

Eastman's Second Century of Music & Leadership Excellence



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

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EXECUTIVE SUMMARY

Eastman's 2015 strategic plan titled *Eastman 2021: Shaping the Future of Music*, identified two overarching objectives:

- Eastman must enhance its position as an internationally preeminent school of music.
- Eastman must secure its financial stability and become an institution of financial strength.

In adopting a new, five-year strategic plan, the overarching objectives outlined in 2015 continue today. Additionally, Eastman will accomplish the following three primary goals over the next five years, in addition to specific initiatives pre-identified by the University-wide "areas of impact":

1. Determine the Path for Eastman's Second Century

As Eastman embarks on its second century, guided by our mission, values, and principles, Eastman must boldly and thoughtfully reevaluate everything we do and how we do it. A changing music landscape as well as issues of equity and inclusion; social and racial justice; increased technology in music; the health and wellness of our community; student scholarship support; and a wealth of curricular and operational topics will be reexamined to create a new model for a leading music school in the 21st century. Successfully complete the Campaign for Eastman for scholarships, faculty support, and program support.

2. Secure the Financial Future for Eastman's Second Century

Eastman and the University must collaborate on the development of a budget model that not only maintains but enhances its internationally renowned school and community of artists. Likewise, it is critical that we successfully complete the Campaign for Eastman for scholarships, faculty support, and program support.

3. Build for Eastman's Second Century

Continue renovating and modernizing 100-year-old facilities, which can be advanced substantially with the potential expansion of the downtown Eastman campus.



BACKGROUND

In 2015, Eastman adopted a six-year strategic plan titled *Eastman 2021: Shaping the Future of Music*. In it, the Eastman community identified two key objectives, and seven strategic initiatives, as we approached the school's Centennial in 2021:

1. Eastman must enhance its position as an internationally preeminent school of music.

We will do so by:

- a.) recruiting exceptional students and faculty members;
- b.) creating innovative programs that will transform the study of music;
- c.) creating projects and partnerships that have consequence in the music world; and
- d.) renovating and building world-class facilities in which to study and make music.

2. Eastman must secure our financial stability and become an institution of financial strength.

Doing so will require that we:

- a.) create new revenue streams beyond enrollment growth;
- b.) focus our advancement efforts on major gifts; and
- c.) reduce Eastman's endowment draw rate.



Eastman's strategic plan influenced nearly every decision and action taken over the past six years. The school achieved or made tremendous progress toward achieving six of the seven strategic initiatives.

1A

From 2015-21, we hired more than 35 new faculty members with credentials that include: a Van Cliburn gold medalist (one of 17 in the world since 1962); a Cardiff Singer of the World winner (one of 20 in the world since 1983); a winner of the BBC Young Musician of the Year award (one of 22 in the world since 1978); a singer from the Metropolitan Opera; a clarinetist from the Boston Symphony Orchestra; the musical director of the 1996 and 2002 Olympics; and several winners of Emmy and Grammy awards. We also hired many outstanding early and mid-career academic faculty members who are on strong trajectories to national/international prominence. Our students come to us from across the country and world, and every year we produce winners of national and international competitions. Our alumni are chosen to teach at top universities and perform with leading music organizations.

1B

New degrees and programs were developed including: Film Music and Contemporary Media; Music Leadership (including our first fully online degree); the Art of Improvisation; a long-desired Performance Diploma; and others. Potential offerings in popular/commercial music and audio technology could create greater synergies with programs in Arts, Sciences & Engineering.

1C

At the University, Eastman partnered with the Simon Business School to enable graduates of Eastman's Master of Arts in Music Leadership degree to progress immediately to a one-year MBA. Eastman also partnered with the University of Rochester Medical Center to create a unique program among universities—Eastman Performing Arts Medicine.

1C cont.

Eastman also forged partnerships with businesses and corporations. We renewed or established Conservatory Exchange agreements with eleven international conservatories; established a formal partnership with the Gateways Music Festival; established three summer Leadership conferences sponsored by the Yamaha Corporation; established the weekly radio show Jazz@Eastman - Past, Present & Future with WGMC; and established and continue to lead Arts in the Loop—a partnership with Rochester leaders from business, government, higher education, and local neighborhoods focused on revitalizing the arts on Main Street in downtown Rochester.

1D

Renovated Kilbourn Hall, Messinger Hall, the Student Living Center, the second to fifth floors of Eastman's main building, and multiple individual projects such as the renovation of recording control rooms, recording rooms, and classrooms. We also added artwork throughout the Eastman campus to walls and spaces that had previously been bare.



