

Program/Date	<b><u>PERFORMING</u> ARTS PROGRAM 20 MAY 2015</b>			TWO YEAR PLAN	FIVE YEAR PLAN
REVIEW RECOMMENDATIONS	PROGRAM CITATION AND RATIONALE	RESPONSIBLE PARTIES	RESOURCE IMPLICATIONS	DELIVERABLE <u>2018</u>	DELIVERABLE <u>2021</u>
<b>PROGRAM PURPOSE AND UNIVERSITY GOALS</b>					
<b>Re on-going program student learning outcomes assessment to facilitate future curricular and programmatic developments.</b>	We have addressed this in our 5-year plan, page 4, and this is an area we will need to develop as per the recommendations of the review committee.	PA Chair and faculty	PA program	This is projected to occur along with the curriculum overhaul in the coming two years.	Addressed in our 5-year plan, page 4.
<b>PA program needs to create a state of the art, engaging website</b>	The PA website has been a work-in-progress for several years under the direction of past Chairs and CI web masters. PA faculty does not have access to keys and other necessary tools to make any adjustments.	Administration	IT staff	This needs to be implemented as soon as possible to enhance PA recruitment and function as a promotional tool.	Should be adjusted to reflect curricular adjustments as described in the PA 5-year plan.
<b>ACHIEVING EDUCATIONAL OUTCOMES/ASSESSMENT</b>					
<b>Add more overall units to the major and require fewer PA core courses</b>	The reviewers agree with our plan to make major curricular changes, as they state, <b>"We concur with the PA faculty's self-assessment of the curriculum."</b> This indicates that we are aware of the need to restructure, as outlined in our 5-year plan.	PA Program	Additional faculty and technical support staff needed.	We plan on submitting program and course modifications and additions in this time-frame.	The proposed changes and additions should be in effect by this time.
<b>Ongoing assessment and fine-tuning of the program learning outcomes across the emphases including studio courses is highly recommended.</b>	We are constantly striving to locate and implement appropriate assessment tools for PA classes. We also feel that our assessment of program learning outcomes will be enhanced when we have improved facilities, e.g., practice rooms and equipment for all 3 emphases.	PA program for implementing assessment tools and administration for facilities.	Additional resources to upgrade facilities	PA program is still waiting on the availability of teaching spaces inside Malibu Hall that have been vacated by other programs, e.g., the "Botany lab," MAL 130.	<u>Aiming to have</u> all available teaching spaces in Malibu Hall assigned to the PA program, e.g., MAL 100. All areas are appropriately refurbished for PA classes.
<b>It is unclear how frequently and formally course and program learning outcomes data is collected, and how that data is analyzed and used for ongoing</b>	The reviewers state, <b>"Course objectives and assessment methods are in line with current practices in performing arts programs,"</b> and they approve of our	AVP Arts and Sciences		Addressed in our 5-year plan, page 4.	Addressed in our 5-year plan, page 4.

improvement of the PATH, PADA, and PAMU curriculums.	example for PA 499 Capstone. Regarding the frequency and formality of assessment for all PA courses, we will work in consultation with Institutional Research, Planning, and Effectiveness.				
<b>The formal advisement structure and record keeping are in the development.</b>	We don't understand the low rating in this area because for our PA advising we do have a relationship with "student support services, such as EOP, career services, and disability accommodation," as noted by the reviewers. Also the Reviewers state, " <b>Advising is provided on a regular basis.</b> " A PA program roadmap is planned along with the curriculum overhaul in the coming two years, as the reviewers point out and is acknowledged on page 47 of our Program Review.	AVP Arts and Sciences	As the PA program grows an advisor in each PA emphasis is recommended.	Probably not feasible in 2 years.	Hopefully our enrollment numbers in PA will warrant an advisor in each PA emphasis.
<b>The PA report does not provide policies regarding articulation with junior colleges</b>	At present the PA Program is dependent on information from the CI Academic Programs & Planning Articulation Office. That seems to be effective, as the reviewers go on to state, "However, the high retention rate of transfer students indicates that accommodation and integration into the program have been successful."	PA Program and the Academic Programs & Planning Articulation Office		We will continue to look for other opportunities to improve the process.	We will continue to look for other opportunities to improve the process.
<b>DEVELOPING RESOURCES TO ENSURE SUSTAINABILITY</b>					
<b>Hire more tenure-track lines to resolve the "insufficient number of faculty"</b>  A. Faculty Resources and Scholarship	While praising our high level of "evidence of scholarship and creative activities at appropriate level," the reviewers "strongly recommend hiring additional full-time faculty in music, theatre, and dance to grow the program and to sustain current activities" (External Review Site Visit and Report, page 9). We	Provost AVP Arts and Sciences	Funding for hiring commensurate with university and program growth is needed	We are approved for one TT PAMU line in 2015-16, and we aim to have a total of 6 Tenured/Tenure Track faculty members (two in each emphasis) in place by Fall 2018 (see our 5-year-plan, pages 9-10).	We will continue to request lines commensurate with program growth and curricular needs.

