

A COLLEGE OF THE ARTS AT THE UNIVERSITY OF SOUTHERN MAINE

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INTRODUCTION

In 2004, President Pattenaude released “Transforming USM: 2004-2009,” a plan to change the face of USM and to better meet the needs of students, faculty, staff, and community. One piece of that plan calls for USM to “Initiate planning of a College of Visual and Performing Arts” (p. 3), herein called the College of the Arts (COA). Such a college would include the School of Music, Department of Art, and Department of Theatre. In Spring 2005, these units polled faculty and voted to proceed with planning. They elected committee members from each unit’s faculty and staff. In Fall 2005, Devinder Malhotra, Dean of the College of Arts and Sciences (CAS), charged that committee, which included representatives from the other CAS divisions, with evaluating the feasibility of designating a new college. He posed the question, “What is the optimal organizational structure to deliver the best possible arts education at USM?” In this report, the committee summarizes the arts’ accomplishments as well as limitations hindering future development. The report lists advantages and disadvantages of creating a new college and summarizes discussions with faculty and deans at similar institutions nationwide. Finally, the report offers recommendations for future planning.

The Visual and Performing Arts at USM (see Appendix A for profiles of each unit)

Unit	Programs	Majors (2005)	Graduates (2005)	Full time faculty	Part time faculty	Professional staff	Classified staff	Accreditations
Art	BFA, Studio Art BFA, Art Educ. BA, Studio Art BA, Art History BA, Studio Art & Entrepren. Studies	247	41	12	12	3.5	1.5	NASAD
Music	BA, Music BM, Music Educ. BM, Performance (concentrations in Jazz, Musical Theatre, Piano Pedagogy) MM, Composition MM, Conducting MM, Jazz Studies MM, Music Educ. MM, Performance	193 (undergrad) 20 (graduate)	23 (undergrad) 2 (graduate)	14.5	38	2.5	2	NASM
Theatre	BA, Theatre BM, Performance (Musical Theatre)	83	14	8	9	3	1	

I. REPRESENTATIVE ACCOMPLISHMENTS TO DATE

The visual and performing arts at USM have matured over time, reaching a level of excellence summarized briefly below. See Appendix B for a complete listing.

A. Music, Art and Theatre students, faculty, and staff intern, exhibit, present, publish and perform with hundreds of professional organizations and galleries regionally, nationally, and internationally including:

Albright-Knox Museum	Oxford University Press
Boston Symphony Orchestra	Portland Museum of Art
Children's Theater of Maine	Portland Stage Company
College Art Association	Portland Symphony Orchestra
Deutsche Oper am Rhein	Public Theatre
Maine State Music Theatre	Spoletto Festival (USA, Italy)

Art manages 1500 square feet of gallery space and hosts nine exhibitions each year, including international, national, regional and local contemporary art, historical and topical exhibitions. Art also sponsors 6-8 visiting lecturers each year and a visiting Artist-in-Residence program each spring, resulting in a substantial collection of permanent works across campuses.

Music hosts over 100 performances each year, including those by the USM Concert Band, Southern Maine Symphony Orchestra, USM Chamber Singers, USM Jazz Ensembles, USM/Bank of America Youth Ensemble, the Faculty Concert Series, and recitals.

Theatre schedules six productions each year, including traditional plays, a musical/opera coproduced with the School of Music, a dance festival, and one-act plays. In addition, the Student Performing Arts organization performs two entirely student-run shows each year.

B. Art, Music and Theatre students receive over 18 scholarships each year, ranging from \$750 to \$4500 per year.

C. Students and faculty from Theatre, Art, and Music, with support from Summer Session, offer extensive summer programs to elementary, high school and college students, including:

Choral Institute	Music Academies
International Readers Theatre	Musical Theatre Dance Academy
Michael Chekhov Theatre Institute	Theatre Academy
MMEA In-Service Conference	Youth Band Day Camp

D. Development efforts help to support many programs in the visual and performing arts. Major gifts and scholarships that fund current activities and scholarships in Music include:

PlayOn! campaign, 1993-1996: \$250,000
Holiday Events of 2003, 2004, and 2005: \$130,000
Hagar bequest, 2005: \$120,000
Augur funding, 2003-2005: \$100,000

E. Art, Music, and Theatre faculty, staff and students are well represented in and collaborate with arts organizations, including:

Choral Art Society	National Council on Education for the Ceramic Arts
Maine Music Educators Association	Assn. of Theatres of Higher Educ.
Portland Symphony Orchestra	U.S. Institute of Theatre Technology
PORTopera	Kennedy Center-American College Theatre Festival
Maine Art Education Association	Major entertainment trade unions
Maine Arts Commission	
Maine Humanities Council	

II. IMPEDIMENTS TO DELIVERY OF ARTS EDUCATION

Arts education at USM faces several challenges that prevent future development (see Appendix C for a prioritized list of needs). USM is an historically underfunded university in a small state; these challenges constrain growth in arts education. In addition, multiple factors contribute to a lack of public visibility, including antiquated and inadequate facilities, and, presently, the town of Gorham's weak identity as an arts venue.

A. Funding

Resources can barely sustain existing programs, much less foster growth. CAS funding for exhibitions, productions and performances declined about 15 years ago and has remained unchanged since then, so the only growth has resulted directly from box office revenue for Music and Theatre and from external contributions. Production decisions (i.e., title of show, type of show, and production scale) may be based more on fiscal necessity than on educational imperative, and opportunities for performances by outside artists are severely limited.