2A

Eastman created the Eastman Presents concert series which featured major artists including Kristin Chenoweth, Béla Fleck, Wynton Marsalis, John Mellencamp, Norah Jones, Bonnie Raitt, Kelli O'Hara, Joyce DiDonato, Renée Fleming, St. Petersburg Philharmonic Orchestra, Big Bad Voodoo Daddy, Chick Corea/Steve Gadd Band, Afro-Cuban All Stars, Patti LuPone, Pink Martini, Canadian Brass, St. Petersburg Philharmonic Orchestra, and many others.

2B

Eastman more than doubled its advancement program from approximately \$4 million annually to more than \$10 million annually. We publicly launched a Campaign for Eastman in April 2021 that, to date, has raised more than \$55 million. This includes approximately \$28M for scholarships, \$14M for endowed professorships, and \$13M for program & facilities support.

2C

Eastman has not been successful in reducing our draw on the endowment to less than 6.0%. As will be discussed later in this report, this continues to be one of the major threats facing Eastman's future.



Eastman's previous strategic plan served us well in preparing for the Centennial. It is now time to launch the school's Second Century of Music and Leadership Excellence.



LANDSCAPE

In some ways, the landscape for music, music education, and the music industry has changed remarkably little over many decades. A career in music is highly competitive, and the foundation for success remains rooted in artistic and scholarly excellence. Yet in other ways, the disruptive events of the past few years have had a monumental impact on music and the arts. At the onset of the COVID-19 pandemic, performing arts came to a screeching halt. Live performances ceased, and audiences were prohibited from gathering. Were it not for emergency support from the federal government, it is conceivable that many non-profit arts organizations would have ceased to exist. The recovery to pre-pandemic performance and attendance levels has been slow, and the extent to which there will be a return to pre-pandemic levels is uncertain.

In the realm of music education, public school orchestras, bands, choirs, and other ensembles ceased to exist—sometimes for more than one year during the pandemic. Beyond the pandemic, there are massive shifts occurring in all aspects of public-school music teaching and learning. These changes will inevitably have a negative impact on the number of students seeking to pursue music in higher education for several years to come.

Likewise, the racial and social justice awakening that occurred as a result of events in summer 2020 have made all arts organizations and institutions examine carefully the music and art that has traditionally been studied and upheld as exemplars of excellence. Society, and the students who are enrolling in music schools, are demanding that we think critically about the music we teach, study, and perform much more broadly and inclusively than ever

before. Coupled with this are issues of equity and inclusion in all areas of classical music that must be addressed.

The events of the past few years have amplified the tremendous role technology will play in the future of music. While the use and influence of technology has been a growing element of the music industry for many decades, the COVID-19 pandemic forced those who create, teach, and experience music to utilize an online, technological world in ways never before imagined. While the world is anxious to move beyond an international pandemic and to return to unimpeded in-person activities, the importance and influence of technology is not likely to be diminished in the decades ahead.

Finally and specifically, Eastman and the University must consider carefully a financial model that threatens to erode one of the University of Rochester's most internationally renowned schools. For many decades, the University has operated on a largely decentralized budget in which every unit was responsible for its own finances despite an inequity in revenue generation capabilities. In this environment, Eastman has drawn a higher level of endowment return than has been prudent, and it has struggled to grow its investment in its people and programs. We must also consider that the University supports a second, completely autonomous music department with its own degree program, apart from one of the world's great music schools.

It is with this landscape in view that we must reconceive the future of music education and music careers, and Eastman's role in leading that future.

EASTMAN'S MISSION & CORE PRINCIPLES

Before addressing the strategic objectives and initiatives for the coming years, it is important to consider the mission, core principles, and values that are the heart and soul of the Eastman School of Music.

EASTMAN'S MISSION STATEMENT

The Eastman School of Music strives to:

- create a musical community that is rich with cultural, social, and intellectual diversity;
- give students an intensive professional education in their musical disciplines;
- prepare students with a solid foundation in music and an expansive education in the liberal arts;
- develop informed and inquiring minds that enable each graduate to engage the fundamental issues of their art and to become effective cultural leaders in society;
- and, through its community and continuing education programs, to offer the highest quality music instruction and performance opportunities for students of all ages.

EASTMAN'S CORE PRINCIPLES

The Eastman School of Music exists to enrich life through music.