	agree and address this need in our 5-year-plan, pages 9-10.				
<b>Hire support staff to meet the “dire need” for professional staff</b>  B. Professional Staff	The reviewers agree with our 5-year-plan (page 10) on the need for technical staff. They further specify, and we agree, that “[f]or the long-term development, hiring a full-time Technical Director is needed. Staff members in design/technology areas (costume, scene design, lighting, sound, production management) will be essential for the program’s growth” (External Review ... Report, page 9).	Provost and AVP Arts and Sciences	Funding for hiring professional staff based on current and future levels of activity is needed.	We will continue to request and make the case for a part-time technician.	We will request and make the case for a full-time technician.
<b>Hire support staff to address the “hidden extra workload” for faculty</b>  C. Faculty Workload and Evaluation, 1.	The reviewers note that while “[f]aculty workload is aligned with the program’s goals and in compliance with the CSU system’s contract.... the hidden extra workload due to lack of support staff is significant” (page 9). PA faculty agree, and the 5-year Plan acknowledges that we are overworked and “surviving, as opposed to thriving” (page 4). As we await the granting of our repeated requests for professional staffing, we think some small gaps can be filled, temporarily, by student support staff and a student service requirement (5-year Plan, page 10).	Provost and AVP Arts and Sciences, PA faculty	Funding for hiring professional and student staffing based on current and future levels of activity is needed. Program service requirements for majors can be written into curricular requirements without additional resources.	We will continue to request and make the case for a part-time technician, as well as a part-time student staffer.	We will request and make the case for a full-time technician and student staffer(s). Program growth should be sufficient to implement a student service requirement in this timeframe.
<b>Provide PA faculty with “incentives including course release to encourage and support faculty research, scholarship, and creative activities”</b>  D. Faculty Development	Reviewers are aware of mini-grants, but note that the priority goes to junior faculty (page 9-10). The PA 5-year Plan addresses release time on pages 6-7, specifically identifying the possibility of “selective release time” for something like an “Events Director” position. Also, PA faculty can brainstorm ways to make other forms of release, UNIV 498 courses, for example, coincide with curricular needs and schedule planning in order to encourage facilitate faculty	Assistant Provost, Faculty Affairs, PA faculty	Funding for release time, in traditional or novel forms, is needed.	This needs to happen as soon as possible to prevent faculty burnout and further inhibition of program growth. Faculty will continue to advocate and apply for release time, as well as brainstorm creative solutions.	Faculty will continue to advocate and apply for release time.

