

PROCESS PLAN

Restructuring of the Departments of Art, Music, Theatre and Speech, and the Southeast Center for Education in the Arts

As recommended by Chancellor Angle, the heads of the Fine Arts Departments and the director of the Southeast Center for Education in the Arts (SCEA) will work together with Provost Ainsworth to develop a plan, structure, budget, and partnerships for a new school model such as a School of Fine Arts or a School of Performing Arts. We share the chancellor's vision of "a thriving arts community on [UTC's] campus," and are committed to advancing our programs and building "strong connections to the Chattanooga arts community."

Through our work together, with our faculty and staff, and with the Chattanooga arts community we will consider the following priorities:

- Should the Department of Art be included in the School? Should departments be merged into a School of Performing Arts? Or a School of Fine Arts?
- Does SCEA become a unit in the School?
- Is there a fund-raising advantage to a School of Fine Arts?
- Does a School of Fine Arts leverage community resources to support less financially viable operations, such as the orchestra?
- What relationship would Cadek Conservatory have with a School of Performing/Fine Arts?
- How should the School be operationalized (budget, leadership, staffing, facility, etc.)?
- How do we maximize efficiency and effectiveness of staffing/administrative structure?

Chattanooga Arts Community Advisory Committee

The Fine Arts heads and SCEA director will form a committee of UTC faculty and staff, along with leaders from the Chattanooga arts community, to serve in an advisory capacity as we consider the partnership advantages of restructuring the Fine Arts Departments and SCEA. The Fine Arts heads and SCEA director will function as joint committee chairs of the Chattanooga Arts Community Advisory Committee (CACAC). Each chair will maintain ongoing, separate communication with individual committee members, and the full committee will meet at least three times over the course of the summer/early fall.

Site Visits

The Fine Arts heads and SCEA director consider site visits to be an indispensable component of the planning process. Site visits will enable us to study model programs in depth, gaining invaluable insight into the opportunities and challenges of restructuring programs such as ours, with distinct missions, disparate forms of research/creative scholarship, dissimilar pedagogy, and diverse professional contexts.

While on site we hope to learn about the history of collaboration and structural alignment between programs. We also plan to explore the impact of restructuring on administrative functions, community partnerships and outreach, accreditation status, and fund raising.

We recommend site visits with the following programs:

- University Center for the Arts, Colorado State University
- The Patti and Rusty Rueff School of Visual and Performing Arts, Purdue University
- The School of Music, Theatre, and Dance, Kansas State University

We also recommend supplemental visits to Clemson University and Interchange.

Request: Budget lines to support travel, including adequate funds for Paul Clark, in his role as Director of Development for the College, to accompany as he deems necessary; a small honorarium for on-site coordinators at each campus.

Timeline of Activities

The Fine Arts heads and SCEA director have met regularly since receiving Chancellor Angle's recommendations, and will continue to do so for the duration of the summer/fall semester. To promote an open and transparent process, we will hold frequent meetings with our faculty and staff.

May 2015:

- Recruit two faculty members and three community members from each area, as well as a community member recommended by ArtsBuild, to serve on the CACAC.
- Identify potential models for restructuring/site visits. Consider programs with professional accreditation, a history of collaboration, comparable size/scope, and significant outreach/partnership missions.

- Request budget lines to support travel and honoraria for on-site coordinators. Upon approval, contact representatives at each institution to arrange visits and identify on-site coordinators.

- Explore staffing structures that maximize efficiency while addressing the operational needs of the School. In anticipation of the “rollout” of the new School, reassign FAC Technical Coordinator and Box Office Manager positions under the supervision of the Department of Theatre and Speech. See addenda A and B.

Summer/Fall 2015:

- Conduct site visits. Exact dates of visits will be scheduled based on the availability of host institutions, with the goal of completion by October.

- Impanel CACAC by July 1, and meet at least three times over the course of the summer/fall. Final meeting to be held in November, with a report summarizing the work of the CACAC to follow.

