Dear SMA Students, Staff, Cal Performances/SMA Board Members, Alumni, and friends of SMA groups,

Student Musical Activities, in conjunction with Cal Performances and the Cal Performances/SMA Board of Trustees, has been undergoing a long range planning process that began in May of 2000. The SMA subcommittee is chaired by Vice Chancellor John Cummins and is made up of Cal Performances Board of Trustees members, Cal Faculty, administrative staff from Cal Performances and SMA, SMA Directors and SMA Student Leaders. Meetings and discussions with SMA students have also been a key part of this process.

Below is the draft of the SMA Subcommittee report. We encourage you to give us your reactions, input, changes, and amendments to this draft. Areas where we are awaiting more input, corrections or changes are marked in yellow highlighter. Appendices will be added, revisions made and the document posted again. If you wish to be a part in this process, please submit any draft changes, comments, etc. to Stephanie Miller-Lamb via email at miller-lamb@sma.berkeley.edu.

We welcome and look forward to your input.

Respectfully submitted,

SMA Subcommittee
CAL PERFORMANCES STRATEGIC PLAN

Student Musical Activities Subcommittee Report

March 2001

"The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted."
from The Merchant of Venice

Overview

Student Musical Activities is a unit within Cal Performances that includes the University of California Band (Cal Band), the UC Jazz Ensembles and the UC Choral Ensembles. These three groups have long histories and traditions that are detailed as appendices to this report.

Each of these groups has in common a deep appreciation and love of music and a desire to utilize their musical talents through performance. There are also marked differences. The Cal Band is the most prominent of the three groups. The 200 students who comprise the Band are highly visible ambassadors for the University throughout the country and are the single most important element of Cal Spirit. The Band is a regular fixture at many athletic and other university events. Its members represent a cross section of the campus student body. Interestingly, over 20% of the band members are students in the College of Engineering. Historically, only a small number of music majors are Band members. The Band is directed by Robert Calonico, who, in his capacity as Director of the University Wind Ensemble, also has a part-time lecturer appointment in the Music Department. He is the only paid staff member.

The UC Jazz Ensembles was an outgrowth of the Band and a response to interest from students on the campus. In the late 1960s, several members of the Band petitioned former Chancellor Roger Heyns for resources for the study and performance of jazz. They were not satisfied musically with the opportunities that the Band alone provided. Chancellor Heyns provided the resources for what became the UC Jazz Ensembles. It has become the primary venue for jazz performance and instruction on the Berkeley
campus by providing rehearsal space and instruction for 10 small groups, two big bands, improvisation workshops and private weekly instruction. Currently, 89 students utilize the opportunities that UC Jazz provides. There are not enough resources to meet student demand and some students cannot be accommodated. Bevan Manson directs the UC Jazz Ensembles. He and one part-time assistant are the only paid staff. In the 2000-2001 academic year, there are hourly instructors giving clinics and coaching groups due to a salary savings from a leave of absence in the assistant director position.

The University of California Choral Ensembles (UCCE) dates back to 1885 when the UC Men’s Glee Club was founded. It is the oldest chorus in the West. UCCE is comprised of eight groups: UC Men’s Chorale, UC Women’s Chorale, UC Alumni Chorus, Cal Jazz Choir, UC Men’s Octet, California Golden Overtones, UC Madrigal Singers, and Bare Stage. In 2001-2001, UCCE supports 242 students. The Octet and the Overtones are widely recognized groups on and off the campus and have performed throughout the world. The fact that there are so many groups under one umbrella poses significant management challenges. UCCE is directed by Mark Sumner. He and one part time assistant are the only paid staff.

It should be noted that these three groups provide an outlet for the extra-curricular performance of music that is unique to Student Musical Activities. The Music Department does not have a performance major per se. Instead it has an integrated major with a strong emphasis on undergraduate performance. All its many and varied ensembles are taken for credit and are under strong academic oversight. These ensembles have developed in response to the Department’s particular programs; the department has not served as an umbrella for extra-curricular performance activities like the Band. At UCLA, by contrast, the “Music Department” is in fact a School of Music, with a pure performance orientation (historical and critical activities are carried on in a separate entity, the Department of Musicology). This separation of church and state at UCLA accounts for the considerable difference between the two institutions, and UCLA’s practices are not ones that could easily be imported to UC Berkeley—for example, the fact that the UCLA Band and Choral Ensembles are part of that department and are directed by professors. Nonetheless, while the Berkeley SMA groups are not part of an academic department, the students and directors feel that they are participating in academic activity. The Directors of both UCCE and the Cal Band and some of the students believe it would be helpful for individual students in the Band and Choral Ensembles to receive credit. For the Jazz Ensemble, group activity for credit is desired. These issues will be addressed later in the report.