	applications.				
<b>PA Program lacks sufficient budgetary resources to support its educational program.</b>  E. Fiscal and Physical Resources, 1.	The reviewers suggest that the university provide PA Program with “adequate budgetary resources to support its educational mission.” Faculty vigilantly patch together funding for various activities necessitated by the PA curriculum, but remain in need of “a regular infusion of” budgetary support, as discussed in the 5-year Plan, page 11.	Provost and AVP Arts and Sciences, PA faculty	Regular funding is needed to sustain current, and allow for expanded future, educational activities.	We will continue to request and make the case for additional regular support.	We will continue to request and make the case for additional regular support.
<b>PA emphasizes “need formal rehearsal and performance spaces and equipment appropriate to each area.”</b>  E. Fiscal and Physical Resources, 2.	The reviewers note that “Malibu Hall is the primary space and woefully inadequate” (page 10). Desperately needed upgrades for, additions to, and maintenance of facilities are themes of the PA 5-year Plan as well (pages 3, 8-9). While we have been granted two new spaces (a classroom in Del Norte and an office in Malibu), we still await the promised larger space (the former Botany Lab) in Malibu, and desperately needed upgrades and maintenance of our current facilities, specifically the dance floor in Malibu 120 and the stage in Malibu 140.	Provost and AVP Arts and Sciences	Regular support from various levels of administration as well as Facilities & Services is needed to maintain and update current, expanding into future, facilities.	We should be able to begin using the former Botany Lab and a new small storage space in Malibu Hall well before 2018. Also in this time frame, we need to have a more permanent and flexible dance floor installed in 120 and a more permanent and structurally durable stage installed in 140, as well as the asbestos tile mitigated in both spaces.	We will need to begin using Malibu 100 as at least a part-time teaching facility in this timeframe if not earlier (5-year Plan, page 9).
<b>Seek out “[m]ulti-disciplinary or interdisciplinary collaboration with other disciplines (i.e., Science)” in order to “open up possibilities of extramural funding efforts.”</b>  F. Developing External Resources	The reviewers point out that “[p]ublic funding in the field of art has declined over recent decades” (page 10), and interdisciplinary collaborations are one way to create funding opportunities. The 5-year Plan also acknowledges that the PA program will have “to collaborate with facets of the University to best position itself in applying for grants and other external opportunities” (page 12).	PA faculty in conjunction with other academic programs, ORSP, and/or Advancement	None	We will continue and expand on interdisciplinary work and reach out to colleagues in STEM and other disciplines in order to coordinate with OSRP and Advancement when opportunities arise.	We will continue and expand on interdisciplinary work and reach out to colleagues in STEM and other disciplines in order to coordinate with OSRP and Advancement when opportunities arise.
<b>Increase community engagement</b>  H. Community Involvement and	The reviewers suggest that we “consider multi-disciplinary courses or extra-curricular projects addressing imminent	PA faculty	Individual projects or performance may require support.	We will keep outreach in mind as we overhaul the curriculum in this time period, and work to expand	We will work to expand and sustain our performance presence in the community.

Liaison	social issues (such as sustainability) as part of on-going community engagement activities" (page 10). We agree that this could be a fruitful means of outreach, and we identify others such as adding certificates attractive to students across disciplines, increasing performance events in surrounding communities (5-year Plan, pages 7-8).			the performance presence of the program in the community.	

## CREATING A LEARNING CENTERED ORGANIZATION/STRUCTURE

<b>PA program should continue to develop its curriculum and goals for the future on a regular basis.</b>	This complements our current plans to modify the PA curriculum by adding and modifying courses, as well as adding required units for the PA major and within each emphasis.	PA Program, the AVP for Arts and Sciences, and the Curriculum Committee		This is projected to occur along with the curriculum overhaul in the coming two years.	Addressed in our 5-year plan, page 4.
<p><b>The PA program is a young program. Formal strategic resource planning has begun and a continued dialogue between the PA program and the administration is critical.</b></p> <p><b>The curriculum offerings are geared toward practicum-based BFA training lacking foundational courses such as history and theory.</b></p>	<p>An open dialogue and transparency is definitely necessary, and for each PA emphasis the appropriate expertise should be consulted.</p> <p>We are aware of the need to expand our curriculum, and the reviewers confirm this by stating <b>"We concur with the suggested program modification in terms of increasing required units (3-6 units) in all areas of emphases."</b> This includes foundational courses, as cited by the reviewers, in the areas of theory and history for all 3 emphases.</p>	<p>Provost, AVP Arts and Sciences, and PA Program</p> <p>PA Program, AVP Arts and Sciences, Provost</p>	<p>1) We need specialized PA faculty to teach some of the proposed courses, e.g., flamenco practitioner and historian, ear-training and aural skills expert, stage combat instructor, etc.</p> <p>2) We also need the appropriate PA facilities to expand our program, and recruit students effectively.</p> <p>3) We also need the necessary equipment to teach PA classes effectively.</p>	<p>Continued collaboration on planning and integration of planning resources</p> <p>The curriculum overhaul is projected to occur in the coming two years. However, facilities and equipment are dependent on available resources.</p>	<p>Further collaboration on planning and integration of planning resources</p> <p>Hopefully, we will have additional faculty to teach specialized courses in each of the emphases, our facilities will have been significantly expanded and developed, and the necessary equipment will be acquired to teach our courses effectively.</p>

