertory. Flowing from the strategic plan, the USC will consider new, requisite experiences (not necessarily new courses) in music entrepreneurship and the possibility of a capstone entrepreneurial project to be completed by every undergraduate music student. Similarly, the USC will study the possibility of an enhanced chamber music/small ensemble experience within appropriate degree programs. This work will unfold concurrently to the College's exploration of new degree emphases, including one in music and technology within the Bachelor of Arts in Music.

## APPENDIX C: STEERING COMMITTEE AND TASK FORCE MEMBERSHIP

### Steering Committee

Robert Shay, Dean (chair)  
James Austin, Associate Dean for Undergraduate Studies  
Joan Braun, Assistant Dean for Concerts and Strategic Communications  
James Brody, Interim Associate Dean for Graduate/Undergraduate Studies (through December 2015)  
Steven Bruns, Associate Dean for Graduate Studies  
Carlo Caballero, Associate Professor of Musicology  
John Davis, Associate Dean for Administration  
Lissy Garrison, Assistant Dean for Advancement  
Alexander George, Executive Assistant to the Dean  
Regina Houck, Director of Budget and Human Resources (through August 2015)  
Daryl James, Chair, Artist Series Board  
Daniel Kellogg, Associate Professor of Composition  
David Mallett, Senior Director of Budget and Finance (from September 2015)  
Margaret McDonald, Associate Professor of Collaborative Piano  
Mikhy Ritter, Co-Chair, Music Advisory Board  
Becky Roser, Co-Chair, Music Advisory Board  
Emily Scott, Artistic Administrator, Colorado Symphony Orchestra; alumni representative  
Daniel Silver, Associate Professor of Clarinet  
Jenifer Webster, Advancement Program Manager, Staff Council Representative (from January 2016)

### Task Forces

#### Alumni Engagement

Patrick Mason, faculty (chair)  
Marty Coffin Evans, Music Advisory Board  
Brandon Fields, alumnus  
Gregory Gentry, faculty  
Katie Mueller, staff (and alumna)  
Douglas Walter, faculty  
Aubrey Yeh, alumna

#### Communications and Marketing

Laima Haley, staff (chair)  
Jessie Bauters, staff  
Matthew Chellis, faculty  
Clay Evans, staff  
Valerie Johnson, alumna  
Daphne Leong, faculty  
Jack Walker, Music Advisory Board  
Jeni Webster, staff

#### Interdisciplinary Opportunities

Jeremy Smith, faculty (chair)  
Nick Carthy, faculty  
Mary Jarchow, staff  
Jay Keister, faculty  
Willie Payne, student  
Kris Shaffer, faculty  
Taylor Welshimer, alumna

#### International Engagement

Andrew Cooperstock, faculty (chair)  
Christopher Brauchli, Music Advisory Board  
Mike Dunn, faculty  
Yoshi Ishikawa, faculty  
Maria Johnson, Music Advisory Board  
Daniel Leonard, staff  
Nicolò Spera, faculty  
Cobus du Toit, alumnus

### **Diversity**

Alejandro Cremaschi, faculty (chair)  
Grace Gamm, Music Advisory Board  
Egemen Kesikli, student  
Austin Okigbo, faculty  
Nancy Quintanilla, staff  
Andrea Ramsey, faculty

### **Music Entrepreneurship**

Jeff Nytch, faculty (chair)  
Bob Bunting, Music Advisory Board  
Jan Burton, Music Advisory Board  
Leila Heil, faculty  
Chris Martin, staff  
Don McKinney, faculty  
Beth Rosbach, alumna  
Dan Sher, faculty

### **Faculty Culture and Governance**

David Korevaar, faculty (chair)  
Gayle Boethling, staff  
Yonatan Malin, faculty  
Mutsumi Moteki, faculty  
Brenda Romero, faculty  
Keith Waters, faculty

### **Outreach and Community Engagement**

Jennifer Bird-Arvidsson, faculty (chair)  
Rudy Betancourt, staff  
Paul Erhard, faculty  
Ciara Glasheen, student  
Katie Hayes, staff  
Victoria Ibarra, staff  
Caryl Kassoy, Music Advisory Board  
Alexandra Nguyen, faculty  
Jeannie Thompson, Music Advisory Board

### **Faculty Development**

Tom Riis, faculty (chair)  
Margaret DeMichelis, staff  
Bill Elliott, Music Advisory Board  
Elizabeth Farr, faculty  
Paul McKee, faculty  
Carter Pann, faculty  
Patti Peterson, faculty

### **Staff Culture and Operations**

Steve Slater, staff (chair)  
Erika Eckert, faculty  
Peggy Hinton, staff  
John Jungerberg, staff  
Katy Touyinhthiphonexay, staff  
Tim Wirth, staff

### **Graduate Assistantships**

Rebecca Maloy, faculty (chair)  
Philip Chang, faculty  
Joyce Cheney, staff  
Christa Garvey, alumna  
Martina Miranda, faculty  
Terry Sawchuk, faculty

### **Student Performance and Travel**

Christina Jennings, faculty (chair)  
Matthew Dockendorf, faculty  
Brad Goode, faculty  
Gary Lewis, faculty  
Susan Olenwine, Music Advisory Board  
Michael Thornton, faculty  
Diana Wilson, staff

### **Graduate Certificate Programs**

Bill Stanley, faculty (chair)  
Brian Casey, student  
David Fulker, Music Advisory Board  
Leigh Holman, faculty  
Ted Mulcahey, staff  
Tom Myer, faculty  
Charles Wetherbee, faculty

### **Technology**

David Rickels, faculty (chair)  
John Drumheller, faculty  
Kevin Harbison, staff  
John McCabe, alumnus  
Dustin Rumsey, staff  
Laurie Sampsel, faculty  
Mark Tezak, Music Advisory Board  
Michael Theodore, faculty