USM's talent-based scholarship support declined dramatically in 1990s and has remained constant. Since costs continue to rise, a greater percentage of scholarship and operating funds must be raised to compete for promising students.

Fundraising efforts need increased staff and support from University Advancement. Grant-funded work in the arts will always be a fraction of the grant-supported work in the sciences; yet, like the sciences, the arts run expensive, equipment-heavy programs and require dedicated spaces. Furthermore, arts departments' missions integrate arts education and public outreach in unique ways. In that capacity, the visual and performing arts represent a cultural institution with a potentially strong public face.

B. Faculty/staff

Relying too heavily on part-time faculty, arts education faces immediate and documented needs for additional faculty and staff as well as anticipated needs due to projected retirements. In addition, chronic understaffing burdens faculty with extraordinary work unrelated to teaching, scholarship and service. Full-time faculty energy often gets diverted from other obligations to supervise projects more appropriately designated as professional staff responsibilities. Likewise, professional staff workload is stretched beyond reasonable demands, and staff must divert energy and time from development, marketing and outreach efforts to fulfill routine administrative tasks better accomplished by additional support staff. Furthermore, because of the severe understaffing, work-study students and students taking courses fulfill organizational roles beyond their experience in order to meet typical production demands.

C. Facilities

Production, classroom, studio, and storage facilities are shockingly inadequate or nonexistent; they sometimes constitute safety hazards (see the Renner Report). These spaces detract from the pedagogical effectiveness of artists/teachers and from the aesthetic experience of students and audiences in specific and identifiable ways. Available rehearsal, practice, and studio teaching space cannot support extensive production schedules or reasonable course schedules. Additionally, arts faculty need dedicated working spaces to support their creative activity. Many incoming students studied the arts in high schools with buildings and equipment far superior to those at USM. Particularly for music, the physical space in which musicians work often has as much (if not more) impact on the nature and quality of sound as the technical or artistic skill of the performer or inherent characteristics of the instrument. These problems profoundly harm recruitment and retention efforts. Finally, USM's failure to address long-standing facilities needs in the visual and performing arts diminishes faculty, student and staff morale.

D. Representation

The purview of the present CAS dean is so large that many specific unit issues remain underrepresented in the university as a whole (see Appendix D); the current organizational situation limits any potential focus on arts education. Lack of a vigorous and informed voice on behalf of arts education at the level of the Dean's Council and the Academic Council and within the community precludes the university from fulfilling its mission and reaching its full potential to be a powerful cultural institution. Without strong representation in arts education, the university risks losing students in every discipline.

III. ADVANTAGES TO CREATING A COLLEGE OF THE ARTS

- Generates momentum for change. Establishing a COA is an important step toward strengthening arts education and elevating the role of the visual and performing arts at USM.
- Amplifies the administrative voice for fine arts and arts education. A separate dean speaks only for arts rather than the more diverse and broader needs of the fine arts, liberal arts, and sciences.
 - Facilitates the process of tenure and promotion. A COA dean already understands the nature of scholarship within the fine arts, eliminating some of the retraining often necessary with deans less familiar with this area.
 - Strengthens political advocacy for arts education. Fine arts can voice their needs collectively rather than as individual units or as part of CAS.
 - Intensifies the administrative voice for liberal arts and sciences. By removing fine arts, the CAS dean can focus more energy toward the remaining departments.
- Positions units for appropriate and necessary facilities and equipment. Fine arts departments share unique needs for performance and studio facilities that all could be housed within dedicated buildings.
- Facilitates the support of fundraising staff within each unit. CAS cannot dedicate the necessary staff members as easily, especially given the diversity of the college and limited resources.
- Promotes a regional identity and image for the arts community in southern Maine, anchored by a strong academic component.
 - Impacts the community to a greater degree than as a division within a larger college. Collectively, the COA represents a sizeable entity that may become a leader in arts education and outreach.
 - Enhances the local economy as a magnet for audiences and additional students and arts patrons who will contribute directly and indirectly to local businesses.

IV. DISADVANTAGES OF CREATING A COLLEGE OF THE ARTS

The committee sees the following items as potential disadvantages, all of which can be remedied with careful attention to design and implementation.

- Creating a new administrative structure and establishing new policies and procedures might come without additional resources, particularly given USM's history of inadequately funding new programs. Faculty who expend the time and effort to create a new college may find that their work is wasted if the administration does not fund the result, and the additional work of implementing a new college structure adds to the burdens listed earlier.
 - Increased administrative staff and other resources needed for a new administrative unit necessitate reallocation of resources away from existing units. Resources devoted to new administrative positions and infrastructure could be used to fund 2-3 faculty lines sorely needed in various departments.

- With its size, CAS currently provides a budget cushion. Discretionary funds and indirect cost recovery ordinarily might filter down to fine arts from other departments within CAS. However, these funds might not exist within a smaller, more specialized unit that has less access to the same funding streams. A smaller unit may sustain a greater loss in future budget cuts. Finally, over reliance on fundraising sets up a dangerous situation.
- Potentially, CAS loses an essential element of the liberal arts at a time when the college has been advocating its liberal arts mission more strongly. Disciplines within the fine arts may play a lesser role in a separate college and lose their role within CAS. For example, arts historians bridge the areas of fine arts and humanities, and faculty may feel disconnected from their disciplinary roots within a COA.
 - Students lose sight of the importance of liberal arts in their education, with fine arts moving more toward a professional school model.
- A separate college may contribute to a “silo” effect of isolation among faculty at a time when the university seeks to expand connections across colleges and disciplines. Removing arts from CAS muddies the role of arts education in the emerging general education revision and could hinder the kinds of interdisciplinarity espoused by the emerging curriculum.
- Establishing a new entity may confuse the long-time donor bases within individual units.

