



2015-2021 Strategic Plan

## I. Introduction

The Division of Fine Arts has aggressively engaged all key stakeholders in a yearlong pursuit of the present long-term strategic plan. That involvement was pursued in a critical effort to articulate and capture perceptual data from all key stakeholders, as they regard perceived divisional strengths, weaknesses, threats and opportunities. The efficacy of these efforts will remain highly dependent on programmatic ownership and, therefore, our efforts engaged our students, faculty, staff, and alumni in this process

The following components are presented within this plan:

### II. Methodology

### III. The Analysis of Environmental Factors

- i. Faculty and Staff Perceptions of Divisional Strengths, Weaknesses, Opportunities and Threats
- ii. Student Perceptions of Divisional Strengths and Weaknesses
- iii. Alumni Perceptions of Satisfaction

### IV. Summary and Implications

### V. Resulting Goals, Objectives and Strategic Priorities

### VI. Appendices

Staffing and budget allocations are usually an essential part of this process, especially during periods of austerity, and we acknowledge that they will continue to require the support of senior leaders. Consequently, we trust that this effort will warrant that support.

The primary issues that have informed the development of this plan are our desire and commitment to:

- Provide an analysis of external and internal factors impacting programmatic efficacy, curricula, staffing, recruitment, retention, persistence, size, scope, teaching, learning, assessment, and productivity;
- Extrapolate from our comprehensive environmental scan specific goals, objectives and strategic priorities that will guide our programmatic efforts over the next five years;

Finally, this plan has evolved from the unique value and positioning of Kentucky State University and the Division of Fine Arts; moves to marketing, communication and exemplary engagement as recruitment and retention mechanisms; and finally, addresses longstanding programmatic issues. We view this as an integrated approach, starting with each individual associated with the division, and ending with a systematic view of all functions that make up the Division of Fine Arts and its programs.

## II. Methodology

The overarching themes that guided our development of this strategic plan are articulated within the division's Mission and Vision Statements, and our belief that the arts enhance the quality of life and the development of cognitive and expressive skills. Through presentations such as concerts, recitals, theatre productions, art exhibitions, lectures, and workshops, the arts provide an aesthetic and cultural environment vital to academic life. The Division of Fine Arts prepares its majors for a variety of professions in the arts and related fields, and provides curricular experiences that prepare students for life in today's multicultural society. The Division remains committed to **(1)** promoting KSU as the institution of choice in Kentucky, the region, and the nation; **(2)** teaching excellence through its emphasis on performance-based goals; and **(3)** ensuring that Kentucky State University has a qualified and diverse community of artistic scholars, and a competent and highly engaged cadre of faculty and staff members.

SWOT Analyses commenced in September of 2014. The unit administrator articulated to all stakeholders the critical purpose of the process in soliciting their perceptions and assured them that those perceptions would serve as the foundation of all of the division's future strategic efforts regarding programmatic improvements.

Surveys were administered to all divisional faculty and staff members seeking their vital perceptions and opinions, as they regard the division's Strengths, Weaknesses, Opportunities and Threats. The findings of that survey were used to develop a second survey, which was subsequently administered to all divisional student majors and minors, seeking their vital perceptions and opinions, as they regard the Strengths and Weaknesses previously articulated by the unit's faculty and staff members. Finally a general survey was administered to the unit's alumni soliciting their levels of satisfaction with the unit's programs in their professional preparation.

The item responses of those surveys were tabulated, commentary was aggregated, and specific thematic trends were identified. The unit administrator pursued a yearlong period of observations in an effort to either validate or invalidate the themes that arose from the environmental scan. Those thematic trends that were validated through direct observation subsequently fully informed the construction and development of specific Goals, Objectives and Strategic Priorities, that are designed to:

- (1) Maximize identified Strengths;
- (2) Ameliorate identified Weaknesses;
- (3) Fully advantage identified Opportunities; and
- (4) Eliminate identified Threats

Finally, the findings resulting from the environmental analyses were then approached within the context of the following two broad questions:

1. Do the findings indicate something that will assist the Division of Fine Arts in accomplishing its Mission and Vision?
2. Do the findings indicate the presence of obstacles that must be overcome or minimized in pursuit of realizing the Mission and Vision of the Division of Fine Arts?

### III. Analysis of Internal Contextual and Environmental Factors

#### i. Faculty and Staff Perceptions of Divisional Strengths, Weaknesses, Opportunities and Threats

The following Table 1 summarizes the trends articulated by the unit's faculty and professional staff, as they regard the unit's strengths (what we do well) and weaknesses (what we cannot or do not do). Individual perceptual responses are provided in **Appendix 1: Faculty Perceptions of Strengths and Weaknesses**. While perceptions generally acknowledged the talent and potential of our students as significant strengths, perceptions regarding our perceived weaknesses better illuminate the significant challenges that must be addressed in order to advance the efficacy of our programs. The common themes that spring from those perceptions primarily center on the issues of **(1) Faculty**

accountability and productivity, **(2)** recruitment and retention, and **(3)** facilities.

