



The North Carolina School of the Arts
Response to the UNC Tomorrow Commission Report
Our State, Our School, Our Future
May 1, 2008

Responding to the needs of North Carolina is not new to the North Carolina School of the Arts (NCSA). When founded in 1963 by the North Carolina General Assembly, it was in response to the need to promote the arts in North Carolina and provide a place for talented young North Carolinians to embrace and train in the arts, at the highest level. Since the beginning, the North Carolina School of the Arts actively engaged in fostering the arts and culture in communities across North Carolina. More recently in its history, in response to major economic shifts in the North Carolina economy, the NCSA developed initiatives to make the State more globally competitive by leveraging the creative talents of its students, faculty, and staff to accelerate the growth of existing creative enterprises and generate new opportunities.

The North Carolina School of the Arts welcomed the UNC Tomorrow process. The UNC Tomorrow Initiative allowed us to investigate our current level of engagement and explore opportunities for new engagement that will strengthen the NCSA, our local community, and the State of North Carolina. The NCSA has a targeted mission, much more so than most of the other institutions within the University of North Carolina System. Our mission can be summarized as training talented young artists for professional careers in the performing arts. It is clear that some sections of the findings in the UNC Tomorrow Commission report are outside the mission of our institution, while others are central to our mission. The UNC Tomorrow process reinforced the fact that the NCSA has an important role to play as the performing arts leader within the University of North Carolina (UNC) system. In our response that follows, we will define where and how we currently lead and we will describe newly discovered opportunities to expand our leadership role. In addition, we will briefly touch on some sections that fall outside our mission, for example Health. In many cases, although we do not lead in these areas, we have activities that support improvement and engage participants in these areas on and outside our campus.

It should be noted that this report does not contain a comprehensive review of all programs and new initiatives. To the contrary, this report is limited to highlighting the programs and new initiatives in each section that have the largest overall impact and as such will be the NCSA's priorities in the coming years.

A. Global Readiness

Introduction

The UNC Tomorrow Commission found that "UNC should educate its students to be personally and professionally successful in the 21st century, and to do so should enhance the global competitiveness of its institutions and their graduates" (Recommendation 4.1). Toward this end, the Commission recommended the

development of strategies that will focus particularly on “soft skills” as desired characteristics of graduates of UNC institutions(Recommendation 4.1.1) as well as on programs that will enhance global competitiveness of UNC institutions (Recommendation 4.1.2) and increase partnerships with other higher education institutions nationally and internationally (Recommendation 4.1.3). Accordingly, this chapter will first address the place of the 21st century “soft skills” in the educational programs of the North Carolina School of the Arts, and then turn to the topics of the enhancement of the School’s global competitiveness and the increasing of partnerships between the School and other higher education institutions, both foreign and domestic. In addressing these items, the section will follow the guidelines provided by UNC General Administration and first review the status of existing programs and then provide information about projected new programs.

1. 21st Century Skills

a. Existing Programs

The distinctive educational mission of the North Carolina School of the Arts is to prepare students for professional careers in dance, design and production, drama, filmmaking, and music, in a context that includes solid liberal-arts instruction, and training in the uses of digital multi-media. This fact, by itself, guarantees that “soft skills”, as identified by the UNC Tomorrow Commission, will be at the core of NCSA’s educational programs. Success in the careers for which the School trains its students requires practitioners to exhibit the habits of mind and heart that are required for and promote creative collaboration in the 21st Century. Dancers, designers and theatre technicians, actors, directors, filmmakers, and musicians must constantly engage in critical, knowledge-based, media-enhanced innovative thinking, creative problem solving, teamwork, and display a strong commitment to a rigorous work ethic and to professional standards of behavior. It is, thus, no exaggeration to say that, besides the distinctive technical knowledge characteristic of each discipline, the imparting of the skills required for creative collaboration in the 21st Century is the core endeavor of the School’s educational programs.

The Student Learning Outcomes formulated by each of the campus’ conservatory programs, in terms of which programs, courses, and students are annually assessed, testify to the centrality to NCSA of the “soft skills” identified by the Commission-- particularly, communication, critical thinking and analytical reasoning, problem solving, creativity and innovation, teamwork and collaboration, and work ethic and professionalism (see UNC Tomorrow Commission Final Report, p. 13).

School of Drama—Student Learning Outcomes (revised 2008)

1. Character Acting

- The student will demonstrate the ability to transform into character by being able to analyze a script and demonstrate that ability with craft terms.

2. Kinesthetic Awareness
 - The student will demonstrate kinesthetic awareness by demonstrating dance skills and stage combat skills.
3. Voice Flexibility
 - The student will show increased flexibility in speaking voice using a variety of accents and dialects and by performing in heightened and classical language.
4. Artistry
 - The student will demonstrate the ability to integrate acting techniques and appropriate musical styles in studio and performance projects.
5. Creative Collaboration
 - The student will acquire and demonstrate necessary collaborative skills to work effectively on a professional level in studio and performance projects with directors, fellow actors, stage managers, designers, technicians and all parties who participate in the process of bringing a production to realization.
6. Professional Readiness
 - The student will acquire a working knowledge of the profession and expectations of the industry, including but limited to audition technique and etiquette, casting director and agent relationships, professional protocol in rehearsal and performance situations, maintaining positive professional relationships, and advancing a career in an ethical and creative manner.

School of Dance - Student Learning Outcomes Assessment Plan

1. Professional Readiness
 - Ability to work in the professional environment with a broad-stroke understanding of the choreographies of various dance realms and aesthetics.
 - Attend a dance audition prepared with performance resume, professional headshot and solo dance material.
2. Professional Communication
 - Make informed assessment about quality in dance.
 - Ability to communicate using advanced vocabulary of contemporary dance.
 - Ability to distinguish differing styles and techniques of modern dance with a basic understanding of their philosophies, vocabularies and ideologies.
3. Creative Collaboration
 - Ability to conceptualize choreographic form and be able to create solo and group work.
 - Generate movement kinetically, respond to the movement of others, observe and analyze movement with regards to quality, shape, form and structure.

4. Research and Critical Thinking

- Develop a critical sense of what constitutes serious work in dance and recognition of ideas and goals embodied in the work.
- Understand and evaluate contemporary thinking about dance and related arts.
- Develop an informed view of the interaction of art and society for the 21st century.
- Exhibit knowledge of anatomy, kinesiology and proper nutrition and their effects on the dancer's body.

5. Problem Solving

- Ability to apply knowledge of history, aesthetics, and techniques to identify and solve contemporary dance problems.
- Create and produce a five to eight minute original group work with all elements of dance included for performance. Analyze and understand this work.

6. Specialty Skills

- Ability to synthesize technical and aesthetic skills to make creative decisions that will engage the audience in the dance.
- Ability to apply principles of composition and improvisation.
- Ability to respect working relationships and follow set protocols according to industry standards.
- Ability to use the spine with regard to modern dance methodologies.
- Understand and execute movements based on traditional principals and historic developments of modern dance:
 - Initiation from the center
 - Use of spine
 - Modern dance vocabulary
 - Free flow
 - Fall and recovery
 - Integration and organization
 - Contemporary partnering/Contact Improvisation

School of Design and Production – BFA Student Learning Outcomes

1. Professional Readiness

- Ability to work in the professional environment
- Ability to create a compelling portfolio to profile themselves for industry opportunities.
- Time management and ability to produce quality work in a specified time frame
- Ability to work within industry protocols to develop and execute projects

2. Professional Communication

- Ability to use the language specific to the area of design production or management used by working professionals.
- Ability to use artistic vocabulary for collaboration

- Ability to communicate ideas both verbally and through presentational material
3. Creative Collaboration
 - Ability to work effectively with a team on projects.
 - Ability to respect working relationships
 - Follow set protocols according to industry standards.
 4. Finance & Budgeting
 - Ability to manage resources - time, materials, personnel, and facilities
 5. Problem-Solving
 - Ability to combine research and resources in solving production problems
 - Ability to problem-solve within resource constraints
 6. Specialty Skills
 - According to their specialty, ability to apply technical and artistic skills to elevate the effectiveness of the finished work.

Undergraduate Music - Student Learning Outcomes

1. Artistry
 - Perform music with a principal instrument or voice at a level of artistry qualifying for consideration of professional employment; absorb and evaluate multiple points of view about performance techniques and musical expression.
2. Collaboration
 - Ability to function as a contributor to a work team such as a performing ensemble.
3. Literacy
 - Radical familiarity with the literature and standard repertoire of the major performing area; understand and interpret music in a variety of styles, genres, mediums, and historical eras.
4. Professionalism
 - Awareness of basic practical information and realities of careers in music; students demonstrate the ability to prepare, audition and interview for a graduate program of study; students will demonstrate knowledge of the grant writing process and the importance of developing entrepreneurial skills; students will demonstrate knowledge of arts-in-education and other community outreach venues; students develop basic skills for using technology such as communications, music sequencing, and engraving software; students will demonstrate basic writing skills as they apply to their career development.
5. Technique
 - Perform music with a principal instrument or voice at a level of technique

progressing toward viability of professional employment as a musician.

School of Filmmaking BFA Program - Student Learning Outcomes

1. Professional Readiness
 - Ability to work in the professional environment with a broad-stroke understanding of how movies are made and the individual specialty skills involved.
 - Ability to create a compelling reel or portfolio to profile themselves for specialized industry opportunities.
2. Professional Communication
 - Ability to communicate using industry terminology.
 - Understanding of research required for film projects and professional presentations.
3. Creative Collaboration
 - Ability to assemble and work effectively with a team on film projects.
4. Visual Storytelling
 - Understanding of story and how it is advanced through the arts of story development and screenwriting, as well as acting, directing, art direction, cinematography, picture-editing and sound design.
 - Ability to tell a compelling visual story.
 - Ability to conform written concepts and stories to the visual medium, beginning with storyboards.
5. Critical Analysis
 - Understanding of film history, aesthetics, and technology.
 - Ability to apply understanding of film history, aesthetics, and technology to identify and solve contemporary filmmaking problems.
6. Technical Skills
 - Ability to properly set up and operate all basic grip and lighting equipment.
 - Ability to operate properly all production equipment, such as the Panasonic DVX video camera and Sound Devices sound mixer.
 - Understanding of and ability to implement Final Cut Pro editing software.

The annual assessment processes using these outcomes, conducted by the dean and faculty of each program, were developed as a result of the Reaffirmation of Accreditation of the School by the Southern Association of Colleges and Schools' Commission on Colleges (completed as of Fall, 2007). Changes in curriculum, programs, resource allocation, and staffing are all geared to the results of this assessment process, in which, as can be readily seen, the goal of the acquisition and enhancement of creative collaboration skills is the centerpiece.

Besides the collaborative skills identified by the Commission, the UNC Tomorrow report also lists the following as essential 21st century skills:

- Financial literacy
- Information and digital literacy
- Environmental literacy
- Science and math
- Global awareness

These facets of the 21st century skill set at the School of the Arts primarily fall under the purview of the Undergraduate Academic Program (UAP), which is responsible for the general educational component of the baccalaureate degrees the School offers. The program's mission has been revised, as a result of the SACS accreditation process and in the light of notable trends with regard to student needs, changing demographics, technological innovation, and developments in educational theory and cultural conditions, to focus on skills and capacities students completing the program should display. According to the NCSA Bulletin (2007-2008), students successfully completing the general education program as part of their progress in obtaining a baccalaureate degree should be able to

- Read analytically and critically
- Write clearly and persuasively at the college level, using the skills of critical thinking
- Interpret and produce content and communications in a variety of digital media
- Make informed comparisons of different cultures, worldviews, and social practices
- Critically appreciate different concepts of art from a variety of world traditions
- Understand scientific concepts and methodology and/or the principles of quantitative reasoning
- Articulate their own perspective regarding the interrelationship between the liberal arts and sciences, and the fine and performing arts.