Eastman's:

- **purpose** is to educate and prepare students for meaningful lives in music.
- **mission** is to educate outstanding musicians who have the curiosity and ambition to continually learn, adapt, and contribute to the world around them.
- **goal** is to enable students to attain the highest levels of musical artistry and scholarship, while simultaneously providing students with the preparation to be versatile musicians, leaders, and innovators in a competitive music profession.

Eastman is:

- committed to fostering a school community in which every person is welcome, safe, respected, and appreciated.
- dedicated to "the enrichment of community life" beyond its own walls, to the other parts of the University of Rochester, to the greater Rochester community, and far beyond.

Finally, at Eastman,

1. we embrace the University of Rochester *Meliora Values*;
2. we believe that who we are as musicians has everything to do with who we are as people; and,
3. we need to build for the future on the foundation of excellence that has been established over the past 100 years. Simultaneously, we need to look forward, and not be bound by our past.

CONSISTENT THEMES

As part of the University of Rochester Strategic Planning effort, Eastman considered the five pre-identified, University-wide “areas of impact” that are likely to be University priorities in the coming years. Eastman faculty and staff members were assigned as co-leaders to address these areas of impact. They met with various constituency groups to consider where Eastman could make significant contributions to University-wide efforts. Before outlining Eastman’s strategic priorities, or discussing the individual areas of impact, it is valuable to highlight common themes that emerged through meetings with faculty, staff, and students. These include:

- The greatest strength of the Eastman School of Music is its people. Faculty and staff in our Eastman community strive to cultivate music and music-learning to the highest of artistic standards. Eastman students desire to make a difference in the world through the art of music. Eastman alumni populate all important music professions throughout the country and world, and carry with them the high standards of musical, intellectual, and leadership excellence that is upheld throughout our degree programs.
- Consistent with the school’s founding vision of professionally preparing scholar-musicians and musician-scholars, Eastman provides students with both conservatory-caliber studies in music performance and Ivy League-caliber studies in music academics. This ‘both/and’ prioritization of music and scholarship is critical to ongoing fulfillment and future realization of the school’s mission.
- An overarching and recurring issue was “time.” Students, faculty, and staff don’t have enough time. The performance halls, rehearsal rooms, and classrooms don’t have enough time. The curricular schedule doesn’t have enough time. Faculty expressed a strong desire to have more time on every front. Ancillary to the issue of time were topics of stress and emotional well-being. Addressing these issues will require a comprehensive planning process to reevaluate our academic and operational models.
- Eastman curricular offerings must continue to expand beyond the Western Classical cultures and traditions.
- Greater financial support is required for nearly all elements of Eastman operations, but especially in the areas of technology and media production as we look to the future.
- *Eastman Performing Arts Medicine* provides a unique opportunity for Eastman to lead in an arena that is growing in visibility and importance; that can benefit the health and well-being of our own community; and that presents exciting new avenues of research.
- *One University*. To quote President Mangelsdorf, “Our greatness flows from our interconnectedness—to each other and to the world beyond our campus. Our greatness comes from being One University” (Rochester Review, Spring 2021). There is a desire to build strong partnerships with other areas of the University including the University of Rochester Medical Center (Eastman Performing Arts Medicine); the Hajim School of Engineering (Music and Audio Engineering); the School of Arts and Sciences (e.g. resources available to AS&E faculty and students but not Eastman; Satz Music Department; other).

STRATEGIC PRIORITIES

Eastman has, and continues to be, a leader in developing resources, programs, degrees, and attitudes to assist musicians in preparing for a quickly changing musical landscape and economy. This change, however, has been intentionally incremental. This strategy is no longer viable. The way of doing business in music is changing so dramatically and quickly, exacerbated by the pandemic, that change must be addressed with additional and essential urgency. There are many elements to change in educating musicians of the future, some minor and others more substantial. At the root of resistance to this necessary evolution is the notion that tradition and change are mutually exclusive. It is an 'either/or' proposition; believing that embracing one diminishes the other. This mindset must be shifted – quickly – to one of 'yes/and.' We must have multiple pathways for students to pursue elements of the music world. Traditional music alongside commercial music; music performance and composition alongside artificial intelligence and virtual reality; art alongside business. Doing so does not cancel any components. Rather, it allows students to create and imagine their place in an ever-expanding and complex musical ecosystem. The great challenge facing us is to do this much quicker, more thoroughly, and more student-centered than we previously thought necessary.

As we look toward the next five years, there are three overriding strategic priorities. Specific initiatives are outlined under the five, pre-identified areas of impact.