**Table 1 Faculty Perceptual Trends of Strengths and Weaknesses**

<b>Strengths</b>	<b>Weaknesses</b>
Intimate Programs, Individualized and Student-focused Service	Curricular Issues
Potential for Outstanding Performance Activities	Faculty Accountability and Productivity
Degree programs of 120 credit hours.	Facilities, Resources and Supportive Infrastructure
	Visibility and Productivity of Minor Ensembles
	Faculty Recruitment, Engagement and Evaluation Compliance

Likewise, the following Table 2 summarizes the general perceptions of the unit’s faculty and staff, as they regard the Opportunities and Threats facing the unit’s programs. Individual perceptual responses are provided in **Appendix 3: Faculty Perceptions of Opportunities and Threats**. Those perceptions generally mirror those perceptual trends reported in Table 1, above, and center around the themes of **(1)** Faculty and Programmatic Engagement and Productivity, **(2)** the Lack of Program Majors, **(3)** Recruitment and Retention, and **(4)** Curricula.

**Table 2 Faculty Perceptual Trends of Opportunities and Threats**

<b>Opportunities</b>	<b>Threats</b>
Expanded Curricular Revisions and Options	Faculty Productivity and the Lack of Program Majors
Faculty Evaluation and Productivity	Inadequate Solutions to Programmatic Challenges
An Articulated New Vision	Inadequate Recruitment Engagement
Student and Community Engagement	Faculty Engagement Levels

**ii. Student Perceptions of Divisional Strengths and Weaknesses**

The findings of the Faculty/Staff survey were used to develop a second survey, which was subsequently administered to all divisional student majors and minors, seeking their vital perceptions and opinions, as they regard the Strengths and Weaknesses previously articulated by the unit’s faculty and staff members. The following Table 3 summarizes the trends articulated by the unit’s student majors and minors, as they regard the unit’s strengths (what we do well) and weaknesses (what we cannot or do not do). Those trends were consistent with those of the Faculty Survey, and individual student perceptual responses are provided in **Appendix 2: Student Perceptions of Strengths and Weaknesses**.

**Table 3 Student Perceptual Trends of Strengths and Weaknesses**

<i>Strengths</i>	<i>Weaknesses</i>
Various Faculty Members and Curricular Experiences	The Lack of Specific Curricular and Creative Engagements
The Intimacy of the Programs	Various Issues Regarding the Level of Faculty Engagement and Creative Activity
Opportunities for Enriching Creative Engagement	Various Issues Regarding Facilities and Infrastructure

While both faculty and student perceptions were generally in accord, additional student perceptual data better illuminates the perceptions of the unit’s student majors and minors, as they regard the thematic trends that evolved from all survey responses. For example, Figure 1 below, indicates that students clearly understand their specific program requirements at various levels, with some one-fourth indicating little understanding of those requirements;

**Figure 1 Programmatic Understanding**

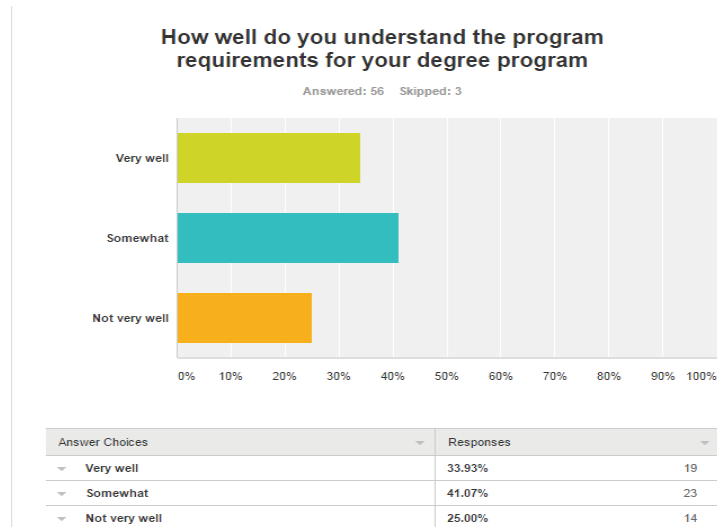


Figure 2 below, indicates that less than one-fourth of respondents perceived that they are actively engaged with their advisor;