The Program Action Plan is an agreement among appropriate AVPAA and Program to implement recommendations that emerged during the program review process. These recommendations were derived from the program's self-study, the external review, administrator input, and the Continuous Improvement review. Through the Program Action Plan, the goal is to integrate program review results into Academic Affairs planning and budgeting. To the extent that resources and changes in program and division strategic priorities permit, the Action Plan identifies two-year and five-year targets for implementation of recommendations.

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# PERFORMING ARTS PROGRAM

## FIVE YEAR STRATEGIC PLAN

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# INTRODUCTION

Not unlike the hero in a Greek tragedy, the Performing Arts Program at CSU Channel Islands has faced its share of challenges and adversities. Indeed, Charlie Parker may have famously come to Camarillo in order to “relax,” but the PA faculty have worked tirelessly for the past eleven years—contending with an impossibly small budget, an array of awkward and less than ideal buildings, and virtually no infrastructure—all in an effort to develop a unique program from the ground up.

Despite these difficulties, in this short time there have been many successes:

The number of majors has increased exponentially, from 25 students in 2005 to 72 in 2013

When the first PA majors graduated in May 2008, there were 2 graduates; in May 2014 there will be over 20 PA graduates

In 2008 there was not a single student minoring in Performing Arts, and now there are 18 students

The innovative “Certificate in Guitar” has just come online and is expected to attract attention from the community as well as a growing number of students on campus

Productions have had record attendance, and audiences must be turned away based on sell-out performances

Faculty remain ardently committed to a full range of research activities, performances, publications, and recording appearances

The Program has hosted first-rate artists, including Geoff Emerick, who engineered and recorded The Beatles

Students have directly engaged with visiting artists and LA-based musicians

Graduates have gone on to successful jobs, as well as advanced study in masters programs

The plan that unfolds here is intended to layout the ways in which the PA Program should grow and move forward. Five years will pass quickly, and the pace of academic life cannot overshadow the importance of this document. Many challenges remain, but with the continued effort of the faculty, and the ongoing support of the University, the next five years will no doubt hold many more successes.



# VISION

The Performing Arts Program envisions the next five years as a time to continue strengthening its ability to deepen and expand the learning opportunities for students as artists, scholars, and creatively engaged citizens. We will further consolidate our position as a first-rate Performing Arts program, and a beacon for Performing Arts in the region.

In accordance with this vision, the Performing Arts Program defines success over the next five years in the following ways:

- Augmenting our diverse positions in order to raise our profile in the region and beyond
- Increasing our success rate for students in their respective professional fields
- Continuing to graduate students who are:
  - Proficient collaborators
  - Effective communicators within and across disciplines
  - Critical and creative thinkers
  - Ready to positively contribute to society

## CURRENT STRENGTHS & WEAKNESSES

### Strengths:

- Dedicated faculty: excellent academicians, individuals work together and go beyond the call of duty; fully committed to the program
- Small Program: can attract people who might be interested in a second major, not overwhelming; an intimate program that welcomes students
- Continually growing: numbers of graduates increasing, each year the Program gets larger and therefore it really is working
- Quickness of the major; can be completed in a timely manner
- One-on-one attention

**Strengths  
(Continued):**

- No audition; accessibility schools, professional settings
- Performance component is minimal
- Quality of productions is high
- Strong connection with professional and industry artists in a wide range of IRA & non-IRA events that are accessible to students
- Students are in touch with all sides of PA
- Program is expanding: Minor, Certificates
- Successes after graduation, graduate
  - Interdisciplinary program; fits with campus philosophy
  - Sense of enthusiasm and support from the rest of the campus for Performing Arts
  - One of the few innovative programs in the region
  - Some connection with community
  - President, Provost, and AVP support the Program and want it to grow