As with the campus's conservatory programs, the responsibility for assessing and modifying the Undergraduate Academic Program's courses, processes, resource allocations, and staffing in the light of these goals is the responsibility of the dean and faculty, with yearly ongoing assessment and changes. Inventories of course content, syllabi, assignments and examinations, and sampled student work are conducted annually to assess how well the program is accomplishing these goals and what modifications, if any, are indicated. While general education course work makes up just twenty percent of the typical work load of a baccalaureate degree seeking student, the program has been structured to cover a number of general themes in the academic and cultural landscape, with an emphasis on developing facility in written and oral communication and critical thinking and analysis, and on providing the information and technical skills necessary for the student to develop an informed perspective on some of the

debates about human nature and the human prospect. The list of general education offerings slated for the 2008-2009 academic year, included here, indicates the range and depth of the courses the undergraduate academic program designs to meet these goals. These courses include narrative and storytelling electives; courses on various forms of theatrical expression; courses focusing on the environment; courses on creativity and the nature of art; courses on U.S. History, politics and culture; courses in psychology; courses focusing on writing (including a course that focuses on interviewing for journalistic purposes); foreign language offerings; mathematics courses include statistical reasoning and financial management; and all students are required to take a course on digital media for artists.

The various forms of literacy identified by the UNC Tomorrow Commission—financial, informational and digital, environmental, scientific, and mathematic—as well as the theme of global awareness (as approached in courses devoted to world mythology and literature, religious worldviews, political thought, and Western and nonwestern theatrical traditions) are explicitly acknowledged and addressed. Overall, the Undergraduate Academic Program curriculum places a strong emphasis on American thought, culture, and historical studies, reflecting the view that literacy concerning American values and challenges is an essential component of a 21st century education for our students.

It should be noted that the course on Digital Media for the Artist, a requirement instituted this year for all entering freshman, was developed as an element of the school's Quality Enhancement Plan (formulated as part of the SACS accreditation review), and is conceived as the first phase of an ongoing project to alter the campus culture to incorporate technology into instruction, work environment, and creative practices. Since its inception, NCSA has featured the production and distribution of 'face-to-face multi-media content' in the form of plays, dances, concerts, films, and designs. The introduction of 'digital multi-media content' allows the institution to build swiftly and creatively on these existing foundations. In addition to the aforementioned course, the Quality Enhancement Plan is implementing a variety of initiatives including a Digital Showcase Project, a Record-and-Review project, a Digital Research and Development Project, and two online program proposals. (See Section B: Increasing Access to Higher Education). All of these efforts give specific institutional focus to the development and/ or enhancement of media-literacy among students, faculty, and staff.

The Commission makes an observation of particular relevance to NCSA by stating that "in many instances, it is proficiency with the soft skills, along with the ability to think innovatively and creatively, that will carry students from one job or career to another" (Final Report, p. 11). Alumni of the school who have found success in fields other than those for which they trained have consistently reported that the disciplines and skills acquired in our programs have enabled them to tackle new challenges with confidence and competence. This

experience only reinforces the commitment to imparting the skills of creative collaboration that is at the heart of the school's mission.

Conclusion

The UNC Tomorrow Commission listed as one of its "suggested strategies" for implementing its finding concerning soft skills the identification of "existing successful programs to serve as models of areas of soft skills development throughout UNC" (Final Report, p. 13). The information presented in this section suggests that NCSA might well serve that function.

b. New Programs

- i. At the Center for Design Innovation (CDI), a new inter-institutional center bringing together the NCSA, WSSU, and Forsyth Tech, students are encouraged not just to use technologies, but to learn how they work. Students will move from the most basic knowledge of what buttons to push and sliders to pull, to formulating what new functionalities could improve an existing tool, to imagining entirely new technologies and helping to create them. We are also looking to landmark models for STEM learning. One comes from the University of Maryland - Baltimore County, where President Freeman A. Hrabowski's efforts ensure the success of African-American students in STEM fields. Other models have originated at the Massachusetts Institute of Technology, in which students use software, raw physical materials, and robotic toys to make live-action constructions that combine artistic creativity, scientific knowledge, and technical skills. In one such project, students and teachers work together to enact folkloric tales through dynamic media, that combines history and culture with personal expression, mathematics, and technical expertise. Arts and sciences do not have to be kept separate but can come together through the needs of a single project. See Section D: Economic Transformation and Community Development for a full description of the CDI.
- ii. The North Carolina School of the Arts does not currently engage in formal student or faculty exchange programs with international colleges and universities. However, there is growing interest in establishing such programs; one example is a suggested faculty exchange with the University of Music and Performing Arts in Vienna. In November of 2007 Chancellor Mauceri took two film students, one drama student, one drama alumnus and four music students with him to Vienna when he conducted the Radio Symphony Orchestra of Vienna. The drama students sang at the American Embassy and the music students not only played in an afternoon matinee for a Viennese audience, but the four music students (a string quartet) played within the Radio Symphony Orchestra of Vienna. The success of these performances stimulated interest in exploring a more permanent and formal relationship with the University of Music and Performing Arts in Vienna.

The major obstacles toward establishing such programs are staffing and funding. One counselor in the Office of Admissions focuses on international students who apply and are accepted to NCSA. The English as a Second

Language (ESL) instructor acts as a faculty advisor to international students at NCSA and represents NCSA on the University Council for International Programs. However, there is currently no director of international programs who could coordinate and facilitate student and faculty exchanges. Funding is required to support this position and funding is necessary to support the faculty and students who would participate in these exchange programs.

2. Global Competitiveness

Section 4.1.2 of the UNC Tomorrow Commission report recommends UNC ensure its research programs are globally competitive, relevant, and significant. Most of the research performed at the NCSA takes the form of creative activities. These creative activities generate intellectual property in much the same way as more traditional forms of research. At the NCSA some examples of the output of the creative process are set designs for drama performances, student films, and original choreography. Our work is truly global in nature and 1st tier in quality. Several of our Design and Production students have recently won top awards in international competitions.

Research at the NCSA is changing as more federal agencies and private organizations emphasize inter-disciplinary collaboration, including artistic collaboration in their funding opportunities as an approach to solving complex problems. This winter, a Design and Production Sound Design faculty member partnered with a computer scientist at Wake Forest University and was awarded a \$396,204 NSF grant. The Center for Design Innovation expands potentials for applied research activities in arts and humanities and in life and health sciences. The motion capture and rapid prototyping facilities, in particular, will encourage studies of human movement through various visualization techniques. CDI's Director is a consultant to the Technology-Enhanced Learning unit of the European Commission. In this capacity she reviews proposals for funding and works with other consultants from a range of nationalities and academic disciplines.

B. Increasing Access to Higher Education

The UNC Tomorrow Commission recommended that UNC “should increase access to higher education for all North Carolinians, particularly for underserved regions, underrepresented populations, and non-traditional students.” (Recommendation 4.2) Toward this end the Commission recommended that UNC should increase access to its educational programs for lifelong learners and non-traditional students as well as for traditional students (Recommendation 4.2.1); UNC should continue ongoing efforts with the North Carolina Community College system to strengthen and streamline articulation between the two systems to develop a more seamless relationship (Recommendation 4.2.2); UNC should be a model for accommodating the needs of persons with disabilities (Recommendation 4.2.3); UNC should maintain affordability and increase financial aid options (Recommendation 4.2.4); UNC should increase the educational attainment of all underrepresented populations (Recommendation 4.2.5); and UNC should help ensure that all students are better prepared to enter and succeed academically in college (Recommendation 4.2.5).

This response report will address these items by reviewing existing programs at the North Carolina School of the Arts and then providing information about new programs and response plans, policy and administrative changes that might be needed to effect new programs, and interdisciplinary and inter-institutional collaborations that are planned or are in place that will work toward increasing access to higher education in North Carolina.

The North Carolina School of the Arts has a unique mission within the University of North Carolina; a mission defined in General Statute 116 which established the school in 1963. This statute (also referred to as the “Enabling Act”) declared that the School of the Arts is to “foster, encourage and promote...the cultural development of the citizens of North Carolina; it is a “school for the professional training of students having exceptional talent in the performing arts...to serve the students of North Carolina and other states, particularly other states of the South”; and “the primary purpose of the School shall be the professional training, as distinguished from liberal arts instruction, of talented students in the fields of music, drama, the dance and allied performing arts, at both the high school and college levels of instruction, with emphasis placed upon performance of the arts, and not upon academic studies of the arts.” Because the focus of the school is upon training young people who have already shown exceptional talent in the performing arts, students are admitted to the school on the basis of auditions, portfolio reviews and interviews.

1. Existing Programs

- a. Several programs within the school are designed to introduce young people to the arts and to the possibility of auditioning for, and attending, the North Carolina School of the Arts. NCSA also works to assure students and their parents that it is possible to pursue a successful career in the performing arts.
 - i. The NCSA summer sessions in dance, music, drama and filmmaking are designed primarily for high-school age students to provide arts training that they might not otherwise receive in public schools. Sometimes these students discover that while they are interested in a particular art form, they do not wish to pursue it as a professional career. Others discover a passion for their art and decide to pursue further training, sometimes at NCSA.
 - ii. During the academic year NCSA hosts a number of performances, festivals and workshops to introduce students to the school. In 2007-2008 this has included matinee performances for high school students of the production of *Romeo and Juliet* by the School of Drama and the School of Design and Production; Woodwind Saturday, Brass Symposium, Voice Weekend and Piano Weekend in the School of Music; the Festival of North Carolina Dance hosted by the NCSA School of Dance brought 436 students from around the state to the campus in February; and the Thespian Festival hosted by the School of Drama (with workshops given by the School of Design and Production and the School of Filmmaking) in March brought 302 high school students and teachers from 23 high schools throughout North Carolina to the campus.