1. Determine our Path for Eastman's Second Century

As Eastman embarks on its second century, and guided by our mission, values, and principles, we must boldly and thoughtfully reevaluate everything we do, and how we do it. Eastman is confident in its mission of teaching, studying, and making music, and that the value of music to humankind is as great today as at any point in history. However, so much of how we operate is based upon models that have existed for many decades that require serious reexamination and revision.

1.1. Eastman and the University must collaborate on the development of a budget model that not only maintains but enhances its internationally renowned school and community of artists. Absolutely critical is the creation of a financial model that inspires investment in the excellence of Eastman programs, people, and facilities. Continuing a structure such as the current decentralized model can dilute Eastman's financial strength

and reputation, particularly in our changing music environment. With only two primary sources of revenue, tuition and endowment, the school is under resourced to remain a leading music institution in the years and decades ahead. As one of the University's internationally recognized and ranked schools, shoring up finances should be a priority as part of the University-wide initiative to maximize our resources, in part, to support the unique strengths of the University.

1.2. Eastman's admissions model, and that of nearly all music schools, has been driven for decades by large ensemble enrollment. While ensemble participation will continue to be vitally important to the future of the school, we need to consider the kinds of ensembles that will provide the greatest opportunities for our students as they prepare for careers as professional musicians. This potentially increases our latitude in choosing highly talented students where we are not necessarily limited by the number of openings in any given ensemble.

1.3. For many decades Eastman’s student financial aid model was exclusively merit-based. In the past ten years it has been merit-based but need-informed. Today, given the cost of private university education, affordability is increasingly important. Examination of a need-based financial aid model, supplemented by merit, is necessary as we strive to make Eastman affordable to all accepted students, regardless of economic background. This becomes an even greater priority as we focus on diversifying our student population and recognizing the challenges for first-generation students and those of lower socioeconomic status. It is also necessary for Eastman to remain competitive with aid offered by peer schools.

1.4. Eastman’s curriculum, while in a continual state of modification with the goal of preparing students for their future lives in music, is still dominated almost exclusively by the music of the past—and almost exclusively from Europe and the United States. As we consider issues of diversity, equity, and inclusion, the curriculum opportunities we offer will be of critical importance to enrolling students of greater diversity. There is a desire for our students to have a more expansive exposure to a broader palette of music, and to prepare our future students to be music creators, as much as music recreators. Meeting this desire will require a thoughtful and collaborative reexamination of the curricular model and educational expectations.

1.5. We have a class/ensemble scheduling model that contributes to a universally shared sense of overwork, stress, and fatigue. In conjunction with reexamining our curriculum, an alternative class and ensemble scheduling model will need to be developed, ideally meeting the goals of flexibility, creativity, and space to individually grow and explore.

1.6. Eastman’s utilization and reliance on technology has grown exponentially in the past decade. This is true in the classroom, in the concert hall, in the areas of research and creative activity, and in the

many initiatives we undertake to promote the school. Yet, Eastman’s investment in equipment and personnel has not kept up with these changes. Recognizing that the role of technology will only increase in the years ahead, Eastman must reprioritize its investment in technology and the personnel who will lead and support it.

1.7. Over numerous years, Eastman has reduced staffing levels and operational expenditures. The school continues to pursue efficiencies through better use of technology, standardization of procedures, and coordination of efforts with the University. The resulting staff environment is extremely lean and specialized with zero redundancies. Continuation of such a situation puts the excellence of our staff’s continued instructional support at risk. An investment in staff members and the professional tools and equipment required for Eastman’s strategic growth in the coming years is essential. This means achieving staffing levels not just sufficient to maintain current operations, but to grow in activity level and complexity with unfolding Eastman initiatives. Staff retention, professional development, and career progression are critical to further strengthen the team of staff who contribute to Eastman’s ongoing success and prominence.

1.8. The University of Rochester has an internationally recognized school of music, and a separate, autonomous degree-granting music department. Just as music changes, and musical genres become less distinct, this model must be reassessed to determine if the structure of the past best serves the University in the future, and to seek areas of mutual collaboration and cooperation.

Eastman faculty, staff, and administration must have the courage and commitment to reexamine our curriculum and our operations with an openness to change. Our educational, curricular, and operational models need to evolve to continue serving our students, advancing our institutional goals, and leading music into the next century.