**Figure 2 Advising Engagement**

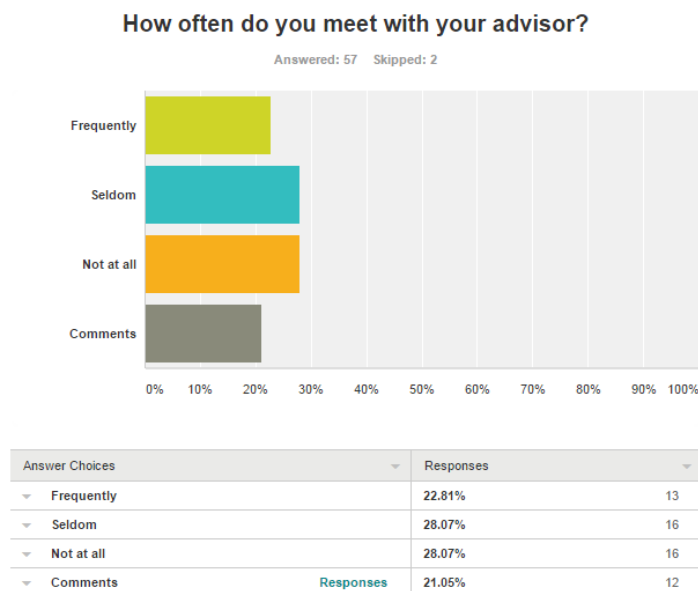
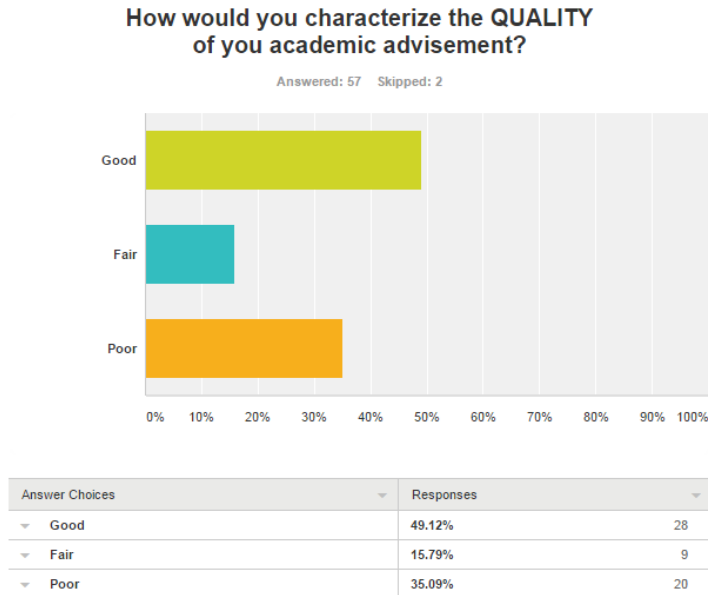


Figure 3 below, indicates that more than one-third of respondents characterized the quality of their academic advisement as “Poor;”

**Figure 3 Quality of Academic Advising**



Moreover, Figure 4 below, indicates that nearly one-third of respondents characterized the quality of their programmatic instruction as “Poor;”

**Figure 4 Quality of Programmatic Instruction**

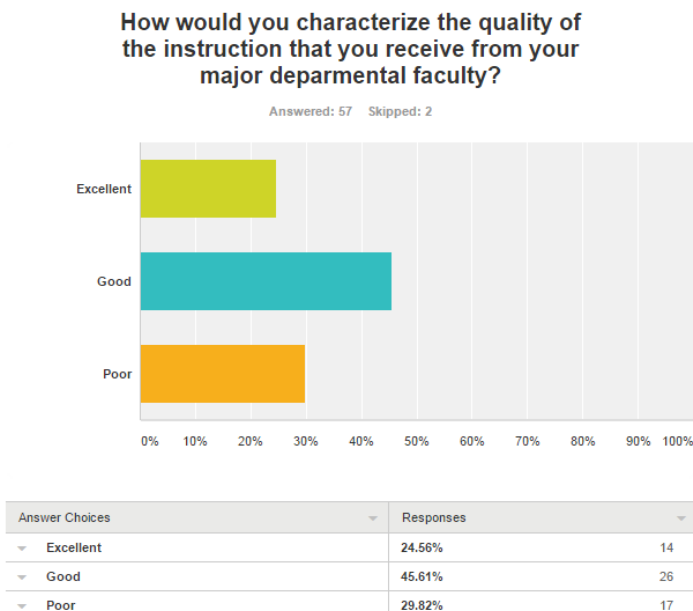
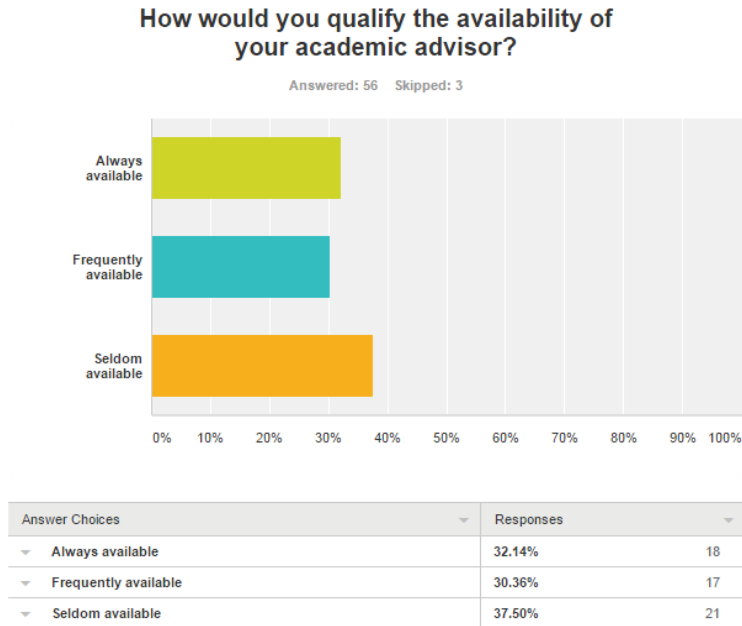