**Weaknesses:**

- Faculty are overworked pick up slack
- Need additional tenure-track faculty; for the next five years this will include faculty who can teach in a variety of specialized areas
- Tenured faculty needed in all emphases, especially in Dance and Music, which have been unbalanced with Theatre
- The program is small, it cannot offer the diversity and same level of complexity as other larger programs; not attractive compared to other programs; lacks depth/ diverse subject matter
- Need additional personnel, technical director, technician, etc.
- Need additional space, including room equipment, classroom space, storage, etc.
- Facilities are lacking, need specific spaces that are not cross-disciplinary (i.e. music needs music rehearsal space, and dance needs dance rehearsal space, etc.)
- Quality is high, but it isn't sustainable, there isn't the infrastructure, the opportunities are not there for all sides of the program
- Overly volunteer-driven, students often
  - Too many core courses are GE, which means they are more general and less specialized – prevents classes from being more advanced for majors
  - Upkeep of facilities (some spaces are simply not clean)
  - Program Mod – a significant revamp is necessary, something which might allow multiple tracks of study and deeper courses of study
  - Course scheduling lacks refinement and there is a need for a road map
  - Capstone structure needs clarity
  - Lack of consistent/organized evidence of successful learning outcomes (will be necessary for program review)
  - Program has the feel of barely surviving, as opposed to thriving; very small budget, little money for projects
  - Still could be more performance opportunities for students; need more ensembles and performance groups
  - CSU building specifications seem incompatible with what is necessary for Performing Arts-specific courses

## Weaknesses (Continued):

- Sense of being overwhelmed, often challenges morale, sometimes causes tension amongst faculty
- Bigger connection could be developed between community, local institutions
- Core curriculum for each emphases is very limited (often transfer students from CC have more core curriculum then we offer, and therefore we need much more specific offerings)
- Little connection with Entertainment Studies or Extended Education

# SOLUTIONS, ACTIONABLE ITEMS, & TIME ESTIMATES

Examining these strengths and weaknesses, the PA Program will focus on five essential areas for improvement and development in the coming five years: *Program Structure, Events, Facilities, Personnel, and Budget.*

## Program Structure

### Road Map:

The PA Program needs a fixed schedule with a much higher degree of regularity and strategic planning. In the past, it seems courses were offered with little regard to faculty input, timing, frequency, or overlap. The PA faculty members need to develop model road maps for various courses of study, possible emphases, transfer students, the minor, and certificate programs. This will assist in recruiting, advising, timely graduation, and will also aid in planning more consistent semester course offerings.

Another important consideration in the future will be to offer popular GE courses on strategic days and times to allow these classes the best chance to fill. This will offset the smaller and specialized courses like new performing ensembles and current private lessons and maintain an appropriate student-to-faculty ratio.

### Curriculum Overhaul:

A plan is unfolding to submit a major program modification in the fall of 2014. As a whole, the faculty feels that PA majors should spend more focused time within their respective emphases, and less time taking general PA electives. Although a “strength” of the program is its low unit requirement, it is foreseeable that a small number of units will be added to insure that the program is consistent with other universities, and that students are best prepared for their respective fields.

A serious concern is that community college students transferring into the program come from campuses which offer more advanced, and more specific courses.

Sometimes these students have taken courses that we currently don't offer. This prevents the PA Program from recruiting the highest caliber students, and inhibits growth. It will be critical for the PA Program to have a realistic assessment of the current curriculum and to allow Dance, Music, and Theatre to maintain more control over how their respective emphases might be shaped to best suit their students. Each emphasis should be allowed to add courses and performance opportunities that are strategic and specific.

### **Philosophy:**

As with many creative fields, PA is situated in such a way as to allow students to pursue commercial/industry tracks and/or more experimental/academic courses of study. PA should further harness its proximity to Los Angeles and the commercial world of the performing arts, but nonetheless balance this approach for students more interested in the pursuit of individualized research. At this time, it is foreseeable that PA could readily connect with the development of the Entertainment Studies Program, as well as Extended Education and Business. Theatre courses could connect with cinema and film in the arts, and music could further connect with recording and industry-oriented tracks. Overall, the program should make an effort to continue this hybrid experience, and it should be reflected in new course offerings, campus events, and additional personnel.