V. SUMMARY OF CONVERSATIONS AT OTHER STATE INSTITUTIONS

To gather additional information about advantages and disadvantages to creating a COA, committee members polled individuals at state institutions that had established colleges of the arts (see Appendix E for a complete list). Members attempted to contact one person from an arts department and one person from a department outside the arts yet within the liberal arts and sciences. Committee members asked 4 questions, and responses are summarized below.

- A. What are some advantages to having arts departments housed in a separate COA?
- Having one’s own dean is critical: deans in separate arts colleges understand the arts better (crucial), so, for example, the tenure and promotion process runs more smoothly. Furthermore, the dean can advocate more strongly for the arts within and outside the university.
 - Greater visibility for the arts and for the university
 - Improved fundraising
 - Improved image/voice within the university and improved public image
- B. What are some disadvantages to having arts departments housed in a separate college?
- Often, respondents reported no disadvantages.
 - More service required from the remaining (smaller number) faculty and staff
 - Structural costs: Additional costs to establishing another administrative unit and less cushioning with the budget in a smaller unit
 - CAS loses visibility and loses unity of liberal arts
 - Loss of structural connection to humanities counterparts in CAS
- C. What are some effects of a separate college on fundraising?
- Most people reported positive effects on fundraising.
- D. What advice would you give as we proceed with planning a COA?
- Choice of experienced dean is absolutely critical, and dean should have successful history of fundraising
 - Have resources and facilities in place

- Resolve governance issues first
- Need a development officer
- People have to work together to make it successful

VI. JUSTIFICATION FOR CREATING A COLLEGE OF THE ARTS

The current structure has allowed the visual and performing arts to create the best programs in the state, but to reach their full potential, they should progress to a college level of organizational structure. The strength of the advantages justifies creating a COA. National recognition for regional excellence requires providing resources for the visual and performing arts, and the most coherent and legible way to do this is to establish a COA. An established college elevates the status of the arts and arts education at the System level and makes the arts more visible to the citizens of Maine.

VII. HOW TO IMPROVE THE DELIVERY OF ARTS EDUCATION AT USM

Currently, the most pressing need in arts education at USM is an immediate dedication of resources to improving the physical plant; dedicated arts spaces must be created, improved, and expanded. Moreover, to deliver the best arts education at USM, we need to enhance the connection between the arts and working artists and scholars. This could be accomplished with increased visibility of the arts throughout the university and the local community.

VIII. RECOMMENDATIONS

The committee recommends (7 yes, 3 no) the establishment of a COA. However, it recommends that such planning should proceed only with a promise of full support from the administration in terms of appropriate funding (adequate resources for equipment and facilities, a founding dean and other administrative positions) and philosophical backing. Without this commitment, any future exercises easily can drain time and talent away from current needs toward an end that is unclear.

Regardless of the decision to go forward, the administration absolutely must attend to shockingly inadequate resources and develop a greatly enhanced public identity for the arts. Furthermore, the administration should invest in development staff for the arts immediately, which would demonstrate the administration's commitment to the arts and serve as a logical first step in building a strong foundation for a COA. The administration should commission a study based on data accessible from the arts' accrediting bodies (NASM, NASAD, NAST), which can provide comparative statistics of national averages from similar institutions as well as studies of peer institutions to compare budgets and funding levels, faculty:student ratios, and staffing. In addition, the arts units should secure a position of representation at the Academic Council. Finally, the administration should exhibit an awareness of the arts' essential importance in USM's mission of meeting community needs and expectations and the leading role they should play in helping to achieve USM's stated goal of "national recognition for regional excellence."

What must come out of this process, regardless of whether or not USM creates a COA, is a commitment to the centrality of the arts to the university. Arts and arts education form a continuum. Establishing a COA recognizes that continuum, and arts and arts education become its single and central mission.

Appendix A. Individual profiles of the Art Department, the School of Music, and the Theatre Department.

ART DEPARTMENT OVERVIEW

MISSION STATEMENT

- to serve the needs of the southern Maine community;
- graduate students possessing the knowledge and skills that will help them to lead rich and fulfilling lives both personally and professionally;
- educate students to be intelligent readers of their own and other cultures;
- be able to use analysis and historical context to interpret artistic and cultural practices;
- develop an appreciation for the arts;
- develop an awareness of the ways visual arts help to define and shape the world;
- provide general courses that educate the students to the practices of art making and the historical study of the visual arts;
- provide a variety of degree programs directed to concentrated study in the visual arts;
- give students a rigorous studio experience, a historical understanding of the complexity of art practices, and the critical skills needed to produce informed visual artists, art educators, and art historians.

FACULTY AND STAFF

Faculty are working artists and scholars from a wide range of disciplines, creative philosophies and backgrounds. Text based publications are the standard of professional discourse for the art historians and exhibitions (or other public presentations) are such for studio artists.

12.5 Full-time faculty

17 Part-time faculty (8-10 FTE)

3 Professional Staff (Office and Internship Coordinator, Exhibition Director, Studio technician)

1 AA (part-time)

1 Image Librarian (part -time)

STUDENT PROFILE

Approx. 250 students (270 advisees)

Graduation rate 40 – 50 per year.