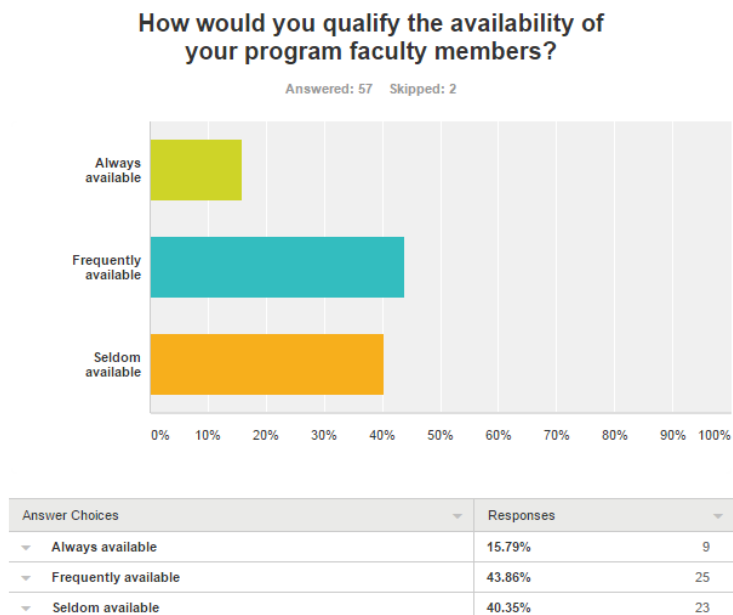
Figure 5 below, indicates that nearly 40% of respondents qualified their academic advisors as seldom available;

**Figure 5 Academic Advisor Availability**



Finally, Figure 6 below, indicates that 40% of respondents qualified their academic program faculty as seldom available;

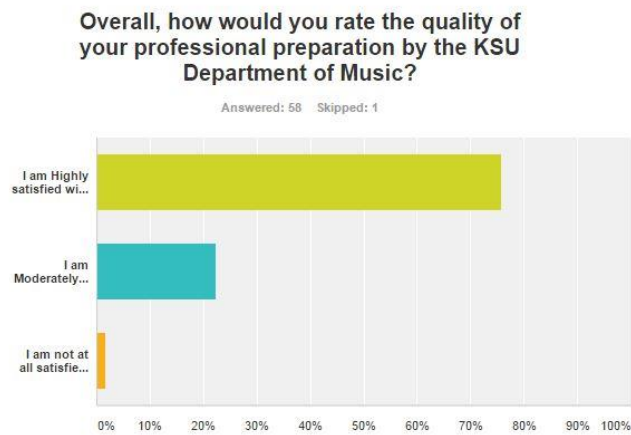
**Figure 6 Program Faculty Availability**



### iii. Alumni Perceptions of Satisfaction

A general survey was administered to the unit’s alumni soliciting their levels of satisfaction with the unit’s programs in their professional preparation. Figure 7 below, indicates that approximately 76% of our graduate and alumni survey respondents are highly satisfied with the quality of the professional preparation provided by our programs