### **Course Development and Restructuring:**

As enrollment continues to grow, more focused and in-depth course offerings are possible. Some options for the upcoming program modification include:

- More specialized coursework within the emphases
- Individualized “Business and Music,” “Business and Theatre,” and “Business and Dance” courses
- Resituating “Integrating Dance, Music, and Theatre” to accommodate students in their more advanced third or fourth year
- Additional performance opportunities in the emphasis (not always crossover performances)
- Greater connection with future Entertainment Studies courses

### **Minor:**

The PA Minor continues to grow in popularity at CI. Currently there are 18 minors, and the interest in dance, music, and theatre, is quite prominent on the campus. The PA minor could further increase these numbers by accommodating specialties/emphases within the major itself. In other words, it would be possible

to increase enrollment by developing minor “tracks” in alternative emphases for students who are already PATH, PADA, or PAMU majors.

### **Certificates:**

Strategic development of certificate programs will use existing and new courses to build innovative educational tracks without overtaxing enrollment and faculty. Compelling for majors and non-majors alike, certificates can also expand the outreach to community members who may be interested in more focused study. Possibilities include: a Jazz Certificate, Dance Education Certificate, Generative/Devised Theatre Certificate, and additional certificates in specific instruments and recording. (Roll out in stages beginning 2015)

### **Capstone Course:**

With continued growth in enrollment, the PA program needs to revisit the structure and concept behind the Capstone course. Beginning immediately in spring 2014, the initial plan will be to offer the course with 12-13 weeks of instruction, reserving the latter part of the semester for individualized research presentations and performances. In two to three years, it is likely the singular Capstone course will need to be broken up to accommodate individual sections based on each emphasis (Music, Dance, and Theatre). Faculty will need to be budgeted for instruction accordingly.

## **Events:**

### **Balance of Large Events and Small Events:**

In the coming years, with the uncertainty of IRA funding, PA will need to contend with very strategic budgeting for events. Clearly the success and attractiveness of larger events like the “Spring Production” and “Arts Under the Stars” have brought significant attention to the Program, but PA should also consider hosting more frequent, smaller, experimental events that will draw attention to the work of students and/or visiting artists. Certain courses and faculty members are active in hosting these smaller events (Open Mic Night, Chamber Ensemble Performances, etc.), and this is something to explore further in the context of “workshop productions,” lunchtime events, outdoor presentations, etc. These events build camaraderie between students, create a sense of energy and enthusiasm around the campus, and highlight a diverse array of PA-related activities.

### **Release Time:**

An inhibiting factor in the case of organizing any sort of large or small production is resources—both financial and human. Faculty members often volunteer in order to make these events a reality and this does eventually take a toll on the prospects

of maintaining a continuous level of activity. The PA program will need to explore how selective release time could be used for an “Event Director” who would facilitate, schedule, and promote a full range of on- and off-campus events (this would be similar to the roll of the Gallery Directors in the Art Program).

### **Documentation of Learning Outcomes:**

With the impending Program Review, it has become evident that PA has not maintained a significant and/or consistent record of learning outcomes. Beginning in the spring of 2014, a record of capstone projects as well as any campus events should be formalized through photo and/or video documentation. Faculty should also document and track exceptional examples of student work which can be placed in a collective archive. These events should be chronicled in an accessible and consistent format and available on the PA program website. (Begin Spring 2014)

### **Community Outreach:**

Concerts, recitals, and performances at local area high schools and community colleges would likely boost the recognition of the PA Program, and would strengthen its connection to this important mission pillar. With “live performance” as a fundamental experience for students in these courses, any sort of community performances would offer vital experiences for students. A wide range of performance opportunities would be appropriate for the University Orchestra, the Chorus, future ensembles, and theatre groups. These performances could also serve as an important recruiting tool so that these local institutions would be informed and aware of the many exciting opportunities present at CI.

## **Facilities**

### **Space:**

The PA program has been outfitted with perhaps the most challenging building on the CI campus—Malibu Hall. Many previous efforts have been made to orient the primitive confines of this space for use as classrooms and performance venues, and if Performing Arts is going to continue to thrive, the University should continue to support this trajectory. The range of activities that take place in this building is impressive—it supports large scale theatrical productions, dance and music recitals, rehearsals, costume design, classroom lectures, and private lessons. Classes are booked solidly back-to-back-to-back, and although the facility is nowhere near perfect, the PA Program has been extremely resourceful in using the space. Over the next few years the PA program has the goal of acquiring all of Malibu Hall for its use.