Predominantly female

Average age in the mid twenties.

DEGREES AND DEGREE TRACKS

BFA in Studio Art

BFA with a Concentration in Art Education

BA in Studio Art

BA in Art History

BA in Studio Art and Entrepreneurial Studies

Each degree shares a common foundation program incorporating perceptual and expressive drawing and two-dimensional and three-dimensional design and two semesters of Art History Survey. Throughout the four years of a studio degree there are Art History requirements and a common core of courses including: an upper level drawing; upper level design; and a senior seminar. For all BFA majors there is also a thesis exhibition requirement.

STUDIO CONCENTRATIONS:

Drawing, Painting, Printmaking, Photography, Sculpture, Digital Art, Ceramics

PROGRAMS ETC.

Exhibition Programs (5-6 in Gorham 5-6 in Portland),

Lecture Series (app. 6 per year)

International Exchange Programs

Visiting Artist in Residence Program

Student Association

PHYSICAL RESOURCES (Approx. 40,000 sq feet overall)

Gorham Exhibition Space - Secured space that features local, national, and international exhibitions as well as faculty and student exhibitions.

Area Gallery - An unsecured public space in the Woodbury Campus Center that features local, regional and topical exhibitions and events.

Student Gallery Space - Located in Kidder Lounge this is primarily for student and class projects/work.

Dedicated studios/classrooms: Painting, Drawing, Printmaking, Digital (shared with ASET in JMC), Sculpture, Photography, Ceramics, Art Education and Foundations Design

Robie Andrews also houses a conference space, image library, faculty staff and department offices.

Additionally, there are two dedicated classrooms in LB on the Portland campus.

GOALS

In 2004 the department went through our ten-year re-accreditation process with National Association of Schools of Art and Design (NASAD). In spring 2005 we engaged in a five-year strategic planning process. Goals were set in three areas: curriculum, department operations, and Identity and support. These are all based on defined needs and opportunities.

Curricular Goals include:

To develop new, strengthen, and build upon current curricular offerings in a way that capitalizes on opportunities, address regional needs, and fosters a contemporary awareness of artistic practice.

- Developing a graduate program
- Revising our upper level studio curriculum
- Creating greater means for interdisciplinary study
- Exploring the potential for a design program

Department Operations:

To strengthen the departmental environment for students staff and faculty. Resulting in a stronger sense of department community and a more productive and engaging educational environment.

- Equipment replacement and expansion.
- Visual resources development
- Increase staff support
- Look at scheduling issues
- Continue with efforts around space Issues
- Review and amend departmental policies
- Review and address advising processes

Department Identity and Support: *Through various means develop a greater presence, profile, and more supportive relationships within the University, and the greater community.*

- Develop an outside departmental advisory board
- Newsletter, publications, and web
- Strengthen external programs (Exhibitions and Lectures)
- Develop more community linkages

SCHOOL OF MUSIC OVERVIEW

MISSION STATEMENT

The primary mission of the School of Music of the University of Southern Maine is to prepare musicians for careers in teaching, performing, and related fields. In addition, the school provides support for music education throughout the state of Maine and New England; it actively participates in a mutually supportive relationship with the professional arts community; and it guides present and future audiences toward greater understanding of and appreciation for many different styles of music.

FACULTY AND STAFF

Full-time faculty	14.5
Part-time faculty	8
Artist faculty	30
Staff + Director	6
Total number of faculty members and staff	59

BACCALAUREATE DEGREES

Bachelor of Arts in Music *liberal arts degree with a major in music*

Bachelor of Music in Music Education *professional degree leading to teacher certification in music K-12; three concentrations: vocal, instrumental, or combined*

Bachelor of Music in Performance *professional degree with intensive study in voice or orchestral/band instrument or keyboard/fretted instrument performance*

Bachelor of Music in Performance—Jazz Studies *professional degree with intensive study in jazz and classical performance*

Bachelor of Music in Performance—Musical Theater Studies *professional degree with intensive study in music and musical theater performance; including training in acting and dancing*

Bachelor of Music in Performance—Piano Pedagogy Studies *professional degree with intensive study in piano teaching*

MASTER'S DEGREES

Advanced professional training; two-year programs, or one year plus two summers; music education is a two summers plus two semesters program

- Master of Music in Composition
- Master of Music in Conducting
- Master of Music in Jazz Studies
- Master of Music in Music Education
- Master of Music in Performance

Courses offered every semester or every year for the USM Core Curriculum. Enrollment numbers for 04-05. Courses that are almost exclusively majors, such as MUS 130F Music Theory 1, are not included. More than 1,000 students enroll each year.

Category F: performance-related arts courses such as—

- MUP 101F Applied Music and MUP 102F Applied Music
- MUS 110 F Fundamentals of Music
- MUS 400-410F Major performance ensembles

Category G: history-related arts courses such as--

- MUS 100G Music Appreciation and History
- MUS 103G Introduction to Jazz

The objectives of the School of Music:

- To provide undergraduate instruction to students preparing to enter the teaching profession as school music teachers, grades K through 12.
- To provide undergraduate instruction to students preparing to enter the music profession as performers and/or studio teachers.
- To provide undergraduate instruction in music to students seeking a liberal education with a major in music.
- To provide undergraduate instruction in music to students of the university who are not music majors and who are seeking college level experiences in music.
- To provide undergraduate instruction to non-music students who are meeting the requirements of the University core curriculum.
- To provide master's-level graduate instruction in five areas of professional training: composition, conducting, jazz studies, music education, and performance.
- To offer summer music courses for recertification credit for school teachers and for the general enrichment of the community.
- To offer instructional programs, including performance ensembles, for pre-college music students.