- iii. NCSA also hosts tours of its facilities for GEAR UP (Gaining Early Awareness and Readiness for Undergraduate Programs) in North Carolina.
 - iv. Every artist has a story about when s/he first saw a play, or a dance performance, or a musical and realized that was what s/he wanted to do for the rest of his/her life. NCSA, through such avenues as the Open Dream Ensemble, tries to provide those experiences for young people in North Carolina and surrounding states. Many of these avenues of discovery are described in the Outreach and Engagement section of this report.
 - v. North Carolina high school students can attend high school at NCSA free of tuition and room and board. High School programs in dance, drama, music and the visual arts give talented young people the opportunity to receive advanced training and further explore their art form. Most of these students go on to college; 16%-18% of NCSA's high school students enter the undergraduate programs at NCSA. The notable exceptions are dancers, whose performing careers usually begin in their mid-to-late teenage years.
- b. The North Carolina School of the Arts, through its Office of Admissions and its various arts schools, works to recruit students from throughout North Carolina and the South. The Admissions staff recruits students in the North Carolina Governor's School Programs; Guidance Counselor Fairs in Raleigh, Greensboro, Charlotte, Greenville (NC), Asheville and Wilmington; College Fairs in 7 southern states; 17 Performing and Visual Arts College Fairs around the nation; and 15 other college fairs in North Carolina. In addition, the Office of Admissions hosts two Open Houses each year.
- c. The North Carolina School of the Arts largely embraces a traditional conservatory approach to arts education which includes an immersion model whereby each student is focused on the practice and performance of his/her art. However, they are also taking academic classes and experiencing life as college students. NCSA provides support for students who experience difficulty with academic and social issues while they are in school. These support services include:
- i. A learning specialist provides help for students who need individualized attention for learning-related issues such as learning styles, attention-building skills, writing skills and time management. Students who need help with these learning-related issues are referred to the learning specialist by members of the faculty.
 - ii. NCSA's arts programs list essential admissions requirements in their admissions criteria. These are specific to each arts school and can range from the ability to being able to jump, turn and balance in the School of Dance to the ability to see images and hear sounds in the School of Filmmaking. Students with disabilities related to learning, hearing, sight, movement or other physical difficulties that do not preclude admission to one of the programs, but might affect class performance, may receive help from NCSA's Director of Disability Services, who is also the Director of Counseling Services. Some disabilities require documentation, others may not. The

- school works to make reasonable accommodations for those with documented disabilities.
- iii. Staffed by student and faculty tutors, the NCSA Writing Center is open to any student seeking help with writing. Students and tutors work together one-on-one to develop ideas, assess organizational strategies and identify and correct grammar and spelling errors.
 - iv. The Undergraduate Academic Program offers a learning and academic skills laboratory course called ENGLISH 100. This course, which awards no academic credit, assists student in improving learning skills through application of the basic principles of learning and works with them to overcome deficiencies in writing and critical reading. Students who have low verbal SAT scores or who achieve minimal scores on NCSA's writing placement test are urged to take the course.
 - v. NCSA also offers courses in academic English for non-native speakers. These courses are offered to high school, undergraduate and graduate students.
 - vi. NCSA has begun an initiative to improve, in a holistic fashion, the first year experience for its college students by paying attention to the areas of academic preparation, social and emotional transitions, physical well-being, fiscal responsibility, stress management, goal-setting and career and job-planning strategies. Workshop/presentation topics include credit card information, dating, how to handle stress, how to deal with being away from home, health and wellness, time management and active learning strategies.
 - vii. A student wellness council was formed during the 2007-2008 school year. The goal of the council is to enrich the student experience through such things as interdisciplinary work, student engagement, leadership development and community building. Students went to the Children's Home, planned a World Aids Day program to benefit Broadway Cares, and participated in a Chocolate Festival to raise funds for the Komen Breast Cancer Foundation. They also participated in the Winston-Leadership Conference and engaged in several community projects such as a collaborative clean sweep project in lower socio-economic neighborhoods.
- d. Approximately 67% of NCSA's students receive some sort of financial aid. NCSA awards approximately \$1,372,783.00 per year in private, Foundation and institutional trust scholarship monies, most of which are based on merit, not need. Besides federal grants and work-study grants, students also receive funds from the State of North Carolina. These include UNC Need-Based Grants (NCSA students received \$350,000 in grants this year) and NC Education Lottery Scholarships (NCSA students received \$50,000 in scholarships this year). In 2008-2009, first-time full-time college students who graduated from a high school in North Carolina may be eligible for \$4000 per year for their first two years of college if, as a dependent student, their total parental income is at or below 200% of the 2008 federal poverty level in the new EARN (Education Access Reward North Carolina) Scholarship program.

- e. Approximately 20-25% of students who enroll at NCSA each year are transfer students. Because of the sequential and collaborative nature of the training programs, in which each year's work is predicated on the preceding year's work most students are admitted as first year students and must start their work with Year One courses. There are some instances, however, in which transfer or advanced placement credit is accepted by the arts schools and the Undergraduate Academic Program:
 - i. The School of Music accepts transfer credit from accredited undergraduate programs and transfer credit may account for up to 50% of the degree requirements for a BM degree.
 - ii. The School of Drama does not usually award transfer credit for arts courses from other programs and institutions. However, transfer students and entering students with substantial previous professional training may, at the discretion of the faculty, be granted advanced placement credit.
 - iii. In the School of Design and Production transfer students are placed according to ability and experience at the discretion of the dean. When appropriate, placement tests can be given and students can be awarded appropriate advanced placement credit.
 - iv. Students who transfer to NCSA undergraduate degree programs may be awarded Advanced Placement credit toward their general education requirements through the Advanced Placement Program of the Educational Testing Service, the International Baccalaureate Program and the CLEP program. NCSA also accepts transfer credit from other accredited institutions, including North Carolina Community Colleges, if the student received the grade of "C" or better and if the course corresponds with one of NCSA's general education requirements.
 - v. NCSA shares in a Memorandum of Understanding with Winston-Salem State University and Forsyth Technical Community College which permits NCSA students to register for courses offered by either school at the Center for Design Innovation.

2. New Programs and Initiatives

- a. NCSA's School of Filmmaking is in the process of changing its curriculum so that students in other UNC schools and in North Carolina community colleges may transfer into the School of Filmmaking's BFA program in their 3rd year of college. The new curriculum will be aligned with both the general education requirements and the general film requirements in these other schools.
- b. NCSA received \$24.9 million to build a new library in the 2007 legislative session. A significant part of the planning for the new library includes a new Student Support Center which will have space for the Writing Center, the Career Services Office, the Outreach Office, and at least two Learning Specialists.
- c. Although NCSA does make use of technology such as Internet II to enhance the experience of students who are enrolled in its programs, it has offered no online courses in the past. Now, partly as a result of its Quality Enhancement Plan, it is

ready to participate in UNC Online. At this point, two programs have been planned. The first is called “Invitation to the Arts: Process and Performance at the North Carolina School of the Arts.” It involves a suite of interrelated courses that explore basic themes and concepts for aesthetic understanding, provide insights into the planning, production, and performance aspects of artistic endeavors, and feature interviews and profiles of our chancellor, deans, faculty, and students, as they actually go about their daily work. These courses would be designed specifically for online delivery, and specifically for an audience of students seeking unique courses in the humanities within and beyond our campus.

The second involves a suite of courses designed to provide a summer school skills-based “digital bridge” to college for entering students, and a way for already-matriculating students to proceed to graduation in a timely fashion. The courses themselves would provide opportunities for interested students to get a jump-start on their college work, with specific focus on the writing and digital-media skills they will need for success prior-to, during, and beyond college. Given our school’s enrollment cap, this online program would allow us to extend the numbers of students we can serve by increasing the rate of timely graduation. Also included in this effort would be courses either already being offered, or about to be offered, online by NCSA. While not a large number of courses, there are several that we could offer along with the writing and digital media skills-based courses in order to round-out this program. There are significant obstacles in terms of hardware/equipment and training of faculty. NCSA recently requested \$650,000 in funds from the UNC Online initiative in order to move forward with this important project.

- d. In order to reach a wider audience of potential students, NCSA is investigating a new admissions initiative in which each arts school would produce a 90-second You-Tube spot highlighting its activities and programs.
- e. Another admissions initiative aimed at reaching more potential students involves translating the NCSA website and all marketing materials into Spanish in order to make the school and the admissions process more accessible to the growing number of Hispanic and Latino students in North Carolina.

3. Policy and Administrative Changes

- a. In order to better articulate the fact to potential students and parents that the North Carolina School of the Arts is a college with both undergraduate and graduate programs as well as a high school, the NCSA Board of Trustees voted on April 9th to take to the UNC Board of Governors a resolution to change the name of the school to “The University of North Carolina School of the Arts.” The Board of Governors will consider the resolution at its May meeting and then the resolution will be taken to the North Carolina General Assembly.

- b. NCSA will change from its current calendar of trimesters to a semester calendar in Fall 2010. This process will begin immediately and will involve a revision of each curriculum in the school and a re-visiting of all academic policies. This change will facilitate the transfer of credits and any new collaborative and inter-institutional initiatives that the school plans to undertake. Changing to a semester system will allow the school more flexibility in its summer offerings as well. The current summer sessions more closely resemble summer camps than a summer school for academic credit. The Undergraduate Academic Program and the School of Dance have started discussions regarding beginning a summer school which would award academic credit.

4. Inter-Institutional Collaborations

- a. Jordan Kerner, dean of the NCSA School of Filmmaking and James W. Dean, Jr., senior associate dean for academic affairs at the UNC Kenan-Flagler School of Business, have been working on a proposal to establish a joint MBA-MFA program designed to address needs throughout the filmed entertainment industries for executives and entrepreneurs who desire a more sophisticated knowledge of accounting, management and marketing skills that can be applied to motion pictures, television, animation, gaming, commercials and music videos, and short digital content. The proposed date to establish the degree program is in September of 2009. (Dean Kerner and Associate Dean Dean are also in discussion regarding further dual degree programs.)
- b. NCSA has agreed to participate in a 2+2 program with Forsyth Technical Community College in which students will be registered through Forsyth Technical Community College to begin a curriculum toward a BFA with a concentration in animation at the Center for Design Innovation, and then transfer to NCSA's animation program in their 3rd year of college. Forsyth Tech is a founding partner of CDI and collaborators from the constituent schools are designing the permanent facility together. In the process, we are also formulating collaborative programs and projects to situate in the permanent facility. We are already conducting some in the interim facility.

C. Improving Public Education

The UNC Tomorrow Commission found that "UNC should be more actively involved in solving North Carolina's public education challenges."

Introduction

The NCSA acknowledges that public schools in North Carolina more often *reflect* than create the state of the society in which they exist, a society marked by increasing rates of poverty, dissolution of family structures, decreasing rates of civic engagement and re-segregation along racial and socio-economic lines. UNC can do its most effective and enduring work to improve and support public education by addressing the socio-economic and social-justice challenges that classroom teachers and public school students face every day.

In the UNC Tomorrow Commission Report, campuses are asked to review existing academic programs, research and scholarship activities, and public service/engagement programs and initiatives, and identify ways in which they will institutionalize:

- a. For those campuses with education-degree programs, improving the quality of these programs consistent with the goals identified by the UNC Tomorrow Commission (Sec. 4.3.1).
- b. For those campuses with education-degree programs, increasing the number of education-degree graduates or alternative completers, especially in the areas of science and math and other high need areas, consistent with or in excess of currently established benchmarks.
- c. Increasing the geographic distribution of education graduates, especially in the areas of science and math and other high need areas, in rural areas and other areas experiencing high teacher shortages.

The NCSA has not responded directly to the three items above because the North Carolina School of the Arts does not offer education-degree programs; however, the task force wishes to make one special, related recommendation. The task force encourages UNC to play a role in establishing in Winston-Salem a much-needed central-NC branch of the NC Center for the Advancement of Teaching (NCCAT). This third branch of NCCAT could take advantage of the resources at NCSA by offering performing-arts professional development programs for public school teachers. Such programs are currently few in number at the current Cullowhee and Ocracoke Island NCCAT locations.