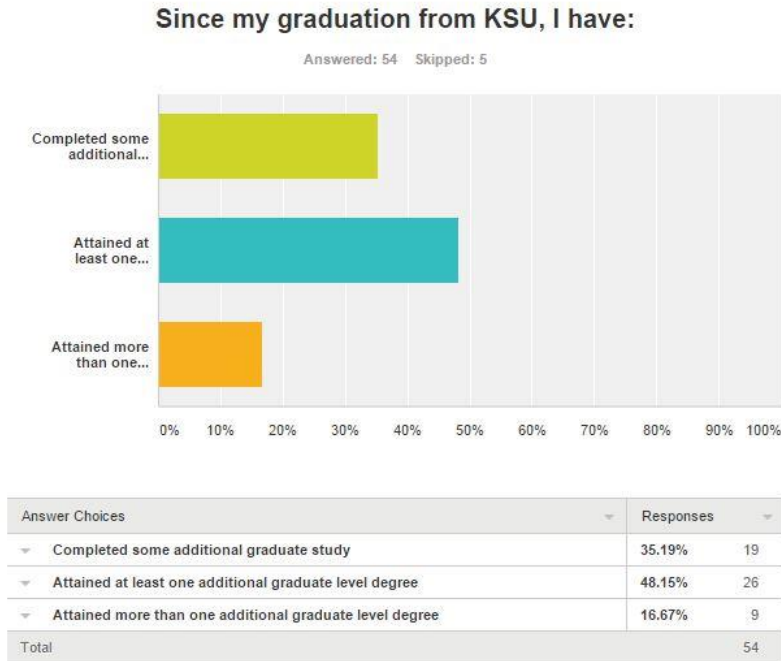
**Figure 7 Alumni Satisfaction**



Answer Choices	Responses
I am Highly satisfied with that quality	75.86% 44
I am Moderately satisfied with that quality	22.41% 13
I am not at all satisfied with that quality	1.72% 1
Total	58

Figure 7, immediately below, provides the summary findings for the *graduate advancement* of our *Graduates and Alumni*, and indicates that approximately 93% of graduate and alumni survey respondents have completed some level of graduate study pursuant to attaining the baccalaureate degree, with approximately 17% of those attaining more than one graduate level degree:

**Figure 7 Graduate and Alumni Post-Baccalaureate Advancement**



#### IV. Summary and Implications

The Division of Fine Art’s strategic planning efforts have employed the aggressive engagement of all key stakeholders in a yearlong pursuit of a long-term strategic plan. That involvement was pursued in a critical effort to articulate and capture perceptual data from all key stakeholders, as they regard the perceived divisional strengths, weaknesses, threats and opportunities. The ultimate efficacy of these efforts is highly dependent on programmatic ownership and, therefore, our efforts engaged our students, faculty, staff, and alumni in this process

The findings delineated above indicate that, while the division’s programs document numerous strengths, they also document numerous weaknesses. These weaknesses are viewed as serious, and it is imperative that all key stakeholders pursue immediate strategies that will remove these programmatic deficiencies.

Accountability must be specifically addressed through the unit’s annual performance evaluations, student evaluations, programmatic reviews, and comparative data compilation procedures. These efforts must, in turn, be both informed and guided by clearly delineated performance metrics and targets. The present year-long strategic planning efforts affirm the unit’s commitment to doing

so, within the context of the strategic priorities of the university and the Commonwealth of Kentucky.

Finally, the Goals, Objectives and Strategic Priorities delineated below directly result from these efforts and, if aggressively pursued, will effectively advance the division, its faculty, and most critical, its students.

## V. DOFA Goals, Objectives and Strategic Priorities

DOFA's immediate goals are directly correlated with the findings delineated above, the broad questions framed by Kentucky's Public Agenda, Institutional Strategic directions, and the division's Mission and Vision. More important, the following goals, objectives and strategic priorities have resulted from a comprehensive analysis of internal contextual and environmental factors and rigorous SWOT analyses that engaged all stakeholders.

Immediately below are the clearly delineate goals and strategic priorities that will guide our programmatic, curricula, staffing, recruitment, retention, persistence, size, scope, and productivity efforts over the next five years.

### **Goal 1: Pursue and Document the Efficacy of Divisional Teaching, Learning and Assessment**

**Objective 1.1:** The Division and its faculty will fully implement the Livetext modules as a means of assessing Fine Arts Student Learning Outcomes. Faculty will develop and implement at least one major assessment project for each course of instruction.

**Objective 1.2:** The Division and its faculty will fully implement Blackboard modules as an aligned mode of delivery with Livetext. Faculty will develop and implement at least one major assignment for each course of instruction that is aligned with the Livetext Modules.

**Objective 1.3:** The Division and its faculty will fully implement Course Signals as an intrusive mode of student engagement. Faculty will ensure that the Course Signals modules are aligned with the Blackboard course gradebook, and submit a minimum of 2 signals per month for each course under their instruction.

**Objective 1.4:** The Division and its faculty will fully utilize the Student Evaluation of Instruction procedures to solicit a minimum response rate of 60%, analyze resulting findings and results, and infuse those findings back into instructional practices, as they regard teaching and learning.

**Objective 1.5:** The Division and its faculty, no later than October 1, 2015, will fully update and maintain Curriculum Guide Sheets and requisite advisor folios to include all pertinent documents, as identified on the required contents listing.

**Objective 1.6:** The Division and its faculty will fully employ updated advisor folios in all scheduling procedures.

**Objective 1.7:** The Division and its faculty will fully employ and document intrusive engagements such as RAP (Reviews of Academic Progress) Sessions during both the Fall and Spring semesters for each student major within respective programs.