University of Southern Maine School of Music and the Community

The USM School of Music, now in its 49th year, is a major presence in the musical community of the greater Portland area and beyond. Faculty and alumni teach in area schools and perform in area concert halls as well as more informal venues. Working with the many musical organizations that call northern New England home they contribute immeasurably to the cultural life we all value.

The Portland Symphony Orchestra (PSO) and the School of Music

- Many of the orchestra's principal players are faculty members of the School of Music.
- Maestro Shimada, who holds the rank of visiting professor, has taught several courses and conducted University ensembles.
- USM choral groups, under the direction of Professor Robert Russell (also director of the Choral Art Society), frequently perform with the orchestra in major choral/orchestral collaborations.
- USM faculty members often appear as soloists with the orchestra.
- The PSO has commissioned and performed works by USM faculty composers.

PCA Great Performances and the School of Music

- Individual members of the faculty have served on the PCA Great Performances board and its committees for more than 25 years.
- Past collaborations have included several week-long residencies with major conductors in both the choral and instrumental fields, including visits by Frederic Fennell, Elmer Iseler, Eugene Corporon,
- Numerous shorter residencies, workshops, opera symposia, and master classes have been jointly presented, featuring such artists as Isaac Stern and Emmanuel Ax.

PORTopera and the School of Music

- USM artist faculty members have appeared in leading roles with PORTopera.
- The Maine Emerging Artists Program and the PORTopera chorus are led by USM faculty members. Students and recent graduates have participated in both.
- Many faculty members perform with the PORTopera orchestra.

Choral Art Society and the School of Music

- USM Professor of Music Robert Russell recently celebrated his 25th anniversary season as conductor of the Choral Art Society. He follows in the footsteps of Professor Harold Brown, the society's founding conductor and former chair of the School of Music.
- The Choral Art Society has commissioned and premiered works by USM faculty composers.
- The University Chorale and the Choral Art Society sometimes join forces for performances of major works, including appearances together with the Portland Symphony Orchestra and Portland Ballet.
- USM provides soloists who perform with the Choral Art Society.
- The two organizations pool resources to maintain a choral library.

The School of Music and Bank of America sponsor the USM/Bank of America Youth Ensemble program, which includes the:

- Portland Youth Symphony Orchestra
- Portland Youth Wind Ensemble
- Portland Youth Junior Orchestra
- Portland Young People's String Consort
- Southern Maine Children's Chorus
- Jazz Improvisation Weekend

The School of Music provides faculty and students who perform with the:

- Atlantic Chamber Orchestra
- Bangor Symphony Orchestra
- Boston Academy of Music
- Boston Camerata
- Casco Bay Concert Band
- Commonwealth Opera
- Greater Boston Youth Symphony
- Handel and Haydn Society
- Maine Music Society
- Maine State Ballet Orchestra
- Maine State Music Theatre
- North Shore Music Theatre
- North Shore Philharmonic
- Portland Ballet Orchestra
- Portland Community Chorus

Has representation on the Boards of Directors and officers in the:

- Boy Singers of Maine
- Casco Bay Concert Band
- Association of Concert Bands (Maine representative)
- Maine Chapter of the American Choral Directors Association
- Maine Chapter of the International Association of Jazz Educators
- Maine Music Teachers Association
- Maine Music Educators Association
- Maine Chapter of the National Association of Teachers of Singing

Faculty serve as:

- guest conductors
- guest composers

- guest performers
- guest lecturers
- adjudicators throughout the state and region

The USM School of Music faculty and administration are dedicated to fostering the musical growth of young musicians through private lessons, rehearsals, clinics, coaching sessions, summer music camps, and consultations with teachers. The influence of the University of Southern Maine School of Music extends far and wide and brings prestige and professionalism to the musical community of Portland, the state of Maine, the Northeast, and beyond.

The following statements about Corthell Hall music facilities appear in the NASM Visitors' Report, March, 1990:

- A. A lack of resources caused by the financial condition of the state of Maine at the present time hampers the Department of Music from realizing its full potential. Facilities and equipment are particularly in need of attention. However, the upper administration is aware of these problems and has plans to remedy them as funds become available.
- B. The concert hall is hampered by the current incomplete state of the renovation in that sound from the third-floor classroom/studio area passes directly through the floor with little loss of intensity.
- C. The very attractive recital hall has excellent acoustics and is visually appealing, however, the concert band rehearsal observed in this space was painful to the auditors when sitting in even the furthest back rows. The band is very good and has the potential to represent USM well in a suitable and appropriately sized hall.
- D. Acoustical problems in the building...are severe to the point of being detrimental to instruction and practice. They are also a significant obstacle to the effective use of space. The visitors...find the sound isolation to be far less effective than that in many buildings in which no effort has been made to incorporate sound isolating construction.
- E. Classrooms...are marginal at best.
- F. Faculty offices vary from adequate to quite cramped.
- G. Much of the building has inadequate control of humidity and, to a lesser extent, heating and cooling. The plans for the renovation of the facility include climate control.
- H. The department and USM should sustain the commitment to the completion of the renovation. At present much has been done, but much more is necessary to make the building truly functional as a music facility.