A Winston-Salem NCCAT location in the downtown area could also take advantage of the faculties and resources at Forsyth Technical Community College, Salem College, Wake Forest University, Winston-Salem State University, and the Kenan Institute for the Arts, as well as the cultural-, historical-, technological- and environmental-study opportunities in Winston-Salem and the surrounding area as represented by the Center for Design Innovation, Old Salem, Inc. The Reynolda House Museum of American Art, the Southeastern Center for Contemporary Art, and near-by state parks.

Below are some examples of existing NCSA activities that provide professional development for public school teachers and administrators, including content-based, methods-based, and mentoring programs

1. Existing Programs

- a. The Thomas S. Kenan Institute for the Arts builds partnerships to support creative projects, many of which are associated with the North Carolina School of the Arts. As a progressive, thoughtful and broadly capable advocate of the arts

and for the individual artist, we believe that providing assistance to innovative and imaginative endeavors — especially those that challenge what is expected, daring to be unconventional in direction — can invigorate and advance the artistic energies of a society in ways that benefit everyone. The projects of the Thomas S. Kenan Institute for the Arts cut across many of the sections of the UNC Tomorrow Report.

In 1991, the Trustees of the William R. Kenan, Jr. Charitable Trust authorized a grant for the endowment of the William R. Kenan, Jr. Fund for the Arts. In 1992, the Kenan Fund for the Arts established the Thomas S. Kenan Institute for the Arts at the North Carolina School of the Arts. For fifteen years it has been a means for partnering in the future of the arts, particularly through collaborations with other organizations that have potential for significant impact.

With an annual budget of approximately 1.3 million dollars, the Thomas S. Kenan Institute for the Arts builds projects while actively seeking additional funding partners to meet its objectives. The Institute seeks to support innovation in the arts by anticipating needs within the arts industry, aiming to position its work at least 5 years ahead of present practice and economic realities. The Institute seeks to leverage the annual commitment for its core operations and programming with a wide variety of funding partners locally, statewide, regionally and nationally.

Under the leadership of its visionary and dedicated board of advisors, the Kenan Institute for the Arts has strengthened its association with the North Carolina School of the Arts through its projects and initiatives, while also maintaining its contacts and collaborations with other arts organizations nationally and internationally. Several major initiatives, such as the esteemed A+ Schools, arts integration programs and the Digital Arts Symposium have moved successfully from their initial seed funding to a thriving independence in the State of North Carolina.

The Kenan Institute for the Arts aims to be proactive and responsive to emerging opportunities and initiatives on behalf of the arts locally, regionally and nationally. In alignment with the resources of the North Carolina School of the Arts faculty, staff and students, the Institute responds to situations that meet its mission and vision proactively.

The Open Dream Ensemble is a performing and teaching ensemble that serves as the flagship project of the Thomas S. Kenan Institute for the Arts. Comprised of graduates from the North Carolina School of the Arts (NCSA) in Drama, Music and Dance, Open Dream Ensemble is dedicated to serving youth through original, multi-disciplinary performances and residencies that support the public school curriculum. The Ensemble's state-wide performances integrate the teaching of traditional K–8 academic subjects into productions that combine music, drama, dance, and design. Ensemble members learn to teach the K-8

NC Standard Course of Study through the performing arts and lead professional development workshops for K-8

Open Dream Ensemble was originally conceived as a way for NCSA to give back to the State of North Carolina, and in its first two years quickly established itself as the principal outreach program of the school. In its first three seasons, over 32,000 children in North Carolina and the surrounding region, including rural and underserved student populations, shared in the magic and wonder of learning through the arts by engaging in two original shows: *The Amazing Adventure of Anna Marie* and *Max and the INDEXICON*. A third show, *The Red Planet*, is currently in development. As a co-operating organization of Imagine Mars, a project of the Jet Propulsion Lab of the National Aeronautics and Space Administration (NASA), Open Dream Ensemble will be featuring performances and residencies that relate to Mars and space science while making a strong connection between the arts, sciences and social studies aspects of community and interdependence.

Performers with the Open Dream Ensemble are trained as teaching artists by some of the leading practitioners in the field, including Lincoln Center Institute (2006) and the A+ Schools Program (2007), to ensure effective residency experiences for everyone involved. Residency goals include:

- Providing a professional, original theater-based performance featuring dancers, actors, and musicians.
- Providing residency that works with classroom teachers to integrate the arts into the curriculum.
- Providing students the opportunity to work with professional artists.
- Providing students with the experience of creating and performing their own piece.

b. Winston-Salem/Forsyth County Schools Arts Staff Development Days

On August 20th, 2007, NCSA hosted the Winston-Salem/Forsyth County Schools Arts Staff Development day. Over 150 local K-12 arts teachers (dance, drama and visual arts) came to the NCSA campus to prepare for the upcoming academic year. They participated in workshops led by our Dance, Drama, and Design & Production faculty. In February 2008, NCSA's School of Design & Production partnered with the Winston-Salem/Forsyth County Schools' Theatre Arts Department and offered a full day of training in technical production skills for 20 theatre arts teachers in the local schools.

c. Individual faculty regularly offer their expertise for arts-based professional development in the local public schools and on the NCSA campus. This includes NCSA faculty and staff involvement in curriculum and program development at The Arts Based Elementary School (a public charter school in downtown Winston-Salem), at J. D. Diggs Elementary School (an arts-based magnet school in Winston-Salem), and, most recently, at a new arts-based public high school at R. J. Reynolds High School in Winston-Salem. Various academic and arts

faculty also teach in the summers for the NC Governor's School and the Duke University Talent Identification Program (TIP), serve as College Board consultants and Advanced Placement Exam readers, present at state and local teacher conferences, and lead workshops for the NC Center for the Advancement of Teaching (NCCAT).

- d. The Performing Arts Management Graduate Program at NCSA works in cooperation with the NCSA Office of Communications and Marketing to provide tickets to K-12 teachers, free-of-charge, to encourage their attendance at NCSA productions.

The North Carolina School of the Arts is particularly concerned about the health of arts programs in the public schools. Even as research continues to show direct connections between positive student engagement and strong arts programs in schools, many public school arts programs struggle for adequate funding and administrative/school board support.

The arts have an intrinsic value as an area of study and participation as great as any current core-subject. Moreover, the arts can serve as a way through which traditional academic studies acquire greater relevancy and authentication for some students. Relegating the arts in schools to elective-status overlooks their power to positively influence young people emotionally, morally, and intellectually. NCSA's direct faculty links with the new arts magnet high school at R. J. Reynolds High School in Winston-Salem will help create a curriculum where the arts, rather than standing apart as a separate area of study, become the vehicle for teaching all subjects in the school.

UNC should use its influence to support public school arts programs. NCSA is also actively assisting in this effort with initiatives such as those listed below.

- a. A. J. Fletcher Opera Institute: Part of the mission of the A. J. Fletcher Opera Institute at NCSA is to introduce young people to opera. In keeping with that mission, the Institute presents 30 performances in public schools annually to students in grades 3 - 5. To provide this exposure to middle- and high-school students as well, the Fletcher Opera Institute has partnered with The Piedmont Opera Company in Winston-Salem to present three "Student Nights at the Opera." Students and their teachers are provided with educational materials that prepare them for each opera they attend. Since its inception, the Fletcher Opera Institute has presented programming to over 21,000 grade-school students.
- b. Other In-School Music Programs: The students and faculty from the School of Music at the NC School of the Arts visit approximately 20-30 NC public schools per year. These activities are organized through the NCSA Office of Alumni/Career Services and Outreach. In the 2007-2008 academic year, educational outreach programs included performances by the NCSA Jazz Ensemble, NCSA Wind Ensemble, NCSA Trombone Choir, NCSA Saxophone Quartet, and workshops by the woodwind faculty. These programs typically target music students at the middle- and high-school levels. Additionally, the

School of Music offers outreach programs to K-12 students via Internet 2. This capability allows the School to provide outreach programs to multiple schools at the same time as well as to schools in remote locations.

- c. The Community Music School and the Preparatory Dance Program of the North Carolina School of the Arts:
The Community Music School (CMS) offers private music lessons, group classes and ensemble opportunities for students of all ages from throughout the Piedmont Triad Region of NC and beyond. No audition or previous experience is required. The CMS is located in the Stevens Center in downtown Winston-Salem. The Preparatory Dance Program offers tuition-free classes to third-through seventh-grade students in the Winston-Salem/Forsyth County Public Schools and Triad-area private dance studios. Classes are held on the NCSA campus.
- d. *The Nutcracker*, *Peter and the Wolf*, and the Pluck Project: The story-ballet *Peter and the Wolf* is presented in local public schools by NCSA ballet students each year and is coordinated by a School of Dance faculty member. In December, NCSA offers free performances of *The Nutcracker* ballet for elementary school students. College seniors in the contemporary dance program's Pluck Project visit public schools throughout the state to teach creative movement, improvisation, and technique classes, as well as to perform their own work.
- e. Initiatives of NCSA graduate programs: The NCSA Performing Arts Management Graduate Program works with the School of Drama and the School of Dance to provide access to NCSA productions, both on- and off-campus, to local K-12 public schools students. The graduate program of the School of Music offers a Career Strategies Outreach course in which students create and produce educational outreach programs. As part of their course assignments, students present outreach programs in area public schools, as well as the Children's Museum of Winston-Salem.

Other Initiatives of the Thomas S. Kenan Institute for the Arts of the North Carolina School of the Arts

- a. cARTwheels (July 2006 through April 2007) - In partnership with the North Carolina Department of Cultural Resources and the North Carolina Arts Council, the Thomas S. Kenan Institute for the Arts of the NCSA facilitated a series of statewide meetings to develop a new touring program for North Carolina students in 3rd, 4th and 5th grades, now known statewide as the cARTwheels program. cARTwheels is based on the established model of the North Carolina Symphony's education program, one of the most extensive programs in the nation. Performing 50 education concerts annually for over 60,000 elementary school children, the North Carolina Symphony strives "to present an orchestra of

the highest artistic standard that enriches, entertains, and educates diverse audiences in a variety of settings and represents North Carolina as a leader in performance and music education.” (North Carolina Symphony, 2006). With the new initiative, opera, theatre, and ballet programs will operate in a similar fashion, with the exception that the new programs will be presented by existing professional North Carolina companies. Opera Carolina, the Piedmont Opera, North Carolina Dance Theatre and the Carolina Ballet are among the statewide organizations that participate to ensure that all students experience an opera, symphony, theater, and ballet performance before they leave school. Master classes are held throughout North Carolina primary and secondary schools, access to teacher training is increased via internet broadcasts, and opportunities are developed to provide hands-on experiences for schoolchildren.

- b. Arts Education Roundtable - On Wednesday, March 26, 2008, the Kenan Institute for the Arts hosted an Arts Education Roundtable on the NCSA campus. Guided by Chancellor John Mauceri, the theme for the day was “Artful Learning.” Education through the arts is central to the development of Vision 2020 and UNC Tomorrow. The Chancellor demonstrated his vision and passion for learning through the arts to lead the discussions throughout the day. Our special guests included Alexander Bernstein, son of the great conductor, composer and educator Leonard Bernstein; Dr. Kenneth Pool, Executive Director of the Leonard Bernstein Center for Learning; and Dr. Edward Burger, Professor of Mathematics at Williams College and author of *Coincidences, Chaos and All That Math Jazz: Making Light of Weighty Ideas*. Our guests spent the day in an intensive tour of the arts and academic classes at the core of NCSA’s professional training program, and in inspiring conversations with a select group of brilliant and passionate students, faculty and staff at NCSA, in discussing the guiding question for the day: How can we develop NCSA’s role in improving public education through the arts?

