

Departmental Report
Music, Theatre & Dance

**The Academic Program
Productivity Review
2010-2011**

Morehead State University
April 2011

Annual Program Productivity Review 2010-11

Department of Music, Theatre & Dance

The Department of Music, Theatre and Dance was established as a result of the reorganization in Academic Affairs following the Curriculum Audit. Because of the regional, state, and national reputations of these programs as well as the potential for program growth, the integrated performing arts unit was seen as an opportunity to combine programs that focused on the performing arts and would serve as a forerunner (along with Art, Design and Media) to a separate College of Fine and Performing Arts. In addition, collaboration with other units including the Kentucky Center for Traditional Music creates a synergy for such a unit in the future.

The areas of specialization in this unit were developed at different times and under different circumstances. For example, the Music Program, established in the 1920s, was significantly expanded under Adron Doran and has been accredited since 1965. The Theatre Program, also a long-standing fixture on the MSU campus, was more fully developed and supported in recent years and was accredited in 2004. That program has successfully developed outreach opportunities such as the Little Theatre, with the support of the Lucille Caudill Little Endowment. The Dance Program is truly in its infancy at MSU and has the potential to develop from a minor to a major program. The dance program will also bridge the gap between music and theatre and contribute to the development of a Musical Theatre Program. While the purists in both areas would contest the need for such an interdisciplinary program, it is not only popular with students but it opens more doors professionally when students have both areas in their portfolios.

Through the APPR Process and the presentation, it was clear that the performing arts unit has a vision for their future. Through the process they have identified faculty and staff positions that will move the programs forward, degree programs including undergraduate majors in dance and traditional music as well as a graduate program in theatre. In addition, the faculty believes that an orchestral string program is vital in taking the program to the next level, especially in recruiting students. The major limiting factor for expansion of these programs is appropriate performance space, faculty and staff, equipment and scholarship resources.

For all practical purposes, all of the FTE in these programs is focused on program instruction. In addition, SCH production is 51% and 89% of the tier targets for music and theatre/dance, respectively. With an average headcount of 201 undergraduate majors in Music, approximately 12% graduate whereas in Theatre with an average of 51 undergraduate majors, 12 % graduate in those majors. It is fair to say, however, that many students who are not majors in these programs are involved in the courses and activities of the unit. It is imperative to also mention that while productivity does not meet

the targets, the added value for the University from these programs has not been included in the Data Strategies analysis. For example, numerous cultural events including recitals, plays, special performances (e.g. Madrigal, Gala), educational/student recruitment events (e.g. Choral festival, Band Clinics, Jazz Clinic, Orchestra Clinic, etc.) and theatre productions bring the community to campus and serve as opportunities for faculty and staff to enjoy first class productions. In addition, the Marching Band performs at sporting events and hosts a major recruiting event with the Blue and Gold Competition. And, special events hosted by the President include student and faculty performances.

While there are programs imbedded in the CIP Code designations, including music education and music performance as well as theatre education, the recommendations will address the three areas within this report.

Recommendations

1. A continuing need for all programs in this area is scholarship support for recruiting top talent.

Action: Develop a business plan that identifies the cost/benefit of current and expanded institutional scholarship investments and work with the staff in the appropriate offices to identify prospects to support music and theatre scholarships.

2. Move forward in the development of new programs including the orchestra strings program, refine the format for music theatre, and implement strategies (support of guest instructors) to support the Kodaly program.

Action: Develop an outline of program and resource needs that includes all curricular changes, staffing needs, facilities and equipment needs, resources, and timeline for implementation.

3. Continue to define and communicate facility needs within the Capital Planning process as well as the Advancement Agenda.

Action: Covered in Action 2.

4. Develop a strategy for determining value added aspects of these programs and assist the Office of the Provost in building this information into the APPR process.

Action: Using the format provided in the APPR presentation, continue to refine the process for documenting and estimating the added value to the program, College, and University as a function of these programs.

5. Continue to develop an inventory of equipment with a replacement schedule including specifications and cost.

Action: Equipment Inventory and Replacement Schedule should describe the type of equipment with accompanying technical description and price estimates as well as a timeline.

6. Monitor the collaboration with COE in offering both music and theatre education programs.

Action: Work with the Deans of COE and CCAHSS to evaluate the education programs and student progress in successful completion of the education/licensing requirements. This is especially important with the curricular changes made in an effort to reduce hours to graduation to 120.

7. Continue to evaluate the staffing needs for faculty and staff (including the creation of a technician position). Address as appropriate.

Action: Change the interim status of the department chair position through a search to fill the position. In addition, search/hire in the positions in which there are fixed term/visiting assistant professors and make the staff position permanent.

8. Work with Center for Traditional Music to build curriculum that appropriately trains students in this area and meets accreditation guidelines for the program.

Action: The chair and faculty of the department will need to work with the staff of KCTM to address accreditation issues in the curriculum.