**Objective 1.8:** The Division and its Music faculty will pursue NASM accreditation compliance and the completion of the Self Study.

**Objective 1.9:** The Division's Area of Speech and Theatre will aggregate the necessary data and articulate a cogent proposal to address (1) a major concentration in Speech Communications, and (2) a Minor concentration in Theatre Arts.

**Objective 1.10:** The Division and its faculty will fully examine and assess current curricula, and pursue immediate revisions that (1) expand global and multicultural perspectives, (2) maximize efficiency in curricular matriculation and time-to-degree and (3) expand the latitude of options for meeting student competencies and proficiencies, within the context of current accreditations.

**Goal 2: *Implement the developed and intrusive recruitment strategies that - will ensure a representative community of aspiring scholars, artists and musicians***

**Objective 2.1:** The Division's Art program and faculty will facilitate a 50% increase in the current number of students majoring in any component of Art.

**Objective 2.2:** The Division's Music program and faculty will facilitate a 30% increase in the current number of students majoring in any component of Music.

**Objective 2.3:** The Division's University Band Program will facilitate a 50% increase in the current number of students participating in any component of the program.

**Objective 2.4:** The Division's Concert Choir will facilitate a 50% increase in the current number of students participating in any component of the program.

**Objective 2.5:** The Division's Gospel Ensemble will facilitate a 50% increase in the current number of students participating in any component of the program.

**Objective 2.6:** The Division's Opera Theater Program will facilitate a 100% increase in the current number of students participating in any component of the program.

**Objective 2.7:** The Division's faculty will engage in a minimum of 3 recruitment activities per semester, for a total of 6 activities per academic year. All activities will result in a direct communications flow between the individual faculty member and prospects, and serve as documentation of compliance.

### **Goal 3: Pursue and Document the Efficacy of Divisional Scholarship, Performance and Creative Activity**

**Objective 3.1:** The Division's Major Performance and Large Ensembles will provide at least 3 campus performances, 3 local community performances and 3 regional performance that advance the institution and distinguish DOFA as a program of artistic excellence.

**Objective 3.2:** The Division's Minor Performance and Small Ensembles will provide at least 1 campus performance, 1 local community performance and 1 regional performance that advance the institution and distinguish DOFA as a program of artistic excellence.

**Objective 3.3:** The Division's Speech and Theatre area will provide at least 1 campus performance/activity and 1 local community

performance/activity that advance the institution and distinguish DOFA as a program of artistic excellence.

**Objective 3.4:** The Division's Music Applied Performance faculty will provide at least 1 campus recital 1 local community performance and 1 regional performance that advance the institution and distinguish DOFA as a program of artistic excellence (consistent with the two-year cycle of expectations).

**Objective 3.5:** The Division's Studio Art faculty will provide at least 1 campus exhibition/creative activity engagement, 1 local community exhibition/creative activity engagement and 1 regional exhibition/creative activity engagement that advance the institution and distinguish DOFA as a program of artistic excellence (consistent with the two-year cycle of expectations).

**Objective 3.6:** The Division's Music Applied Performance faculty will facilitate at least one competitive opportunity from their respective studio that is at the local, regional or national level of significance.

**Objective 3.7:** The Division's Studio Art faculty will facilitate at least one competitive opportunity or exhibition from their respective studio that is at the local, regional or national level of significance.

## **Goal 4.1: Pursue and Document the Efficacy of Divisional Service and Professional Development**

**Objective 4.1:** Each Music faculty member will (1) serve as chair of at least one NASM standards committee and author the standards compliance report, and (2) appropriately serve and contribute as a member of at least one additional standards committee and appropriately contribute to the standards compliance report.

**Objective 4.2:** Each Divisional faculty member will fully and timely comply with (1) institutionally or divisionally required professional development trainings and opportunities, and (2) the expectations and deadlines for implementing that training back into faculty professional practices and procedures.