2. New Program

- a. Learning through the Arts and Technology – Not yet in development, but a future project in partnership with the Center for Design Innovation in Winston-Salem, where advances in technology are built in combination with high-level, tactile arts experiences for children and youth. Possible funding sources through the National Science Foundation. Could be in collaboration with the Kenan Institute for Engineering, Science and Technology at NC State University.

3. Challenges

- a. NCSA needs to establish a clearer line between student recruitment and its outreach programs. Because NCSA has a high school, public high school teachers are sometimes concerned that NCSA faculty will lure their most talented students away, even when our faculty are involved in well-defined outreach programs. Leaders of NCSA high school arts programs have at times been actively discouraged by public school teachers from involvement in their schools.

- b. NCSA outreach to public school teachers is not as clearly defined or developed as our outreach to public school students.
- c. NCSA has only one staff member to help coordinate outreach programs, and these programs are mostly for student, rather than teacher, audiences. As a result, NCSA faculty who are committed to offering professional development workshops for public school teachers often must work independently.
- d. Teaching resources created by NCSA faculty are not readily available to the public on the school's website, as is increasingly common at other institutions nationwide.

D. Economic Transformation and Community Development

In Section 4.4: Our Communities and Their Economic Transformation, the major finding challenges UNC to be more actively engaged in enhancing the economic transformation and community development of North Carolina's regions and the State as a whole. The NCSA has been engaged in the community in many ways since its inception and will continue to be engaged going forward. Recently, due to the severity of the economic downturn in the Piedmont Triad, the NCSA has more deeply engaged in economic transformation working with our regional partners to leverage the assets and expertise of the School to lead the region into the 21st Century Knowledge Economy. Intellectual property, in the form of books, films, TV series, software, etc., is the single largest U.S. export and it continues to grow. The Arts are essential and fundamental in the development of this valuable intellectual property. The following highlights a few existing and new priority programs related to economic transformation and community development.

1. Economic Transformation

a. Existing Programs Related to Economic Transformation

- i. The Center for Design Innovation - The University of North Carolina includes 16 campuses and the secondary School of Science and Mathematics, as well as 20 *inter-institutional centers*, in which multiple campuses work together to address a particular research or service area. CDI is the newest UNC inter-institutional research center, established in 2005 to conduct programs related to design and digital technologies. The CDI was developed in response to the findings of a Comprehensive Economic Development Strategy performed for the Northwest Piedmont Triad Region of North Carolina. The study encouraged the development of entities to catalyze and facilitate the accelerated growth of the existing creative enterprises cluster in the region to replace rapidly disappearing textile, furniture, and tobacco employment. The CDI brings together the North Carolina School of the Arts, Winston- Salem State University, and Forsyth Technical Community College, involving aspects of Wake Forest University such as Health Sciences and the Center for Biomolecular Imaging. The overall goal is to accelerate the growth of

creative enterprises in our region, ultimately setting an international example of how design can be the basis of a strategy for economic development.

The inter-institutional model – including public, private and community colleges – distinguishes UNC in the national discussion of resource utilization for educational facilities and programs. CDI will become a shared facility in which the constituent schools pool human resources to conduct interdisciplinary projects. Like the top research universities and design programs, CDI will work closely with the business sector. Corporate sponsors will engage through benefits such as facilities rentals and research consortia. The collaborative mix will provide grounding for academic pursuits, real-life experiences for students, and an inspiring environment for start-up businesses.

The State has awarded \$12 million for planning and creation of a permanent facility and \$500K/year for operations. In addition to design studios, meeting areas, a learning lab and an auditorium, CDI's 33,000 square-foot building will include specialized facilities for motion capture and analysis, data visualization and modeling, audio production, large-scale photography, and rapid prototyping in a range of materials. The CDI operates under the direction of Dr. Carol Strohecker and has a current staff of 2 full-time employees.

Benefits to the participating schools include potentials for improving and expanding curricula and educational methods. By combining business interests with academic research, CDI will offer students at all levels a project-based alternative to the conventional classroom. Participating through internships, graduate assistantships, fellowships, research faculty lines and inter-institutional academic programs, CDI contributors will push the boundaries of existing disciplines and practices.

The facilities for digital capture and analysis of actors', dancers' and athletes' movements will attract industry participation and offer new approaches to animation, choreography, coaching and physical therapy. Studies in biomechanics and facilities for prototyping will support development of orthotic and prosthetic devices. Data visualization and modeling will promote research in life sciences and advances in health care.

CDI's studios will be equipped with advanced technologies for musical recording, distribution, composition and performance. Filmmaking will go beyond digital recording and editing to experimentation with methods for animation, gaming and interactive narratives. CDI participants will employ and invent techniques for performance design and production, including innovations in lighting, sound, and haptics, robotic control systems, electronic props, and computer simulations to facilitate staging and aid explorations of plot and character.

Benefits to the community will include public events and lifelong learning programs such as courses in digital design. Outreach projects will employ grant agencies' funding for informal learning programs. CDI will help to turn out students ready for the workforce and spin out companies that develop from research and design projects. We are considering creation of a shared intellectual property pool, which can encourage tech transfer, new jobs, and new companies. Through non-exclusive licensing we can enable many participants to benefit from the knowledge we create, thereby increasing likelihoods of success.

WSSU, NCSA, and Forsyth Tech faculty members in arts, architecture, animation, filmmaking, music, theater design and production, computer science, and life and health sciences can contribute through CDI to development efforts in the Piedmont Triad, aiming to grow the workforce and economic opportunities in creative enterprises, health care, and biotechnology.

The CDI is already facilitating community dialogue on important community issues. CDI's Idea Exchanges are addressing a wide range of topics, including issues such as digital divide, equitable urban design, offshore manufacturing, water conservation, and green building design. During the past year, this public forum has served more than 900 people and we have ongoing sessions planned. In the near future, we will be expanding to include evening sessions and Internet distribution.

It should also be noted that many of the Idea Exchange speakers and participants are faculty at CDI's founding schools and other area schools which provides a method of disseminating faculty expertise on important community issues to broad audiences.

- ii. Workforce Innovation in Regional Economic Development (WIRED) – In 2006, the Piedmont Triad Partnership (PTP) was awarded a \$15 million U.S. Department of Labor WIRED grant to support innovations in workforce development to transition the Piedmont Triad economy from a rapidly shrinking manufacturing-based economy to a 21st Century knowledge-based economy. Based on previous studies of the resources in the region, the PTP decided to focus its efforts on 4 strategic clusters that offered the greatest potential return on investment. These clusters are health care, transportation and logistics, advanced manufacturing, and the creative enterprises and the arts. This is the single most important economic transformation initiative underway in the Triad and the NCSA is firmly integrated into its implementation.

From the beginning of the WIRED initiative the NCSA has worked closely with the Piedmont Triad Partnership (PTP) as it assembled its team for this

initiative. The NCSA participated in a number of early strategy meetings aimed at refining the action plan for implementation of the initiative. As an outcome of those early meetings, the PTP established a number of working groups to assist with implementing their strategies for the clusters. A cluster roundtable consisting of business professionals has been created for each cluster. The Director of the Center for Design Innovation is a member of the Creative Enterprises and the Arts Roundtable insuring the School has a direct voice in the cluster development effort and is at the table ready to assist in the anyway possible.

The PTP also established the Higher Education Innovation Council (HEIC). The HEIC brings together representatives from all the public and private universities, the community colleges, the Small Business Technology Development Center (SBTDC), and the PTP to collectively share information on workforce development and economic transformation related initiatives and to collaborate to offer higher education expertise to develop solutions that remove barriers to growth that are identified by the cluster roundtables. The NCSA Director of Economic Development and External Affairs is the NCSA representative to the HEIC.

Most recently the Chancellor of the NCSA, John Mauceri, met at the PTP with the other leaders of the institutions of higher education in the Triad and UNC President Erskine Bowles to discuss further engagement of these institutions in the region's economic transformation. Going forward, John Mauceri will co-chair this group with Nathan Hatch, President of Wake Forest University. There next meeting is scheduled for late April 2008. Some topics for further discussion from the first meeting are creating a virtual transformation university, the aerotropolis, a film center, developing a joint statement of support, the role of entrepreneurship, the role of the arts, furniture manufacturing, and health care.

b. New Programs Related to Economic Development

- i. NCSA School of Filmmaking Center for Excellence - established in 1993, the School of Filmmaking is a unique arts conservatory that combines rigorous professional classroom training with hands-on experience. Our program is young enough to be flexible and forward-looking, but still maintain a strong emphasis in all the film crafts, using both traditional and new digital media.

The School of Filmmaking offers a Master of Fine Arts (Film Music Composition only), and a Bachelor of Fine Arts. However, with the fruition of the Center of Excellence, new graduate and undergraduate degrees will be offered in many areas of media entertainment. The people in a position to hire a NCSA graduate in the film business want to hire filmmakers who not only have excellent craft, but who also have something lyrical or important to say. The Center of Excellence will not only produce a workforce of fantastic leaders and storytellers, but it will also have a profound economic impact to our community and state overall.

Key components of the Center of Excellence plan include:

- Tax Incentives (currently 15% in NC)
North Carolina needs to be a model like Massachusetts and New Mexico. Massachusetts and New Mexico offer tax incentives of 25% for most areas, but higher for infrastructure investment and on the job training (up to 40%). New York is now 30%.
- Building of Motion Picture Sound Stages
To be competitive, North Carolina needs three additional motion picture soundstages. Their locations would be Wilmington, Asheville and Winston Salem. Currently, New Mexico has built eight, is in the process of building three more and will start four more next year. The established stages are already rented for three years. In New Mexico, the film industry had a \$480 million economic impact on the state in 2007 and \$1 billion impact over the last five years.
- “Center of Excellence” status for the School of Filmmaking at NCSA
The Center of Excellence will assist NCSA in obtaining a higher tier status as a film school. Establishments currently in the “First Tier” are USC, NYU and UCLA. How do we achieve this goal? We achieve the goal through the education of filmmakers as important storytellers with a “Value and Worth” orientation.
- There are three components of what we need to make it into the Top Tier in the next few years:
 - Equipment Investment & Maintenance
 - Investment in Infrastructure
 - Additional Faculty and Staff (for graduate and undergraduate programs)
- Expansion of Graduate Program is an essential component of the Center of Excellence. There is currently a MFA offered in Film Music Composition. Planning for a joint MBA/MFA degree to train executives and entrepreneurs in creative content/business/management in coordination with the Kenan-Flagler School of Business at UNC-Chapel Hill is underway. This will be the first program of its kind in the United States. In addition, a 2-year MFA and a 3-year MFA in documentaries with areas of concentration at multiple UNC campuses are also being explored.
- Graduate Program Enrollment Increase from 10 to 70 in 2009.
- Undergraduate Program Enrollment Increase from 251 to 282 in 2009, then to 312 in 2010, and 350 in 2012 (to accommodate transfer students)
- With the addition of new programs and facilities there will be a need for new positions as well. A Senior Associate Dean, Graduate Director of Academic Programs, technical staff, production, post production, archival staff as well as additional faculty and administrative staff will need to be hired to accommodate the needs of the Center of Excellence.