With the prospects of a new “Performing Arts Center” quite far off on the horizon, it is essential that the PA Program be able to demonstrate to both the campus and

community that it can manage, maintain, and dynamically occupy a large facility. The overwhelming majority of the PA courses are already shoehorned into just two rooms in the midst of this cavernous building, and the additional rooms would likely accommodate all of the remaining PA courses which are now spread out into less ideal classrooms in the Belltower. Moving PA courses into these additional rooms of Malibu would not only free up classroom space for other programs across the University, the Malibu classrooms would also provide a more optimized space for the growing number of PA majors.

In order to make this happen, new equipment, desks, seating, audio, video, and other materials will need to be added to the existing rooms. It may be necessary to move the stadium seating from Malibu 140 and expand it for use in the larger Malibu 100. There will be costs involved in this expansion, but an eye should be kept on purchasing items that could continue to be used in a new Performing Arts Center.

### **Acquisition of the “Botany Lab:”**

The added space of the science lab would greatly increase the ability to offer courses for the growing population of students. This room could be turned into a classroom or rehearsal space, and could also be used for the expansion of the costume design program.

### **Acquisition of Malibu 130:**

Currently serving an office for a single person, this space could accommodate many students in the context of small lecture/seminar/capstone courses, music ensemble rehearsal space, and private lessons.

### **Use of Malibu 100:**

Though not currently designated as a traditional classroom space, access to this immense room would provide significant additional relief from the overused classrooms in Malibu Hall. This room, which sits empty most every day, could be better utilized for an array of possible classes, productions, and PA events. Community activities could still unfold in this location, and courses could be pre-arranged to allow access and use of the space for activities outside of Performing Arts. In truth, with the many “Salons” and large halls available for campus events, we should begin to explore how this space can be dedicated solely to PA.

## **Personnel:**

### **Tenure-Track Faculty:**

The PA program is in critical need of a full-time tenure-track faculty member

in Dance. Although there are dedicated members of the current faculty with expertise in dance, and there is a consistent adjunct presence in this area, it is unrealistic for the program to move forward without an active member of the full-time faculty member serving this emphasis. Subsequently, an additional member of faculty should be added in Music, followed by a second hire in Dance, thereby balancing the overall makeup to include two members from each focus. Without question, these hires are vital—they will help to balance the program and provide the fullest experience for the University's growing student population. (Dance Faculty Search: fall 2014, Music Faculty Search: fall 2015, Second Dance Faculty Search: fall 2017)

**Staff:**

As the program continues to grow, it is essential that the PA Program be provided with funding for a part-time, then eventually full-time technician. (Begin in fall 2015)

**Student Assistants:**

Included in the budget there should be funding for a versatile student assistant. Working 8-10 hours per week, this individual would likely have some expertise in dance, music, and theatre, could assist in documenting events, tracking alumni, updating the website and calendar, and ultimately alleviating some of overreliance on student volunteers and the lack of staff. (Begin in fall 2014)

**Student Volunteer System:**

In the form of a course, or perhaps simply as a graduation requirement, students should fulfill a “service requirement.” Common amongst PA programs at other universities, this sort of program would build camaraderie amongst students, provide valuable experience, and likewise aid in maintaining the day-to-day operations of the program.

**Chair:**

No doubt there is a strong connection between Art and Performing Arts, but PA would significantly benefit from having a dedicated chair to focus on the specialized needs unique to the program. The current chair is overworked with attention divided between two highly demanding programs. Since the university's inception, PA has been without an internal faculty member serving as its own chair, and though the program is small, this leadership vacuum has resulted in tension, confusion, contradictory planning, and has likely contributed to the inability of the program to forge its own path. Plans should be put in place for PA to host its own chair position at a logical interval, though continued interdisciplinary dialogue



with Art and other programs clearly remains of interest. If this is unrealistic, PA could be housed with a similarly sized program, rather than a large program like Art.