2. Secure the Financial Future for Eastman's Second Century

The financial health of the school continues to be one of the major threats facing Eastman's future. Progress in reducing the draw rate on Eastman's endowment payout is ongoing. This has been achieved not only through additional revenue from new programs and activities, but also by careful expense management and reductions. Continuing to improve financial health through these same mechanisms is not sustainable, particularly in the midst of our current economic environment and necessary University-wide activities that result in increased expense levels. Like many strategies in this plan, strengthening Eastman's financial position requires creative reevaluation and significant, mission-focused change. New and enhanced programs, advancement initiatives, and operations delivered efficiently in concert with the University will lead to financial improvement in future years. Eastman's new century strategy, embracing of positive change, and including increased collaboration with the University will contribute to Eastman's overall financial strength, including further reduction in the endowment draw.

Likewise, it is critical to the future of Eastman that we successfully complete the *Campaign for Eastman*. In addition to being important to Eastman, the campaign should also continue to be a University priority in order to secure financial resources for scholarships, faculty support, and program support to enhance one of the University's most renowned programs.





3. Build for Eastman's Second Century

Over the past ten years, Eastman and the University have invested tens of millions of dollars in renovating aging facilities. Successes include construction of the Eastman East Wing; renovation of Kodak Hall at Eastman Theatre, Kilbourn Hall, Lowry Hall, Messinger Hall, the upper floors of Eastman's main building, and the Student Living Center. However, much work remains to be done in existing facilities including the Main Building (Howard Hanson Hall, classrooms, ground floor); Messinger Hall (second floor); the Sibley Music Library; and the Student Living Center (ongoing renovation). Most glaring of all is long-overdue renovation of the Annex and Old Sibley Library buildings, and continuing the work to make our aging facilities fully ADA accessible. Consideration of expanding facilities for Eastman programs is ongoing.

UNIVERSITY-WIDE "AREAS OF IMPACT"

The following recommendations, goals, and initiatives have been identified at Eastman, as part of the University-wide emphasis on the following five areas of impact.

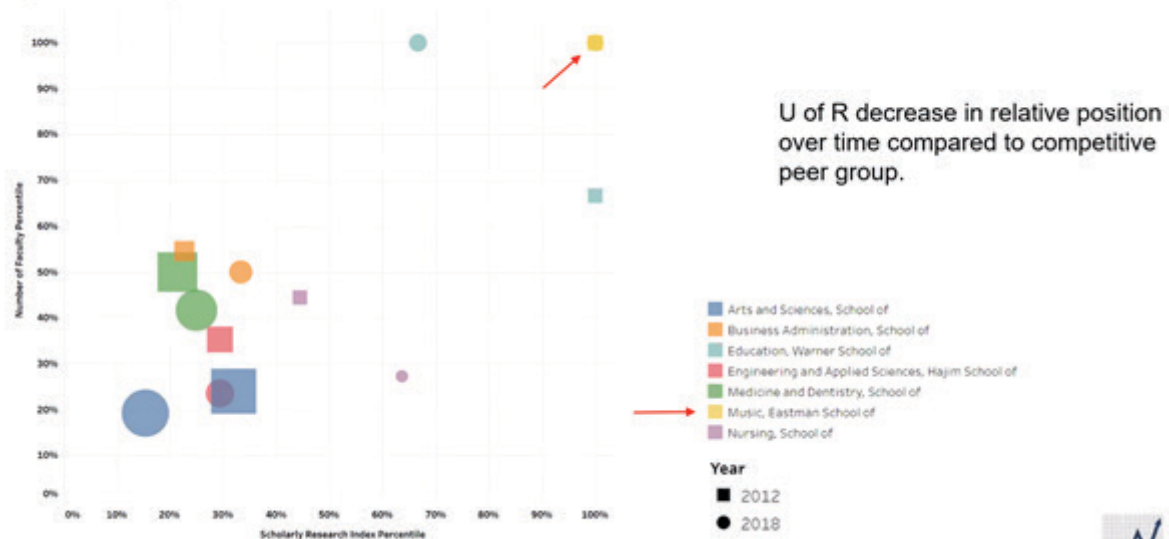
LEADING THROUGH RESEARCH AND SCHOLARSHIP (JONATHAN BALDO AND BETSY MARVIN, CO-LEADERS)

Enhancing the University's national and international reputation as a preeminent R1 institution through groundbreaking research, robust scholarship, and expert knowledge creation.

At the Eastman School of Music, we are proud of our ranking at the very top of our peer group in the category of Scholarship and Research (per Academic Analytics).

Analysis over time – college level

Comparison Group: AAU Privates



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Nevertheless, we labor under distinct disadvantages relative to colleagues in other institutions and even in other divisions of the University of Rochester. Through extensive discussions with our colleagues, we have identified some alarming weaknesses in support for scholarship and research at Eastman: issues that merit serious consideration and immediate attention.