- The projected budget of the Center of Excellence with the operations, renovations, and new facilities is \$53,229,807.00. The economic impact of the Center of Excellence on North Carolina is priceless. The Center of Excellence when completed and fully operational will not only bring in filmmakers and companies who will spend countless amounts of money in our fair state but it will also encourage our talented graduates to stay here in North Carolina as opposed to leaving for New York or LA.
- ii. The Kenan Institute for the Arts continues to invite collaborators to work together to realize innovative and challenging ideas which correspond with the needs of the statewide and national arts landscape and which rouse and make the most of the creative energy and artistic connections of the North Carolina School of the Arts faculty, staff, students and alumni. One such potential future Kenan project is *Creativity: Building Communities through the Arts*. Not yet in development, but a future project that might address gaps in the economic landscape of North Carolina and the Southeast, to identify potential new arts initiatives, businesses and organizations. We currently have a fairly accurate picture of what presently exists, but we do not have a clear strategy for new developments statewide. This project could be initiated in collaboration with the Kenan Institute for Private Enterprise at UNC-Chapel Hill.

2. Community Development

a. Existing Programs Related to Community Development

- i. The NCSA Stevens Center - The Stevens Center is dedicated to the training of the students of NCSA and as an entertainment venue for Winston-Salem and the region. The Stevens Center is committed to enhancing the cultural, social and economic needs of the community while maintaining the highest level of service to the patrons, performers and presenters. Originally a 1929 silent movie theatre, renovated in 1983, the Roger L. Stevens Center is a magnificently restored neoclassical 1377 seat theatre located in downtown Winston-Salem. The Stevens Center is the largest performance space of the North Carolina School of the Arts and is home to NCSA's Something For Everyone series as well as the Winston-Salem Symphony (WSS), Piedmont Opera Theatre, annual productions of *The Nutcracker* (a joint production of NCSA and WSS), the RiverRun International Film Festival and several other local and state arts organizations. The center has played host to the 50th Anniversary production of *West Side Story*, the All-School productions of *Oklahoma* and *Brigadoon*, as well as, world premieres of Neil Simon's *Lost In Yonkers*, and *Jake's Women*. Other performances have included Rodgers & Hammerstein's *State Fair*, *An Evening with Gregory Peck*, *Victor Borge*, *Nickel Creek*, *STOMP*, *Alison Krauss*, *Capitol Steps* and a 35th Anniversary Reunion of *The Andy Griffith Show*.

- Attendance:
 - 2005-2006 = 134,547

- 2006-2007 = 137,699
- Users Of Stevens Center:
 - North Carolina School of the Arts
 - NCSA Something For Everyone Series
 - NCSA Community Music School (located in building but separate operation)
 - Winston-Salem Symphony
 - Piedmont Opera Theatre
 - RiverRun Film Festival
 - National Black Theatre Festival
 - North Carolina Shakespeare Festival
 - W-S Cinema Society
 - Chamber Theater
 - Various local Dance Studios
- Number Of Performances:
 - 2006-2007 = 126
 - The number of performances does not include time required for load-in, rehearsals, strike, and restore. Including all necessary activities the Stevens Center is booked almost 365 days a year.
- Staff:
 - 13 Full-time Staff
 - 100+Part-time Staff (as needed-both NCSA and non-NCSA students & adults)

The Stevens Center works in conjunction with the NCSA Schools of Dance, Drama and Music to make tickets available to Winston-Salem High School and University students for free or at reduced prices for various NCSA Student productions. Working through the NCSA Something For Everyone Kids Series, we expose Elementary and Middle school students from the geographic area to the arts. Many of these students attend free of charge as they would otherwise be unable to attend any arts programs due to cost. In 2006-2007, the attendance at our daytime kid's activities was 17,003. One of the great challenges of operating this historic building is the constant need for repairs and renovations. We are currently in need of replacing the seats in the theatre at a cost of \$500,000. Increased needs by NCSA for the facility make the booking process slow and could cause a loss to part of the 65% of the budget generated through rentals.

- ii. NCSA Summer Performance Festival In Manteo, NC
NCSA has completed 10 summer seasons at Roanoke Island Festival Park (RIFP) offering a new level of cultural entertainment and opportunities to the local community and the more than 250,000 tourists to the Outer Banks each week. Since its inception, there has been a steady increase in the annual attendance and 2007 broke the all time attendance record for the events.

Our policy is to involve students and programming from all areas of NCSA and to employ current students, alumni, staff and faculty. We have increased community outreach in Dare County by adding small (run-out) performances at many locations and special events in the public schools. Through this project, we have also arranged for The Open Dream Ensemble to perform at RIFP in the summer and then return in the fall for performances in all the elementary and middle schools in the county.

We employ about 125 individuals from NCSA in the summer project offering special opportunities for our students to work in a different venue and location. NCSA is now well known in the coastal region of NC. Actual attendance for NCSA events at the park reached 6,869 in 2007 and the outreach program added over 5,000 additional audience members.

To view a calendar of events for RIFP visit -
<http://www.ncarts.edu/summerperformances/currentcalendar.htm>

State budget reductions in past years to the original appropriated amount have reduced available funds while expenses have increased each season. Supplies and housing cost have increased by as much as 20%. This loss of funding presents a significant challenge to the ongoing viability of the program.

- iii. NCSA Community Music School - The Community Music School (CMS) seeks to engage and enrich the lives of the local community by introducing music to people of all ages. Almost 300 students (250 families) from birth to senior citizen visit the CMS at the Stevens Center each week to attend a private lesson or group class. We believe that quality music education is a vital part of a person's life and that everyone should have access to it.
 - Impact upon NCSA:
 - The CMS employs approximately 30 teachers annually, the majority of whom are NCSA graduates.
 - CMS employs current NCSA students on an as-needed basis.
 - A number of CMS students audition each year for NCSA.
 - With an annual budget of \$243,000.00, the CMS program is completely receipts funded, so is therefore never a financial risk to NCSA.
 - Barriers
 - As a result of our effort to keep fees low so we can reach a broader spectrum of the community, teachers can earn a higher wage teaching at home or out of local music stores than they can at the CMS of NCSA, the most prominent state musical conservatory.
 - Low wages make it difficult to recruit and retain teachers.
 - Lack of funding to support scholarships makes it difficult to serve economically disadvantaged members of the community.

- iv. The RiverRun International Film Festival - (an affiliated entity of the NCSA) - is one of the country's fastest-growing regional film festivals. Located in Winston-Salem, North Carolina, the festival annually presents a rich blend of new films by established and emerging filmmakers, showcasing a diverse collection of cinematic voices from around the world.

Held annually each spring, RiverRun screens a wide variety of feature-length and short films from all genres, and also presents a broad range of special events, including high-profile regional premieres of significant films, celebrity tributes, family matinees and classic retrospectives as well as a full mixture of panel discussions and parties.

In 2007, 95 films were selected after a full year of planning, researching, reviewing and screening. These 34 feature films and 61 shorts were pulled from a record submissions batch of 1,090 films, with applicants from 53 different countries. This group was by far the largest submission pool that RiverRun has ever received, a 37% increase over last year. Consistent with previous years, the festival is committed to bringing the finest new foreign films, as well as a focus on films made in our region, as seen in the new Southern Spotlight. The distinguished features in our Narrative and Documentary Competitions comprise our most exciting competitive programs to date.

Over 12,000 people attended the festival's various film screenings and events in 2007 setting a new attendance record and it continues to grow.

- v. Forsyth Futures – is a community collaborative of residents, organizations, and institutions working together to solve critical issues that no one organization can solve alone. As a participant of the Forsyth Futures collaboration the NCSA joins 34 other organizations in Forsyth County to improve the lives of adults, children, and families in our community. Forsyth Futures has formed five results teams to work collaboratively to ensure that all Forsyth County residents are:
- Economically self-sufficient
 - Achieving educational success
 - Engaged in their community
 - Mentally and physically healthy
 - Safe where they live, work, and play

The NCSA has been involved as a member of the Board of Directors and by participating in committees. The School has provided expertise in data collection and the establishment of metrics to monitor the progress of change and to help guide future activities.

- vi. Another important aspect of the NCSA's impact on community development is the participation of our students, faculty, and staff in many arts organizations in our region. Our students, faculty, and staff volunteer their time as performers, fundraisers, marketers, artistic directors, and members of Board of Directors in almost all the major non-profit arts organizations in our community and many of the smaller arts enterprises. The Little Theater, the Sawtooth School for Visual Art, the Winston-Salem Symphony, and the Piedmont Opera are just a few examples. As volunteers, they share their expertise and passion to enhance the quality of the performances and increase the efficiency and effectiveness of the operations. This volunteerism provides thousands of hours of support annually to enrich our community.
- b. New Program
 - i. The ACCORD Initiative (*Artists Contributing to Civic-Oriented and Responsive Democracy*) – A early-stage developing Kenan Institute for the Arts project that engages state, regional and local public arts agencies in pursuing questions relative to the artist within particular communities, their roles and responsibilities, in articulating strategies to address key questions: How are the arts essential to a thriving democracy? What civic and creative roles do artists play? How can we galvanize public sector recognition, understanding and support for those roles? ACCORD is currently being developed in collaboration with the National Association of State Arts Agencies. In the future, there is the potential to expand the collaboration to include the Kenan Institute for Ethics at Duke University.

E. Health

Although it would be impossible to argue that any campus does not have a role to play in the health and well-being of the citizens of our State, it is not an area where the NCSA will lead. Most of the findings of the UNC Tomorrow Commission are related to training healthcare professionals and providing healthcare services. These are not within the NCSA's mission. However, it should be noted that the NCSA has many activities and initiatives that support student, faculty, and staff wellness. Wellness is critical to the many physically demanding aspects of a performing arts education. In addition, the many public performances offered by the NCSA provide community members with arts and cultural opportunities that provide balance and inspiration in their busy lives.

One NCSA program requires particular mention in this section. Our Artist Reaching Children in Hospitals (ARCH) program is an excellent example of the arts ability to change and improve lives while providing meaningful experience for our young artists. The ARCH Project brings NCSA students and guest artists to Brenner Children's Hospital in Winston-Salem, North Carolina, to perform for, interact with, and engage young patients in artistic and creative activities. This interaction helps the children cope with anxiety of being in a hospital far from the comfortable and familiar surroundings of home and the fear and pain often experienced during the treatment of medical issues.

It is hoped that the NCSA artist performances and interaction will elevate the spirits of these young patients. Equally important objectives of the *ARCH Project* are to introduce young artists to different ways in which they can become active participants in the life of their communities (other than performing on stage) and to fulfill the need of many of our young people to make a difference in the world.

NCSA students make approximately 10 visits per year. The program is supported with a budget of \$5,000 per year, through a private fund at Wake Forest University Medical Center. ARCH will celebrate its tenth anniversary in 2008-09. We are currently investigating expanding the program to include music students next year.