THEATRE DEPARTMENT OVERVIEW

MISSION STATEMENT

The Theatre Department at the University of Southern Maine is dedicated to providing a quality education geared to developing critical as well as practical skills in its students. As the most comprehensive theatre program in Maine, we emphasize the study of theatre as part of a solid, undergraduate foundation. Our theatre major teaches theatre as a liberal art with a strong academic component. We also provide professional training in performance techniques, including acting, directing, oral communication, design, and technical theatre. The theatre Department serves the community at large as a producer of quality theatre and developer of an educated audience. Our production season is chosen to serve as a laboratory for our classroom study and to present work, which is found only on college campuses. We endeavor to make our program accessible to all and encourage nontraditional students pursuing their education. Finally, the Theatre Department continually strives to assist students attempting to enter graduate programs or related job markets.

FULL-TIME FACULTY / STAFF

8 Tenure-Track Faculty:

- Discipline
 - 3 Acting / Directing
 - 3 Tech / Design
 - 2 History / Dramatic Literature
- Degrees
 - M.F.A. Performance; [2] M.A. Theatre.
 - M.F.A. Scenic Design; M.F.A. Costume Design; M.F.A. Lighting Design.
 - [2] Ph.D. Theatre History / Dramatic Literature.
- Load
 - 9 Credit Load per Semester including:
 - Design Faculty: Minimum of 3 Design Projects per Year.
 - All other Faculty: Minimum of 1 Directing Project per Year.

2 Professional Staff:

- Position Titles
 - Costume Director: Costume Construction / Costume Practicum Instructor.
 - Technical Director: Scenery Construction / Stagecraft Practicum Instructor.

1 Classified Staff:

- Position Title
 - Department AA
 - Office Management
 - Production / Department Budget Management

PART-TIME FACULTY / STAFF

7 Faculty:

- Teaching Responsibility
 - Multiple Core “F” Courses per Semester.
 - Average of 4 Dance Courses per Semester.
The *Musical Theatre Major* requires 3 Dance Courses for graduation.
 - Acting II: Voice is offered each Semester.

2 Professional Staff: [Shared Positions with the School of Music]

- Position Titles
 - Director of Arts Promotion: 25% time to Theatre.
 - Arts Events Director / Concert Manager: 25% time to Theatre.

STUDENTS

95 Theatre Majors

20 Musical Theatre Majors

5 Theatre Minors

DEGREES OFFERED

Bachelor of Arts in Theatre

- Required for Graduation
 - 70 Theatre Credits
 - Approximately 1/3 each in Performance, Tech / Design, and History Literature.
 - 33 credits in 100/200 courses
 - 30 credits in 300/400 level courses
 - 7 credits in labs.
 - 8 Theatre Production Projects
 - Minimum of 2 in a performance discipline
 - Minimum of 2 in a tech / design discipline

Minor in Theatre

- Required for Graduation
 - 21 Theatre Credits
 - 3 Credits each in Performance, Tech / Design, and History / Literature
 - 12 credits in elective courses
 - 1 Theatre Production Project

Bachelor of Music in Performance: Musical Theatre

- This degree is offered as a collaboration between the Department of Theatre and the School of Music
- Required for Graduation
 - 96 Credits
 - 30 Credits in Theatre Courses
 - 66 Credits in Music Courses.
 - 4 Theatre Production Projects
 - Minimum of 3 as a performer [1 chorus role, 2 major roles]
 - Minimum of 1 in a tech / design discipline.

SCHOLARSHIPS

- The following scholarships are funded through private gifts to the Department.
 - Grannia: 2 awards per year
 - Petereit: 1 award per year
 - Millard: 1 award per year
 - Minors: 1 award per year

THEATRE PRODUCTIONS

6 per year

2 SPA

funded through box office \$39K

Theatre Camp
Musical Theatre Camp
International Readers Theatre [Undergraduate / Graduate]
Michael Chekhov Theatre Institute [Undergraduate / Graduate]

Theatre Internships

Portland Stage Company
Public Theatre
Maine State Music Theatre

New programs

BFA in Theatre [enter thru a gate process]
Less intense BA
Major / minor in Dance
Theatre Ed [K-12 Certification in Theatre]
Theatre Ed [K-12 Certification in Theatre]
Grad Cert Programs geared for Maine Teachers seeking HQT status.

Theatre Department Goals:

- A. Provide a broad-based and diverse educational experience in theatre and oral presentation.
- B. Promote Theatre Department visibility and reinforce the value of theatre and arts based approaches to education.
- C. Create an educational environment that is supportive and responsive to student needs.
- D. Provide an educational environment that is supportive of faculty growth and development, and responsive to faculty needs.

Theatre Department Objectives:

- A. Provide a broad-based and diverse educational experience in theatre and oral presentation.
 1. Stimulate a multi-cultural educational environment through:
 - a. Student/Community workshops.
 - b. Curriculum.
 - c. Department produced plays and functions.
 - d. Guest Artists.
 - e. Exchange programs.
 2. Act as a conduit for student access to community, regional and national programs through:
 - a. Department curriculum that includes community based intern programs and community based projects.
 - b. Association with local, regional and national organizations, festivals and competitions.
 - c. Outreach efforts that are linked to specific department produced plays and functions.
 - d. Association with local / state-wide primary and secondary school programs.
- B. Promote Theatre Department visibility and reinforce the value of theatre and arts based approaches to education.
 1. Nurture program and support links with other departments and schools within the USM community.