RECOMMENDATIONS

1. In keeping with the current “One University” initiative, establish and nurture ties to relevant divisions of the University.

- 1.1. Expand access to grant-writing support, including a physical presence on the Eastman campus.
- 1.2. Nurture and expand the partnership with URM and Eastman Performing Arts Medicine (EPAM).
- 1.3. Establish a close partnership with the Audio & Music Engineering program.

2. Increase support for faculty scholarship, research, and performance.

- 2.1. Support faculty research and creative activities through increased annual travel and conference allocations.
- 2.2. Provide access to research and teaching resources that are available to AS&E faculty but currently inaccessible to Eastman faculty.

2.3. Expand research assistantships to all departments where such positions would help expedite research and creative activity.

2.4. Sponsor writing groups and writing retreats.

2.5. Institute course release for new course and program development.

3. Increase support for student research and performance.

3.1. Increase stipend support for doctoral students.

3.2. Provide access to UR fellowships and scholarships not currently available to Eastman students to assist in recruiting top candidates.

3.3. Increase travel and research/creative activity funds for students through the Professional Development Committee.

3.4. Provide increased financial and technological support for student recordings and videography.



Several of the proposals summarized above involve embracing more intentionally the transformative power of collaborative work. Doing so will require finding ways to support and facilitate faculty projects that reach across departmental boundaries (from co-teaching, to performance collaborations, to co-authored research). Providing funding or release time for such activity would empower individual faculty with space in which to experiment, to develop project-based works, and thereby to provide a model for students of how to be a versatile artist and musician and to find their unique niche in the profession.

One of the signature aspects of Eastman is the porous boundary between creative work and scholarly work. They feed and inform each other and are necessary for the growth of the profession as a whole. Musicians look to Eastman for models of how to connect academic and artistic forms of creativity. Immediate investments in the areas of scholarship and research will pay handsome dividends for ensuring our future position as the international leader in providing a comprehensive musical education.



REIMAGINING EDUCATION

(Rachel Roberts and Alden Snell, co-leaders)

A tireless exploration of practice-based innovation that enhances effective pedagogy, challenges systemic barriers, and invigorates learning throughout the community.

RECOMMENDATIONS

1. PROGRAMS AND CURRICULUM

1.1. Uniformly and holistically reevaluate Eastman's curriculum:

1.1.a. What is our unified vision? What do we stand for? What does it mean to be a comprehensive school of music?

1.1.b. What does the music industry need? How are our programs meeting that need?

1.2. Reexamine our educational model:

1.2.a. How can we change the master schedule to allow students flexible spaces in which to explore their interests?

1.2.b. How can we continue providing the rotation system for large ensembles while further diversifying the ensemble opportunities in which students can participate?

1.2.c. How might we align faculty expectations (e.g. sitting in on large ensemble rehearsals, all teaching towards a similar goal each year) in support of students' comprehensive education?

1.3. Further integrate DEI priorities

1.3.a. How are the EACRJ recommendations of substantially changing the percentage of pieces performed to reflect a more diverse demographic being addressed?

1.3.b. How can Eastman's curriculum and programming address Asian/Asian-American biases, as well as that of other racial and ethnic groups?

1.4. International engagement

1.4.a. Continue building relationships with international partners, both virtually and physically.



2. TECHNOLOGY

2.1. Greater utilization of technology (including video and audio equipment) in the teaching and learning environment, as well as in school promotion, will require greater support of technology (infrastructure, equipment, systems, training, technical support personnel/staffing).

2.1.a. Increase to equipment and personnel are necessary to broaden and support the current digital landscape, and to ensure that Eastman's reputation aligns with our counterpart and peer institutions.

2.1.b. Greater utilization of technology in the promotional and outreach environment (as it relates to web, social media and reputational needs), will also require increased equipment and staffing to keep up with digital landscape. This includes multi-camera streaming; more video creation, production, and content for promotion and reputational outreach including online; website updates, maintenance, calendar and event promotion, and accessibility needs; marketing and brand awareness strategy, oversight and outreach; audio and video engineering and more.

3. FACILITIES

3.1. Aesthetic and sound-proofing improvements are needed throughout the school (particularly Howard Hanson Hall, the Annex, Eastman Theatre offices).

3.2. Additional space is needed for large and small ensemble rehearsal; chamber music; a large lecture room; a contemporary performance hall; among other requirements.