### **Current Faculty:**

The current faculty consists of first-rate scholars and educators who actively inhabit the fields of dance, music, and theatre. Since PA consists of these three, sometimes quite unrelated, fields, it is important that faculty build on the interdisciplinarity of the program itself. These emphases should not compete with one another from within, and ideally should not individually vie for attention or funding. The vision of the Performing Arts Program embraces the collaborative character of this field, and in moving forward, there should be a renewed emphasis on the ways faculty can work together.

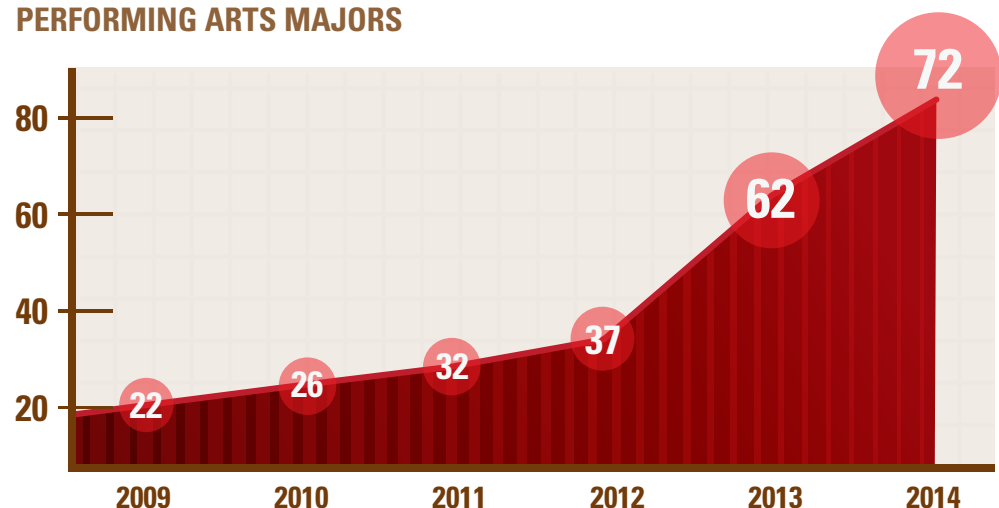
Also, as with any organized body, strong philosophical discord can arise when it comes to planning for the future, but it will be critical for faculty members to set aside differences and work as a solid team in order for this program to continue along a successful track. Differences in opinion that turn to negativity will not help the Program prosper. Faculty meetings should continue to be held with regularity, and faculty meetings should also occur separately within the specific emphases. Open communication and dialogue will remain vital as the program moves forward.

## **Budget:**

### **Growing Enrollment:**

The Performing Arts Program has continued to grow through each successive semester. Starting as a modest program, the number of majors has steadily increased over the past five years.

### **PREVIOUS FIVE-YEAR INCREASE IN PERFORMING ARTS MAJORS**



**Strategic Use of Internal Campus Grants and Funding Opportunities:**

At each interval, whether in the form of mini-grants, IRA applications, lottery funds, or any other opportunities, faculty must be vigilant and strategic in requesting for funds. Whether it is new equipment or additional resources, it is essential that PA continue to draw from campus opportunities whenever possible.

**External Funding:**

PA should meet with the new VP of Advancement and discuss the prospects of external donors or any community connections that can be explored. As well, since many external grants require broad institutional support beyond the powers of the PA Program, Advancement can also help to filter grant opportunities that might be applicable. Moving forward, it will be important for the PA Program to collaborate with facets of the University to best position itself in applying for grants and other external opportunities.

**Arts & Sciences Support:**

Since the PA program is “the face of the University” and provides live performances by students and faculty for many events both on and off campus, it is critical to have continued support from Arts & Sciences. As enrollment continues to increase, FTEs will increase, and the Program’s budget will also increase. Nevertheless, a regular infusion of support from Arts & Sciences will speed in the growth of the program. The well-known “Catch-22” of growth at CI (in that a program cannot get funding until it has numbers, but nevertheless cannot gain in numbers until it has added funding) should not be the main inhibitor of developing a robust PA program.

Renovating buildings and setting aside classroom and rehearsal space will be costly, but funding from A&S will help build attention for the PA program amongst students and will continue to increase the number of majors and FTEs. Many of the items enumerated in this document are intended to boost the presence and numbers of the PA program, but funding will be necessary to help the Program to achieve these goals and, ultimately, to thrive.