2. Nurture links with the state-wide educational community.
 3. Nurture links with community and state programs, and theatre / arts organizations.
 4. Provide Department produced plays and functions that stimulate broad-based community interest.
- C. Create an educational environment that is supportive and responsive to student needs:
1. Provide a curriculum that includes full faculty/staff/student participation in specific department functions, workshops, and discussions.
 2. Provide comprehensive academic / production advising for all theatre majors.
 3. Maintain ongoing academic monitoring and evaluations for all theatre majors.
 4. Provide individual interviews with the full faculty / staff for all theatre majors during their sophomore year and at graduation.
 5. Provide full faculty/staff discussion, monitoring, and evaluation of production work for all theatre majors.
- D. Provide an educational environment that is supportive of faculty growth and development, and responsive to faculty needs.
1. Encourage and support faculty involvement in local, regional and national organizations and programs.
 2. Encourage and support faculty efforts in creative achievement and research at the local, regional, national, or international level.
 3. Encourage and support curriculum development.
 4. Address salary compression, differential, and inequity issues.

Appendix B. Accomplishments organized by unit.

A. Internships, exhibitions, performances and publishers

Art

The Achenbach Foundation	La Fabrica Arte Contemporaneo,
Albright-Knox Museum	Guatemala City
Al-Kahf Art Gallery, Palestine	Library of Congress
American Art Journal	Lonsdale Gallery, Toronto
Asian American Center	Mesa Contemporary Art
Banco DeRoma, Italy	Montgomery Museum of Art
Boise Gallery of Art	Museum of Contemporary Art, Chicago
Bowdoin Museum of Art	Museum of Fine Arts, Boston
Cambridge University Press	New York Public Library
Center for Maine Contemporary Art	National Council on Education for the
College Art Association	Ceramic Arts
Commonwealth Opera	Orfali Gallery, Jordan
Dartmouth Art Museum	Oxford University Press
DeCordova Museum	Perrogie Gallery, New York
Delaware Center for Contemporary Art	Philadelphia Academy of the Arts
Eberson Museum	Plugged in Fest III
Editions Delatorte, Paris	Portland Museum of Art
Evansville Museum	Queensland University of Technology
Exit Art/First World	Renwick Museum
Farnsworth Museum	Rice University
Fine Arts Museums of San Francisco	Rose Art Museum
The Fogg Museum	Salon de Artes Plasticas, Mexico City
Forum for Contemporary Art	Skowhegan School
Georgia Museum of Art	Smithsonian Studies of American Art
The Hudson River Museum	Soap Factory, Minneapolis
Icon Gallery	Southeastern Ctr for Contemporary Art
International Center of Bethlehem,	The Substation (Singapore)
Palestine	Walker Art Center
International Digital Art, Australia	Winterthur Portfolio
Kemper Museum of Contemporary Art	Wyoming Art Museum
Kresge Art Museum	

Music

Artie Shaw Orchestra	Handel and Haydn Society
Atlantic Chamber Orchestra	Maine Music Society
Bangor Symphony Orchestra	Maine State Ballet Orchestra
Boston Academy of Music	Maine State Music Theatre
Boston Camerata	North Shore Music Theatre
Boston Pops	North Shore Philharmonic
Boston Symphony Orchestra	Opera Theater and Music Festival of
Casco Bay Concert Band	Lucca (Italy)
Commonwealth Opera	Portland Ballet Orchestra
DaPonte String Quartet	Portland Community Chorus
Deutsche Oper am Rhein (Germany)	Portland Symphony Orchestra
Greater Boston Youth Symphony	Spoletto Festival (USA, Italy)

Theatre

Alabama Shakespeare Festival
Alley Theatre
Bigfork Summer Playhouse
Capital Repertory Theatre
Casa Manana Summer Musicals
Children's Theater of Maine
Company of Girls
Deertrees Theatre
Good Theatre
Maine State Music Theatre
Montana Repertory Theatre

Montana Transport Dance Company
North Shore Music Theatre
Public Theatre
Portland Stage Company
Seattle Repertory Theatre
Shapirc and Smith Dance Company
Southern Arena Theatre
Southern Mississippi Repertory Dance
Company
Theatre at Monmouth
Walnut Street Theatre

B. Collaborations with visual and performing arts organizations

Art

Art Education Consortium
The Center for Book Arts, New York
Creative Economy Council
Haystack Center
Maine Alliance for Arts Education
Maine Art Education Association
Maine Arts Commission
Maine Humanities Council
National Association of Schools of Art
and Design

National Council on Education for the
Ceramic Arts
New England Council on the Arts
Ogunquit Art Association
Ogunquit Art Museum
Portland Art Museum
Portland Arts and Cultural Association
SPACE Gallery
Watershed Center for the Arts

Music

Association of Concert Bands
Boston Symphony Orchestra
Boy Singers of Maine
Casco Bay Concert Band
Choral Art Society
DaPonte String Quartet
Maine All-State Music Festival
Maine Chapter of the American Choral
Directors Association

Maine Chapter of the International
Association of Jazz Educators
Maine Chapter of the National
Association of Teachers of Singing
Maine Music Educators Association
Maine Music Teachers Association
PCA Great Performances
Portland Symphony Orchestra
PORTopera
Rhode Island Philharmonic

Theatre

Association of Theatres of Higher Education
Kennedy Center – American College Theatre Festival
Maine All-State Music Festival
Major entertainment trade unions (AEA, SAG, AFTRA, USA, IATSE)
New England Theatre Conference
United States Institute of Theatre Technology

Appendix C. List of prioritized needs for the arts.