The role the NCSA plays, as it relates to health research, will change significantly with the introduction of programming at the Center for Design Innovation. The planned motion capture facility at the CDI will help with physical therapy studies and prescribed activities. Together with the rapid prototyping facility, these efforts can lead to design and development of orthotic and prosthetic devices. Data visualization and modeling will also promote research in life sciences and advances in health care. CDI's contributions to online educational programs can help with community awareness of health issues and workforce development in the health care sector.

F. Environment

The UNC Tomorrow Commission found that "UNC should assume a leadership role in addressing the state's energy and environmental challenges". (Sec. 4.6) NCSA continues to be a good steward of the environment and is a progressive partner in the state's effort to improve sustainability, reduce energy consumption and educate our students and community. More often than not, the limiting factor in improving existing programs and initiating new programs is resources. The campus community is engaged and active in environmental issues and efforts are centralized and guided by the NCSA Sustainability Committee.

1. Sustainability (4.6.1)

NCSA's sustainability efforts are guided by the Sustainability Committee which is composed of students, faculty and staff. This committee is charged with identifying initiatives that will reduce NCSA's impact to the environment and monitoring the effectiveness of existing programs.

a. Existing Programs

i. The NCSA sustainability committee is currently working to develop the Campus Sustainability Plan. This plan will provide both short and long term goals to make the campus as sustainable as possible. This plan will also identify the resources needed including staffing, equipment and operating budgets.

- The Campus Sustainability Plan will require about 12 months to complete and may be ready for administrative review in May/June 2009.

- The overall success of the plan will be driven by the amount of additional resources given to NCSA from UNC and the state of North Carolina.
 - ii. NCSA has completed an initial study that identifies the resources needed to make the campus a “green” campus. While the definition of “green” varies by institution, our campus sees it to include substantial participation in each of the following categories; built environment, energy, food, waste, transportation, water, natural environment and purchasing.
 - This study identified \$89M in one-time costs and \$2M in recurring costs to meet our sustainability goals.
 - iii. NCSA has been very active in reducing water consumption through several initiatives. In response to the extreme drought conditions seen in our area and the state in 2007/2008, NCSA addressed water consumption very aggressively. While some initiatives will be rescinded at the end of drought conditions, most will remain intact and continue to reduce our consumption of water. During the drought conditions, NCSA has been able to reduce water consumption by at least 20%.
 - Installation of 4,500 gallon rain-water collection tanks. Facilities Management collects rain-water from its roof to be used for plant irrigation and vehicle and equipment washing.
 - The campus and residence halls replaced all faucet and shower devices to the latest low-flow models. Over 800 devices have been changed.
 - All turf irrigation was shut down and will only be reset to 66% levels after drought conditions are reduced.
 - Housekeeping Services reduced wet mopping and began using only non-water based carpet cleaning.
 - iv. NCSA has been active in reducing petroleum use by purchasing high fuel mileage vehicles, battery operated vehicles and bicycles.
 - Facilities management, Purchasing, and Campus Police have purchased high fuel mileage and electric powered utility vehicles for staff use. Facility Services has purchased 3 bicycles for use by Administration, Architect’s office and Supervisors.
 - Petroleum reduction could potentially be increased at NCSA if flex fuel supplies were readily available in our immediate area. Supplies now are limited and at distances that would reduce any realized savings.
- b. New Initiatives
- i. This NCSA Sustainability Committee includes several staff members that have been trained in sustainable practices but are not solely focused on sustainability issues. The committee, serving as the primary planning entity, would be well served by having a Sustainability Coordinator on staff. The Sustainability Coordinator position would provide the committee professional guidance and serve as project manager for any sustainability initiatives. This position could be a dynamic one that also included the responsibilities of the

campus energy manager. This position would require \$115K in one-time funds and \$105K in recurring funds.

- ii. Waste removal on NCSA's campus is a contracted service. The contract includes pickup of curb-side recycling units, compartmentalized dumpsters for recyclables and solid waste dumpsters. The Facilities Management Department maintains 31 interior recycling containers and 2 exterior compartmentalized containers.
 - The campus would benefit from using a contracted "Single Stream" recycling program. This program would allow full scale recycling with a smaller increase in staffing than conventional presorted programs. This type of program would require \$230k in one-time costs and \$195k in recurring costs for contracts and salaries.
 - Students have indicated the need to add both interior and exterior containers at the residence halls. This would improve convenience and thus increase participation in recycling.

2. Energy (4.6.2)

a. Current Programs

- i. NCSA was awarded a \$120k grant from the Governor's energy reserve fund. This grant will allow us to upgrade light fixtures to T8 lamps and electronic ballasts, install motion sensors and perform HVAC retro commissioning. The projects are expected to yield \$40k annually in energy savings.
 - In order to qualify for the grant, NCSA had to commit maintenance resources to the lighting and motion sensor portion of the project. This will negatively impact our ability to perform maintenance activities for the duration of the project. We recommend that future consideration of grant opportunities from the state should not require in-house labor support.
- ii. NCSA has participated in Boiler and HVAC Control Tune-ups sponsored by the State Energy Office. These programs have immediate impacts to the efficiencies of our major systems and identified areas where controls could be used to reduce consumption.
- iii. NCSA has an aggressive HVAC controls program. This program includes daily monitoring of temperature set points, continual adjustments to set points as needed and aggressive adherence to Governor mandated set points.

b. New Initiatives

- i. NCSA's Strategic Energy Plan has been successfully updated for 2008. This plan details the projects and initiatives to reduce energy consumption. If fully implemented the plan will reduce energy consumption, using 2003-04 as the baseline, by 20% by 2012.
 - The plan identifies the need to hire an energy manager in order to manage the various projects and monitor consumption on a regular basis. This position would require \$115K in one-time funds and \$105K in recurring funds.

- The plan also identifies the need to invest at least 8% of NCSA's Repair and Renovation funding each year in energy savings projects. The investment level is based on NCSA receiving at least \$2M in Repair and Renovation allocations each year to 2012 and that the level of critical repairs allows the funds to be used for energy projects.
- ii. NCSA has made initial commitments to determine the feasibility of Energy Performance Contracting. NCSA hosted a training session for Facilities Management and Budget and Finance staff. This training allowed the stakeholders the ability to understand the complexities of the project scope and financing requirements. NCSA hopes to begin the process of entering into a performance contract in the next 12 to 18 months.
 - In order to successfully manage a contract as complex as the energy performance contract, NCSA will have to hire an energy manager who will serve as project manager for the project, as mentioned previously. This position would require \$115K in one-time funds and \$105K in recurring funds.
 - Any changes to the financing structure of the energy performance contracts will potentially have a negative impact on NCSA's ability to enter into a contract. As it stands currently, these contracts do not impact debt ratios as the debt is certified against existing utility budgets. If this changes, NCSA must be able to maintain an acceptable debt ratio.

3. Community Awareness

a. Current Initiatives

- i. The Sustainability Committee hosted the first "Environmental Awareness Day" on our campus in 2007. The event was an outreach and education initiative targeting our campus and surrounding community. The event was well attended and provided a wide array of information made available by internal departments, outside vendors and outside suppliers.
 - This event is planned to be an annual event but its effectiveness will be limited to the resources dedicated to it each year. Community involvement could be increased by increasing advertising and including more activities, each will require recurring funding.
 - Students have indicated that they used much of the information from the event including "Turn it Off" stickers, fliers about becoming more environmentally active and homemade recycling bins for dorm rooms to spread the word to fellow students.
- ii. "NCSA Unplugged" is an event born from a Civics and Economics class at NCSA. This event is student based, in which they turn off their lights and unplugged appliances and electronics for ten minutes. This was aimed at raising awareness, especially at the high school level.
 - This event was successful and has grown to occur once a month. Students have also begun to include a ritual outdoor drum circle to signal the events duration.

- Students have expressed the desire to see this event revived and made larger to possibly include faculty and staff participation.
- iii. The high school residence halls have started an outreach effort in which a high school student hands out and posts fliers asking students to conserve water when taking showers.
 - iv. One student has developed an interactive bulletin board in residence halls that details the harmful effects of not recycling plastics and positive things we all can do to help sustain the planet.
 - v. Many students are using Facebook to raise environmental awareness. These students and groups post things to raise awareness about sustainability issues and provide tips to group members about decreasing energy consumption.
 - vi. The “Advanced Environmental Science” high school class has been established. The curriculum for this class is based around the idea of sustainability. Daily work involves understanding the relationship between resource use and ecosystem stability. In addition to typical classroom activities, students also are exposed to environmental literature, standard literature that weaves in environmental themes and internet research activities which complement the curriculum. Students in this class also have taken on a small campus beautification project and will be working on restoring a small section of the campus in a way that is wildlife-friendly, using native plants as much as possible in order to attract and sustain birds, butterflies and other insects.
 - vii. There are many examples of academic classes making connections to environmental and sustainability issues and topics. These include Biology classes where students learn of ecology, symbiotic relationships and ecosystems. English classes study works that focus on the environmental impact of human action, sustainability and consumerism. These works include Aldo Leopold’s “Thinking like a Mountain”, Rachel Caron’s ch2 of “Silent Spring”, excerpts from “Walden”, excerpts of Edward Abbey’s “Desert Solitaire”, excerpt of Wendell Berry’s “What are People for”, Peter Singer’s “The Singer Solution to World Poverty” and Werner Herzog’s film “Grizzly Man”. The Civics high school class and AP Government high school class regularly discuss sustainability issues and the curriculum includes information on the Clean Air Act and Clean Skies Act. The class also watched portions of “An Inconvenient Truth” as a focus on global climate change.
 - viii. Many of NCSA’s campus community participate in local sustainability efforts. Our community actively supports “Keep Winston-Salem Beautiful” annual clean-up day and the city of Winston-Salem’s “Roots Day.” These events use volunteers to clean streams and creeks and plant trees and bulbs around the city.
 - ix. Spring 2008 Kenan Writers’ Encounters is organized around an arts/environmental theme. This series of lectures, workshops and interactive programs is open to the entire campus community as well as the local community. See Section G for more on the Kenan Writers’ Encounters.

- x. The college faculty who are teaching the “Critical Perspectives” course in the Fall 2008 will be organizing the class around environmental themes, especially those with a connection to the arts.

Lastly, it should be noted that there are already a number of community members engaged at the Center for Design Innovation (CDI) with an interest in environmental issues. (See Section D for more information on the CDI.) Under the leadership of the CDI Director, these community members are forming a nascent interest group to investigate opportunities to translate their interests into action. It is anticipated that many CDI projects will employ sensing technologies that can help to promote public awareness of water, air, and environmental quality as well as the STEM skills that researchers need to design and implement such devices. It is logical that the efforts of our Sustainability Committee and the CDI Community Interest Group can collaborate in the future and leverage their efforts.

G. Outreach and Engagement

The UNC Tomorrow Commission found that “UNC should become more directly engaged with and connected to the people of North Carolina, its regions, and our state as a whole.” Below are some examples of existing and new outreach and engagement activities at the North Carolina School of the Arts.