**APPENDICES**

**Appendix 1: Faculty Perceptions of Strengths and Weaknesses**

Articulated Strengths	Articulated Weaknesses
	<b><i>As They Regard Faculty Dispositions:</i></b>
The opportunity and ability to recruit our own students	The unwillingness of some faculty to accommodate our students, give of their personal time, attend campus events, recruit, teach out of their comfort level, serve as mentors and performance models, and establish campus and community visibility.
Recruiting, retention, community service, Community Engagement	Campus engagement and changing an existing culture
A small cadre of highly talented students who are eager to learn	Some faculty need to be held accountable to department expectations and be more productive. We need to consider better equality in how faculty teaching schedules and loads are determined.
A small department, conducive to individualized and student-focused service	Faculty Are just not around When Needed
Several strong, dedicated and highly motivated faculty and staff members, and all the essential physical needs.	Several faculty members who do not care about the quality of their work, and are not held accountable. They do not seem to be expected to equally contribute to the department, and are often inefficient.
	Perceived OSHA/ADA/EPA issues throughout the building, and completely out of date equipment/tools/furniture, etc. to teach the advertised courses/curriculum.
The potential for outstanding performance ensembles.	Faculty cannot be found or not holding office hours
Adequate technology resources	Faculty not engaged in recruitment activities, a lack of adequate funding, lack of student centered faculty, unstable, questionable future, low enrollments, and lack of annual graduates.
Faculty are intrinsically motivated to provide for our students the very best instruction and educational experiences	The University as part of our local community no longer has a venue for National and Regional artists, and the abysmal condition of



with the infrastructure and facilities that we have to work with.	Shauntee Hall.
A degree program of 120 credit hours.	Too many faculty that view themselves as over specialized, but do not perform recitals or are willing to teach out of their comfort zones.
	Lack of congeniality and cooperation between faculty and administration. No clear direction in terms of program vision from those that make policy.
	Faculty are not in on Fridays
	Some faculty never meet deadlines
	Lack of faculty and resources
	<b><i>As They Regard Teaching, Learning and Assessment:</i></b>
	No visibility or productivity of minor ensembles like jazz ensemble, brass and woodwind ensembles, etc.
	Our curriculum is outdated and we need to discuss way to make it more relevant.
	Over the past, a total lack of: leadership and vision; Faculty engagement in recruitment activities; ties to the community or KSU
	Faculty evaluation methods that overlook weaknesses and rely on flawed weighting.
	Campus engagement and changing an existing culture
	Little appreciation for all the hard work you do.
	Little coordination of effective recruitment and retention efforts.
	<b><i>As They Regard Facilities and Personnel:</i></b>
	The Director of Bands and Choir Director positions have been interim positions for the past two years. This has had an impact on student recruitment. .
Facilities and equipment are very outdated. This includes a lack of performance facilities	

	as well as equipment for classroom technology.
	Low Brass/Music History positions eliminated, leading to fewer full-time faculty available for recruitment and teaching our full curriculum.

## ***Appendix 2: Student Perceptions of Strengths and Weaknesses***

<b><i>Articulated Strengths</i></b>	<b><i>Articulated Weaknesses</i></b>
<b><i>As they Regard Performance and Creative Activities</i></b>	<b><i>As they Regard Performance and Creative Activities</i></b>
<i>Concert choir</i>	<i>Ghosts</i>
<i>The lab</i>	<i>We need more musical theater and opera</i>
<i>The band</i>	<i>Jazz ensemble</i>
<i>Piano performance</i>	<i>I wish we had opera experiences</i>
<i>Marching band</i>	<i>No jazz band at a HBCU</i>
<i>Piano and choir</i>	<i>Never see faculty performing I would like to see them perform for us more</i>
<i>Marching band</i>	<i>Private applied lessons are a joke</i>
<i>Choir</i>	<i>A lot of the time they don't show up</i>
<i>Concert choir</i>	<i>Don't know my advisor</i>
<i>The concert choir</i>	<i>The older professors seem burned out and not interested in teaching</i>
<i>Concert choir</i>	<i>We need the software for our theory classes and we seldom, if ever, have access</i>
<i>Music theory</i>	<i>Hard to find most of the time</i>
<i>Choir</i>	<i>We have student resources (i.e.; music lab) that we are denied access to.</i>
<i>Band</i>	<i>There is not always enough materials to go around, despite that everyone pays the art fee</i>
<i>Chance to perform</i>	<i>Lack of supplies</i>
<i>Dr. Smith and Dr. Kim</i>	<i>No faculty concerts</i>
<b><i>As they Regard Teaching, Learning and Assessment</i></b>	<i>Voice teacher never available</i>
<i>Doctor Smith</i>	<i>I never see my private teacher</i>
<i>John Bator</i>	<i>Unorganized</i>
<i>The Music Education degree program</i>	<i>I never see faculty on the stage except Dr. Smith and Dr. Kim</i>
<i>The professors that work with me have a genuine concern for the members of their classes.</i>	<i>Class times</i>
<i>I'm pleased with the number of opportunities to receive study help</i>	<i>The faculty</i>
<i>Availability</i>	<i>Can't always help</i>
<i>The flexibility</i>	<i>Hard to contact</i>
<i>Small classes</i>	<i>Not always available when you really need them</i>
<i>My major degree program is interesting and keeps me going and wanting to learn more</i>	<i>The pre requirements I have to take that aren't necessary</i>
<i>The time that my advisor takes to</i>	<i>Barely meet</i>