- Conduct supplemental visits to Clemson University by the heads of Music/Theatre and Speech, and to Interchange, a multi-faceted arts education collaborative program of the Center of Creative Arts in St. Louis, by the SCEA director.

December 2015:

- Seek approval of proposal from the faculty and staff of the Fine Arts Departments and SCEA.

- Present final recommendations for restructuring to Dean Elwell, Provost Ainsworth and Chancellor Angle.

January 2016:

- The Fine Arts heads and SCEA director will meet with administration to discuss the recommendation, with additional meetings as needed if/when questions about implementation arise.

ADDENDUM A

Plan Proposal for Transition of Fine Arts Center Personnel to the Supervision by the Department of Theatre and Speech

RATIONALE:

The proposed creation of a new School of the Arts or School of Performing Arts necessitates the rethinking of the structure and staffing of all the arts entities, including the Departments of Art, Music, and Theatre and Speech, the Southeast Center for Education in the Arts, and the Fine Arts Center staff. By all indications, we will likely be asked to reduce administrative assistant positions to one per department and see no increase in technical or design faculty, thus adding significantly to the workload of current faculty and staff. This workload could be ameliorated by moving our Box Office Manager and Technical Coordinator under the supervision of the Department of Theatre and Speech, thus allowing the work to be shared by more people.

This also makes sense academically. Theatre Management, which includes box office administration, and Stage Technology are specialties usually taught as part of the discipline of Theatre. Our Theatre faculty has the expertise to run box offices and to create and coordinate all aspects of stage technology. This expertise could be used to maximize the efforts of our current Fine Arts Center staff. These efforts could be expanded to include other aspects of Theatre Management and Technology Coordination, such as publicity, house management, new technological trends, etc., greatly benefitting every entity involved in the proposed new school.

Integrating the Fine Arts Center staff into the plans for the proposed new school will create cohesion among all entities involved, maximize efficiency and effectiveness, encourage collaborative endeavors, and strengthen community partnerships.

PLAN FOR PERSONNEL:

Dan Webb and Laure Pou have formulated the appropriate plan of action for the actual transition of these two positions. This is detailed in Addendum B. The first few steps of this plan have already been initiated. PDQs for both positions have been reviewed. Both Sue Carroll and Sam Fort have submitted a complete list of their current actual duties, which differ in significant ways from their job descriptions as listed on their PDQs. Discussions have begun regarding how duties can be reconfigured to contribute more to the success of the new school with its leaner staff.

Addendum B also requests a Limited Duration Appointment for a Fine Arts Center Facilities Management Position. The current FAC staff has had difficulty fulfilling the duties of the Facilities Manager, a position that has remained vacant for over two years. These important duties include oversight of building maintenance, coordination and communication with academic and administrative departments, budgeting and forecasting of funds, oversight of facilities use and enforcement of policies, and compliance with safety codes.

This unfilled position's PDQ included duties in the Arena. A new iteration of this position should delete these duties and replace them by serving also as the Department of Art's Shop Supervisor (a position desperately needed to maintain safety standards and monitor Art's wood and metals shops). Jim Pulliam, UTC's Director of Safety and Risk Management, has given his strong approval of the creation of this position.

As Addendum B states, Mark Stone would be an ideal candidate for this temporary position. Not only does he have all the necessary skills, his knowledge of the building and its history would be invaluable as we begin planning the renovation of the building. Regardless of whether Mr. Stone should or would fill this requested position, the position itself would fill substantial gaps in the Fine Art Center's staffing.

ANCILLARY ACTIONS:

The Fine Arts Center Main Account (E041080) and the Fine Arts Center Income Account (I041000025) as well as other accounts labeled "Fine Arts Center" should be transferred to the oversight of the head of the Department of Theatre. Perhaps these could fall under a new fund center created solely for the Fine Arts Center.

The appropriate paperwork that would transfer the FAC Box Office's workers, including part-time student assistants, work-study students and part-time non-students, to the oversight of the Department of Theatre and Speech should be completed.