1. Existing Programs

- a. Community Public Performances – each year the NCSA produces hundreds of performances as an integral part of our arts education programs. These performances involve all 5 art schools and students from the 8th grade through post-graduate programs in venues on and off campus. They can be as intimate as a student piano recital in Watson Hall or as elaborate and astounding as our annual production of the Nutcracker at the Stevens Center. Many times throughout the year special guest artists are brought to campus to enhance our educational program and to perform for the public. Most performances are open to the public for a very reasonable fee and some are free. To review a calendar of NCSA performances for the 2007-2008 school year visit - <http://www.ncarts.edu/performances/07PerfCalendar.pdf> .
- b. NCSA School of Music - A. J. FLETCHER Opera Institute - Named for businessman and arts advocate Alfred Johnston Fletcher (1887-1979), the A.J. Fletcher Foundation has supported the growth of opera in America for over 50 years, first through the creation of the Grassroots Opera Company in 1948 and subsequently through the productions and educational outreach of the National Opera Company. To strengthen and perpetuate Mr. Fletcher's vision for opera, the Foundation took the unprecedented step of committing a major grant to establish an opera institute at the North Carolina School of the Arts. In 2001, the Foundation merged its National Opera Company with the NCSA School of Music graduate opera program, in collaboration with NCSA School of Design and Production, to create the A.J. Fletcher Opera Institute. A vehicle for advancing

the career potential of exceptional young singers, the Fletcher Institute offers performance-based training at graduate and post-graduate levels to several Institute Fellows each year.

- i. Fletcher Opera has presented its Education Outreach Program *Sid the Serpent Who Wanted to Sing* to over 1000 school children so far this year and with Student Night at the Opera has reached over 2500 school age children. Student Night at the Opera is a partnership with Piedmont Opera that allows students to attend the final dress rehearsal of an opera and is accompanied with classroom materials to prepare them that experience.
 - ii. Since its inception the Fletcher Institute has presented programming to over 21,000 students in 15 counties from Mt. Airy to Wilmington. These programs are provided at a minimal cost of \$100.00.
 - iii. Programming for this outreach have included a newly commissioned work entitled *The Butcher of Seville*, an updated version of *Hansel and Gretel*, and this year's *Sid the Serpent Who Wanted to Sing*. Next year there will be a new work with the working title *The Case of the Missing High "C."* Music for this piece will be chosen from the standard operatic literature and have new lyrics written to tell the story.
 - iv. In the future, we would like to be able to present these programs to larger audiences by bringing the students to a theater and performing, rather than going to each individual school. We are looking for resources to make that happen.
- c. The Artist Reaching Children in Hospitals (ARCH) program (discussed in Section E) is an excellent example of the arts ability to change and improve lives while providing meaningful experience for our young artists.
- d. Funded by the Thomas S. Kenan Institute for the Arts, and co-hosted by the Undergraduate Academic Program at the North Carolina School of the Arts (NCSA), The Kenan Writers' Encounters is a series of public lectures and receptions, master classes, workshops, and multimedia presentations devoted to the exploration of creativity across the arts. Inspired by the perspectives of renowned and rising authors and artists whose visions bridge the world of letters and other arts, The Kenan Writers' Encounters invite local and state communities, NCSA conservatory artists-in-training, faculty and interested members of the public to share extraordinary conversations with our participating writers.

The Kenan Writer's Encounters program was inaugurated in 2004-05 and is expected to continue in 2008-09. Each season has had a thematic focus: The Artist's Voice, with Sherman Alexie and Carol Gilligan in 2004-05; Bridging Arts and Culture, with Eiko Ishioka and Brian Greene in 2005-06; Legacies, with Eve Ensler and Stanley Crouch in 2006-07; and Earth: Writers and Artists Engage the Environment, with W.S. Merwin, Terry Tempest Williams, Jonathan Gilligan and Herb Parker in 2007-08. The 2008-09 program is in development.

The Kenan Writers' Encounters are envisioned as instruments:

- to promote better understanding of the conditions of the artist;
 - to appreciate the obstacles that artists must overcome as they establish themselves publicly;
 - to understand the impact of the artist's voice in rendering political change and social betterment;
 - to provide models to student artists;
 - to examine whether what creates an excellent student also makes a great artist;
 - to learn further how to best educate young artists – as opposed to educating students in a strictly liberal arts setting – while inculcating in them the ability to incubate the arts of the future;
 - to examine the position of the arts in the community-at-large;
 - to create a dialogue addressing the role of the arts in societies of the past as well as in society today;
 - to get a firsthand glimpse into the dynamics that powerfully create and recreate genre and style as society itself undergoes change
- e. Applause - The NCSA Applause Office is the student entertainment booking service, or "gig" office. The office typically handles over 120 engagements per year. The staff coordinates requests from the community for orchestral, classical and jazz ensembles for weddings, anniversaries, corporate affairs, birthdays, holiday events, and other special occasions. The office handles primarily musical talent, although referrals can be made to other performance areas. Most of the students working for the Applause Office are undergraduate and graduate level professional free-lance musicians. Performers are available for functions in the Piedmont as well as statewide or regionally, depending on the event and students' schedules. To ensure highest quality, performers are screened and recommended by faculty, based on performance and maturity level. These performance engagements provide students with real-world experience and some income.

When appropriate and based on availability of funding, our outreach extends beyond our State. Some recent examples are the performance of West Side Story at the prestigious Ravinia Festival in Chicago last spring, a group of students performed with the Chancellor and the Vienna Radio Symphony Orchestra in Austria last fall, and 2 students performed with Chancellor John Mauceri at the Grammy Awards in Los Angeles this winter.

Four more examples of NCSA outreach were discussed under Community Development in Section D of this report. Please see the information on our Stevens Center, the NCSA Summer Performance Festival in Manteo, the NCSA Community Music School, and the RiverRun International Film Festival in Section D.

Other outreach programs include but are not limited to the In-School Modern Dance Residency Program, the Pluck Project, the Preparatory Dance Program, the NC Thespian Festival, and the Winston-Salem Youth Orchestra.

2. New Programs

- a. UNC Festival of the Arts – When the plans were being developed for the installation ceremony for Chancellor John Mauceri in the Spring of 2007, the Chancellor insisted that the event showcase the arts across the UNC System and provide an opportunity for the invited guests and the public to be regenerated by art. To make this goal a reality, all 16 campuses of the UNC system were invited to send performing arts groups from their campus to join in the celebration. Fifteen of sixteen campuses participated in what turned out to be a uniquely special day for all that attended.

Based on its overwhelming success, the NCSA decided to make the event an annual celebration. On the weekend of April 12 and 13, 2008, the second annual UNC Festival of the Arts was held at the NCSA. Twelve of seventeen campuses and R.J. Reynolds High School contributed to the performances that were attended by over 200 community members. The event is designed to open the NCSA campus to all citizens of the State with performances and activities for people ages 1 to 105.

The desired outcome is to build new diverse connections to the community, build support for the arts, build the audience for arts, to showcase the high quality of the artists and art programs in the UNC System, and to build inter-institutional relationships between arts students and faculty in the UNC System and with other education institutions outside the UNC System.

Plans are being made for the 2009 UNC Festival of the Arts. We hope to grow the attendance and increase participation making this event one of the most fun, family-friendly, must-see events in the State.

- b. CDI Idea Exchange – a weekly public forum at the CDI in which participants exchange ideas related to the growth of creative enterprises in the Piedmont Triad. Over the last year, these Thursday lunch-time forums have become a well-tuned method of listening to community needs. Over 900 people have participated in the Idea Exchange to date. Its success has led to the recent expansion of the Idea Exchange to include sessions on Tuesday evening.

H. Changes to Internal Policies and Processes

Many activities are currently underway at the NCSA to improve all facets of the operation. We recently began the process of implementing the Banner Enterprise Resource Management system. This is a multi-year project that is reinventing business processes on campus to provide more timely and accurate data more efficiently, which

allows us to plan and execute more effectively across our support departments (finance, HR, IT, student life, admissions, financial aid, and student records).

As discussed previously in this report, the NCSA is also in the early planning process to transition our school calendar from trimesters to semesters. The rationale for making the change is an improved academic experience for our students, increased operational efficiency, and to align the NCSA with most other institutions of higher education to make interdisciplinary and inter-institutional collaboration easier. This is a massive multi-year project which requires each item of the curriculum to be reviewed, revised, and rewritten. The plan is to revise the curriculum over the next two years and implement the switch to semesters in the 2010-2011 school year.

1. Pace (Recommendation 5.6)

- a. The NCSA continues to embrace the PACE initiative by working across all departments to increase the efficiency and effectiveness of all programs and operations. We will use the guidance provided by the UNC Tomorrow findings, as appropriate, to further direct our efforts. A detailed report on our PACE initiatives is not included as PACE is being tracked via separate reports through Finance at UNC General Administration.

2. Interdisciplinary and inter-institutional collaborations (Recommendation 5.7)

- a. As identified in the UNC Tomorrow findings, many of the challenges facing North Carolina are too large and too complex to be addressed solely by any one discipline or in many cases any one institution. Also, where these challenges affect communities across the entire state it would be inefficient to establish independent initiatives at various campus all separately working on the same problems. UNC and the NCSA understand these issues and have already established processes for developing interdisciplinary and inter-institutional collaborations. An excellent example of an existing collaboration is the Center for Design Innovation. The CDI is discussed in Section D of this report. As one of the most recently established UNC inter-institutional centers, much was learned about the process of establishing an inter-institutional center as the team worked to stand up the CDI. The process was difficult to navigate because the reporting structure was unclear to all parties and it was unclear how the governance structure should be established.
- b. The NCSA School of Filmmaking is currently planning two graduate programs with UNC-Chapel Hill: a three-year dual MBA/MFA degree in coordination with the Kenan-Flagler School of Business, to train executives and entrepreneurs in creative content/business/management; and a two-year joint MFA program in Screenwriting. We also intend to reach out to UNC-Charlotte, Chapel Hill, NC State, Winston Salem State, Appalachian State and Greensboro (potentially UNC Asheville as well) to establish targeted three-year joint MFA degrees in Documentary production, with various specializations in fields such as finance and banking, sports, history, science, politics, medicine, arts and entertainment,

and environmental studies. These interdisciplinary and inter-institutional programs were discussed earlier in greater detail in Section D.

The following discusses the obstacles and barriers to implementation of the graduate degree programs. Graduate Program expansion, on its own, will require additional funding of \$4,126,038. This cost includes faculty salaries, social security, and insurance, as well as funding for the Halo Digital Classroom system (it does not include the equipment, staff, support or facilities which are also required). The major barrier to our proposed inter-institutional collaborations is the process by which funding follows *after* a program has begun; these resources need to be in place *prior* to program-start, and therefore funding has been requested via a special "NCSA School of Filmmaking Center of Excellence" budget to be presented to the University System for consideration of inclusion in the State budget request for 2009 before the start of the programs in September of the same year.

3. Accountability and performance (Recommendation 5.8)
 - a. The NCSA is committed to excellence as measured by a number of indicators that evaluate overall performance. UNC is currently in the process of developing system-wide performance measures to provide input for continuous improvement and increase accountability within our organizations. Academic Planning at UNC General Administration is leading this effort. Separate discussions around this topic are being documented at UNC General Administration; therefore, it is not included in this report.

I. Conclusion

It is evident throughout this report that the NCSA is engaged in activities in our local community and around the State. The NCSA has been actively involved in proactively initiating programs in the critical areas identified by the UNC Tomorrow Commission since its beginning. We will continue to explore new and improved programs and activities of engagement to meet the ever changing needs of the State. We look forward to working with the other institutions of the UNC System and other entities, when it is appropriate, to strengthen our existing programs and develop new programs.