3.3. The prospect of developing space in the YMCA and RG&E buildings, and repurposing space in existing facilities provides an opportunity to continue to transform the Eastman campus for the next century.



BUILDING HEALTHIER LIVES

(Donna Brink Fox and Gaelen McCormick, co-leaders)

A multidisciplinary focus on health and wellness that marshals the University's knowledge and expertise to improve lives around the world and here at home.

As we work to build healthier lives as a core mission, we will place more emphasis on the power of music as a healing medium, as a social force for bridging the divide that has often been identified between the University and its surround.

RECOMMENDATIONS

1. INCREASE FOCUS ON WORK/LIFE BALANCE.

1.1. The pandemic has exposed the overly busy life we have all been leading. For both employee retention and creating sustainable careers for our pre-professional artists, now is the time to shift the conversation on balance. We have prioritized quantity of work over quality and meaning. The pandemic has also created tremendous isolation, even as we managed to continue teaching online. Understanding that our students are arriving less ready for the rigors of academic work and professional skill building, we have an opportunity to shape what this experience can be.

2. DEVELOP PROGRAMS TO PREPARE ARTISTS TO WORK IN HEALTH AND HEALTHCARE.

2.1. The University of Rochester has expertise and specialists from sports fitness to orthopedic rehabilitation who specialize in the care of performing artists. Eastman currently offers programming that speaks to elements of developing healthy musicians, but there is room to grow given connections with UR and URMC. Nationally, the movement is already underway to integrate the arts in health and healthcare, but collegiate programs to support this are not yet common in music school environments. This presents a clear opportunity for Eastman to lead in how to integrate this programming into degree paths, to implement our work right away in the community of Rochester, and to support distanced learners through an online professionalization program.



3. DEVELOP STRUCTURAL SUPPORT FOR *EASTMAN PERFORMING ARTS MEDICINE (EPAM)* ON THE EASTMAN CAMPUS.

3.1. Despite the pandemic, EPAM has continued to grow and connect with patients, families, and healthcare workers. This program has forged cross-campus networks that are ready to grow stronger and provide more opportunities for the Eastman community. Students and faculty are ready to dive into research that could only happen with our unique collection of talents and resources.

3.1.a. Create a physical space for EPAM on the Eastman campus including Physical Therapy, Fitness Science, Alexander Technique, and other injury-preventing and rehabilitation services for our community.

3.1.b. Collaborate with our colleagues in Health Humanities, URM, the School of Medicine and Dentistry, and the Memorial Art Gallery on programming that benefits our students and our community, integrating arts in health and wellness.