There is no pressing need to currently transfer the Director of Patten Performances to the supervision of the Department of Theatre and Speech, although the inclusion of the Patten Performances most certainly should be part of the discussions regarding the composition of the new school. However, the Patten Performances' monies are intimately linked with the Fine Arts Center's accounts. This presents a dilemma that can be solved by one of the following:

- A. Separation of the Patten Performances funds from the Fine Arts Center's accounts. This would *likely* include:
 - The creation of a Patten Series Fund Center.
 - The issuing of a separate procurement card for the Director of Patten Performances or access to a non-Fine Arts Center procurement card.
 - The negotiation of how some of the profits from the Fine Arts Center rentals might go toward the Patten Series as some of them traditionally have done.
 - Providing accounting assistance for the Patten Series accounts.
- B. Moving of the Director of Patten Performances, Bob Boyer, and the Patten Performances Accounts temporarily under the Department of Theatre and Speech. Planning for the ideal integration of the Patten Performances within the new school will take place next year.

ADDENDUM B

Overview of Human Resource-Related Steps for Transitioning Employees to Fine Arts/Theatre & Speech

Identified Goal

To identify employment needs, including the transition of two current UTC staff members, Sue Carroll and Sam Fort, to Fine Arts/Theatre & Speech by July 1, 2015 to assist with enhancement of Fine Arts' box office operations and preparation for anticipated rollout of School of the Arts transition in Fall of 2016.

Identification of Employment Needs

Review of Position Description Questionnaires (PDQs):

The recommended first step in identifying how to best utilize Sue Carroll and Sam Fort within Fine Arts is to review current PDQs to identify responsibilities of the employees in their current campus positions and current competencies that may be best utilized when transitioning to Fine Arts. PDQs for new positions assumed after their transition should be developed at this time to reflect the needs of the box office/Fine Arts.

Progress made to date: PDQs have been requested from Human Resources. The last PDQ review date recorded for Sue Carroll and Sam Fort is 2006, so it is recommended that information be obtained on current roles and responsibilities of these positions. Requesting current information related to the responsibilities of Sue Carroll and Sam Fort will assist in updating these documents to reflect the needs of the box office and the roles that both Sue and Sam will adopt when transferring to Fine Arts.

Revised PDQs should be submitted to Dan Webb, Director of Human Resources, for review and classification. Once review is complete and determination of changes or no changes is made based on content of PDQ, the IRIS Position Create/Change eform should be initiated for both positions to reflect changes needed to Organizational Unit and Funding Accounts. Deborah Hyde, Director of Business Operations for Academic Affairs, should be consulted on change of funding accounts once approval is given by senior leadership for the transition, but prior to initiation of the IRIS Position Create/Change eforms.

Request for Limited Duration Appointment (LDA):

A Limited Duration Appointment enables the hire of a Regular staff member for a limited duration of time with the opportunity to extend the appointment for up to three years based on business needs and funding availability. It is recommended to request the use of an LDA to acquire assistance in managing the operations of the box office/Fine Arts Center during the transitional period from July 1, 2015 to Fall of 2016 rollout of the restructured School of the Arts. The compensation for an LDA position may range from \$40,000 to \$45,000.

Progress made to date: Mark Stone, a recently separated university employee with vast experience and knowledge of the Fine Arts Center operations and marketing the university's Arts programs to the community, may be a candidate of interest for filling such an LDA position.

It is recommended to request one-time funding for securing an LDA position. Deborah Hyde, Director of Business Operations for Academic Affairs, should be consulted regarding the funding aspect of this position once approval is given by senior leadership. Dan Webb, Director of Human Resources, will assist with creation of the LDA position in IRIS.

Following obtainment of one-time funding for the transitional period of July 1, 2015 to July 1, 2016, a funding plan will be developed by August 2016 to detail the needs for supporting the full restructure of the box office, Fine Arts Center, and School of the Arts.