# Division of Fine Arts: 2015-2021 Strategic Plan



<i>listen to what I'm interested in and tries to fit me into classes to help that</i>	
<i>Availability</i>	
<i>Professor availability</i>	<b><i>As they Regard Other Issues</i></b>
<i>Learning about music, particularly piano music</i>	<i>When I needed my schedule to be changed, it took the CAPS department 3 tries before they did what I told them I needed help with. And they charged me the \$25 withdrawal fee when my orientation teacher had emailed them saying not to charge me because I had been misplaced in that class. I never got my money back.</i>
<i>Always supporting the goals to graduating</i>	<i>Building needs updating</i>
<i>It's simple</i>	<i>Practice room keys aren't available on time</i>
<i>Small classes, so more one on one</i>	<i>The funds taken for lab fees are not available, sometimes for most of a semester</i>
<i>Some of them are willing to work with you through whatever</i>	<i>Schedule</i>
<i>The one on one time with instructors</i>	<i>Not everyone is treated equal</i>
<i>Scott Ross is a great professor and continues to push me to be a better artist.</i>	<i>Nothing</i>
<i>Respectful</i>	<i>Sometimes lack of communication</i>
<i>Nice</i>	<i>Financial aid</i>
<i>Each class coincides; all that we are taught goes hand-in-hand with the other music classes.</i>	<i>No ready access to practice rooms.</i>
<i>Doing hands on work</i>	<i>Everybody doesn't know everybody. We all share the same passion...separately</i>
<i>Friendliness</i>	<i>Limited</i>
<i>Great advisor</i>	<i>People don't email back</i>
<i>Always there</i>	<i>The music building is always locked on the weekends, and that makes it difficult for us as musicians to practice if we can't have access to these facilities in our spare time.</i>
<i>Small class size</i>	<i>Lack of information regarding minor and when to start working on it</i>
<i>Although my current advisor no longer works here he was very helpful</i>	<i>I need more lessons and we don't meet</i>
<i>The professors care</i>	<i>Some faculty are never present</i>
<i>Helpful</i>	<i>I really wish we could work together to create an</i>

	<i>environment conducive to creative expression across a broader spectrum of genres and medium.</i>
<i>The availability of my professors and my advisor</i>	<i>Outdated equipment (wood shop, computers, etc.)</i>
<i>Nice</i>	<i>too much fight between faculty and students</i>
<i>She helps me</i>	<i>Lack of understanding things about major and minor</i>
<i>Small community</i>	<i>Availability</i>

**Appendix 3: Faculty Perceptions of Opportunities and Threats**

<b>Articulated Opportunities</b>	<b>Articulated Threats</b>
<i>Speech communication has the opportunity to be a major and could offer tracks in other departments. Students have the opportunity to use their skills and develop relationships with people/businesses in the community. This is a great recruiting tool for the department and the university.</i>	<i>Since Interpersonal Communication (SPE 103) is a general education course for the university, we need additional faculty to help teach these courses. SPE 103 is a great class to recruit Speech minors and hopefully one day we will be able to recruit Speech majors. The caps keep increasing in SPE 103; however, it is difficult to teach Interpersonal Communication for 8 weeks and then give two speech for the remainder of the course.</i>
<i>We have an opportunity to increase our number of Music Education graduates. More of our students are selecting this degree program and are more likely to complete it now that the curriculum is capped at 120 credit hours.</i>	<i>Insufficient number of music majors.</i>
<i>To embrace the new ideas that have been introduced by the new chairperson, which will contribute to the growth and vitality of the Music program, and address the weaknesses stated above.</i>	<i>If we continue on the path of the last years and fail to address these issues our program we will face closure</i>
<i>Expansion of Community engagement and visibility</i>	<i>Threats of closing the entire Music Department</i>
<i>We need to listen to students' complaints and try to fix them. Obviously, students are not always right, but sometimes they are.</i>	<i>Tendency to fix big problems with small solutions</i>
<i>The promotion and inclusion of studio art courses in the New Video Gaming Program.</i>	<i>Lack of majors in the program, in-state students, along with lack of graduates.</i>
<i>The program had great potential but did not exercise common sense direction and planning in a timely manner to advert the current dilemma. At this juncture, it will take some time to remedy</i>	<i>The inability to recruit talented students for individual studios</i>

<p><i>the weaknesses and get the program back to former greatness.</i></p>	
<p><i>Possible to make/build/establish this program as the most dynamic and diverse small college Art Department in the Commonwealth.</i></p>	<p><i>Local area recruiting of new majors from the surrounding service counties</i></p>
<p><i>Replace ineffective faculty members with well-rounded, intelligent, and energetic professionals. Ideally, new faculty would have supplementary training in music production, arts administration, and music therapy. In the short term, faculty need to evaluate themselves to see whether they are contributing as much as they can, particularly in the areas of recruitment and applied instruction.</i></p>	<p><i>Unproductive faculty members</i></p>