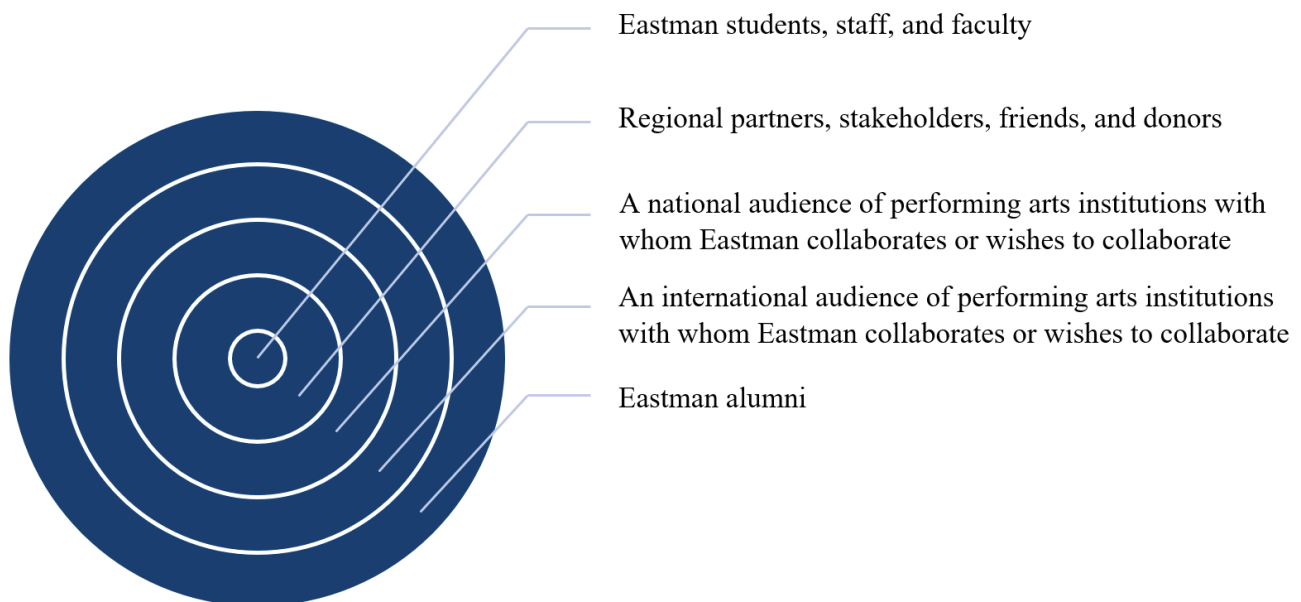


CONNECTING WITH THE COMMUNITY

(Mark Kellogg and Petar Kodzas, co-leaders)

Pursuing the University of Rochester mission through productive collaborations and partnerships with local, national, and international partners, agencies, and organizations.

Connecting with the community necessitated defining the community. The community workgroup defined this as a nucleus of Eastman's students, staff, and faculty, surrounded by four concentric circles:



Throughout its history, and certainly today, Eastman engages in many ways with the greater-Rochester community. Initiatives range from many hundreds of annual concerts that are free and open to the public; a Community Music School that enrolls more than 1,500 area residents from young children to senior citizens; programs like Eastman To Go that has partnerships with churches, senior citizen centers, public and private schools, homeless shelters, soup kitchens, and other cultural centers; targeted programs such as Pathways and ROCmusic for inner-city children; and "If Music be the Food . . ." to benefit Rochester's Foodlink regional food bank.

Recommendations to be even more effective include:

1. COORDINATE COMMUNITY ENGAGEMENT EFFORTS BY ESTABLISHING A COMMUNITY ENGAGEMENT COORDINATOR.

- 1.1. Goals would include providing consistent oversight, evaluation, support, and promotion of community engagement activities.

2. BUILD COMMUNITY ENGAGEMENT INTO THE CURRICULUM.

- 2.1. Eastman students are passionate about sharing their art with the community. They are creative and able to respond and meet audience demands in innovative ways. Many Eastman faculty members are also committed to community engagement. However, the curricular demands for most students do not involve off campus presentations. Establishing connections with the community is negligibly present in curricular requirements, and as such is delegated to volunteer, non-credit bearing, unpaid, and institutionally and academically unsupported activity.
- 2.2. Including additional community engagement components in curriculum, such as establishing a school-wide community engagement requirement, would demonstrate institutional care and affirm our belief that community engagement is a crucial responsibility of musicians in the 21st century.



CULTIVATING AN INCLUSIVE CLIMATE

(Matthew Ardizzone and Katherine Ciesinski, co-leaders)

Building strategic partnerships, offering programming, and defining measurable outcomes that foster an equitable, respectful, and welcoming culture at the University of Rochester.

In November 2020, Eastman released the report and recommendations from the Eastman Action Commission for Racial Justice. This report has served as a major resource for the actions Eastman has taken over the past two years and will serve as the foundation for our strategic initiatives in the years ahead related to diversity, equity, inclusion, and access. Cultivating an inclusive climate also means expanding beyond the scope of the report and ensuring that we are considering the experience of all members of our community, including future members, and issues related to the LGBTQIA+ community, sexual harassment, and gender equity.



RECOMMENDATIONS:

1. DIRECTOR FOR EQUITY AND INCLUSION AT EASTMAN

- 1.1. Successfully hire an inaugural director.
- 1.2. Provide adequate financial support for this position to enact programs and incentivize new initiatives.
- 1.3. Complete and dedicate the *George Walker Center for Equity and Inclusion in Music*.
- 1.4. Provide leadership support and educational resources to those questioning the prioritization of our values of equity and inclusion.
- 1.5. Encourage cooperation and collaboration with the University's Office of Equity and Inclusion.

2. FINANCIAL AID

- 2.1. There is a strong recommendation that Eastman should meet full demonstrated need like the College, as well as separate recommendations that we increase merit aid for BIPOC students specifically. Advance a study about shifting Eastman's largely merit-based financial aid model to a more need-based model.

3. DIVERSIFYING THE EASTMAN COMMUNITY

- 3.1. As a cross-over with 'Reimagining Education,' there are opportunities to diversify Eastman's curricular offerings and attract a pool of applicants/students we do not currently cater to (there were specific mentions of popular and world music programs).
- 3.2. Continue to actively recruit and hire BIPOC faculty and staff members who enhance our mission of being a community of cultural, social, and intellectual diversity.