FACILITIES

- Classroom for design courses
- Rehearsal space
- Performance space

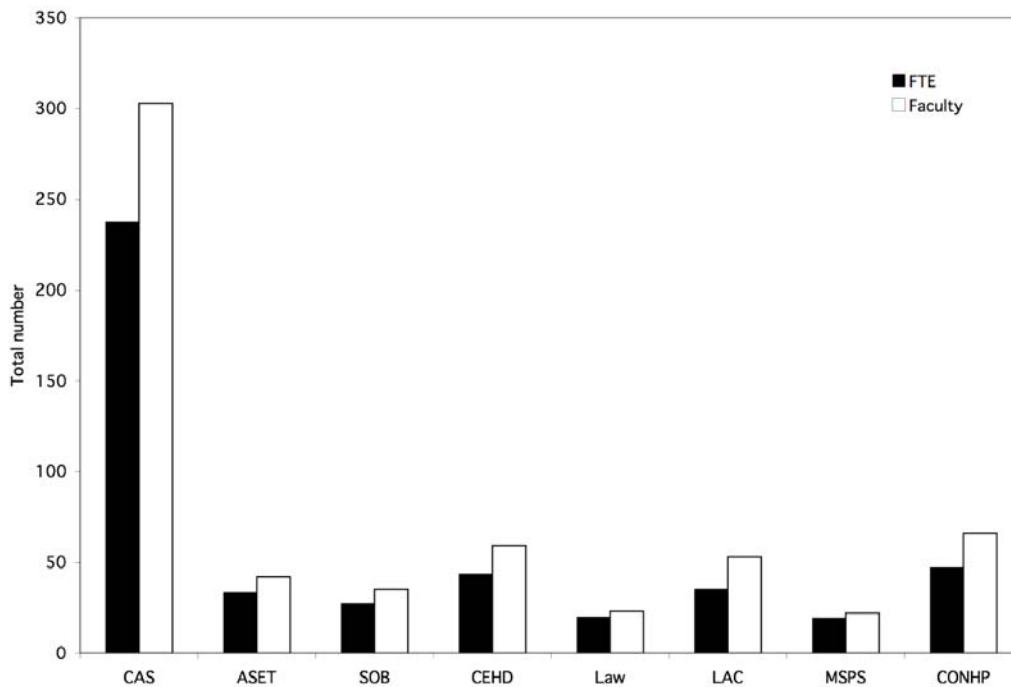
FACULTY AND STAFF

- Acting/Directing
- Dance
- Theatre History/Dramatic Literature/Dramaturgy
- Administrative Assistant (Theatre)
- Production staff
- Arts Event Assistant

Appendix D. Comparisons of faculty, FTE and salary across colleges and schools at USM (from: www.usm.maine.edu/inforeporting/hr/ps_qfacpercoll.jsp).

College/School	Regular faculty	Temporary faculty	Total faculty	Regular FTE	Temporary FTE	Total FTE	Average regular salary
Arts and Sciences	199	104	303	197.17	41.48	237.65	\$57,103
Applied Science, Engineering and Technology	31	11	42	31	2.65	33.65	\$72,598
Business	26	9	35	25.5	2.05	27.55	\$80,399
Education and Human Development	39	20	59	38.55	5.2	43.75	\$56,503
Law	19	4	23	18.5	1.6	20.1	\$96,870
Lewiston-Auburn College	26	27	53	25.25	10.17	35.42	\$50,270
Muskie School of Public Service	19	3	22	19	0.47	19.47	\$81,345
Nursing and Health Professions	40	26	66	39.88	7.58	47.46	\$52,976

Fig. 1. Total number of FTE and faculty (full time and temporary) for each college or school.



Appendix E. List of individuals and institutions interviewed (by phone or email) about formation of arts colleges separate from the liberal arts and sciences.

Institution	Individual	Department or College
Arizona State University	Wayne Bailey	Director, School of Music
California State University, Long Beach		
George Mason University	Bill Reeder, Dean Daniele Struppa	College of Visual & Performing Arts College of Arts and Sciences
Kean University	Holly Logue, Chair	Dept. of Theatre
Portland State University	Marvin Kaiser, Dean Sarah Andrews Collier, Chair Rod Diman, Special Asst. to President, former Interim Dean	College of Liberal Arts & Sciences Dept. of Theatre Arts President's Office, formerly School of Fine and Performing Arts
SUNY Geneseo	Jack Johnston, Director Kurt Fletcher, Chair	School of the Arts Dept. of Physics
Texas State University, San Marcos		
Texas Tech University	Garry Owens	Dean, College of the Arts
University of Nebraska, Omaha	Bob Welk, Interim Dean Shelton Hendricks, Dean James Saker, Chair Jeremy Lipschultz, Chair	Coll. Comm., Fine Arts & Media College of Arts and Sciences Dept. of Music Dept. of Communication
Western Washington University	Carol Edwards, Dean Arlan Norman, Dean	College of Fine & Performing Arts College of Sciences & Technology
Wichita State University	William Bischoff, Dean John Thomson, Chair	College of Liberal Arts & Sciences School of Music