In 1987, when Robert Cole was appointed Director of Cal Performances, he was asked by former Vice Chancellor Roderic Park to incorporate these groups within the Cal Performances organization. Previous to that time, these three groups were considered student organizations and had a reporting line to Student Activities and Services, a unit under the Vice Chancellor for Undergraduate Affairs.

Student groups evolve over time and their administrative home changes to accommodate their needs. At one time in the history of these groups, they were exclusively student
organizations with a direct relationship to the Associated Students of the University of California. As organizations receiving student funds, they were required to have a constitution. The constitutions of these three groups vest governance authority in elected student representatives. In the case of the Cal Band, for example, the Band Director does not have budget sign-off authority, is not responsible for student conduct, and is only one vote among five in the executive decision making committee.

As groups have different needs, they may move out of Student Activities and Services and become departmentally sponsored programs. By 1987, it was apparent that Student Activities and Services could not provide the support and supervision that these highly visible music groups needed. Another example of a change of this kind is the spirit groups (cheerleaders, yell leaders, Oski). These groups moved out of Student Activities and Services and became part of the Recreational Sports Program, a division of Intercollegiate Athletics.

When groups such as these become part of a department, they are subject to the routine operating and financial requirements of the University. For an extended period of time, the Student Musical Activities groups have continued to function as if they were only student activities operating under the ASUC, a pattern that had ended decades previously. Their physical location, their history and traditions, frequent student leadership changes in these organizations, the focus of the director of Cal Performances on his principal responsibility of leading that organization, and the general workload in Cal Performances resulted in Student Musical Activities receiving less than the full attention it needed and deserved from the University. In 1998, partially as a result of a University audit of the financial operations of Student Musical Activities, a director of the Student Musical Activities organization as a whole, Anne Wood, was appointed with a direct reporting line to Robert Cole. She supervised only administrative support but had no direct responsibility or oversight for the three groups. Ms. Wood left in April 1999 and an interim, Rune Stromsness, took the position. Cal Performances staff, particularly the financial officer, became much more involved with the operations of Student Musical Activities beginning with the new fiscal year on July 1, 1999. That December, Stephanie Miller-Lamb joined SMA as the Director of Administration. She was given direct authority and responsibility for the three groups when she assumed the title of Associate Director of SMA in late fall of 2000. SMA has one administrative assistant, Carla Corona, who serves all areas of the organization. A fund raising position was created for all three groups in 1995. Four individuals have held that post. Carol Suveda is the current holder of that position in the title of Alumni Relations and Events Manager.

A pattern of benign neglect on the part of the University in conjunction with a long history of student governance that has never been reviewed in the light of changing circumstances makes this planning effort particularly timely and important.

The members of the subcommittee, most especially Robert Cole, agreed that the planning effort provided an opportunity to look in depth at the Student Musical Activities unit. Subcommittee members agreed to review facilities, equipment, budget and staffing, reporting line, governance, and SMA’s relationship with the Music Department. The
subcommittee met __ times, including an all-day retreat, and the chairman met with a
large number of students from each of the groups. The chairman and the associate
director of Student Musical Activities also visited the UCLA campus to gain an
understanding of how that campus manages their equivalent groups. We also met with
Jonathan Elkus, a former Cal Band member and the director of the UC Davis Marching
Band. This report was circulated in draft to all interested parties, including alumni, and
appropriate changes were made as a result. We are pleased to report that during the
process of review certain changes were implemented. They are indicated in the report.

Reporting Line

As was reported above, Robert Cole, as the new director of Cal Performances fourteen
years ago, agreed to accept Student Musical Activities as part of his responsibility,
despite reservations expressed by members of the advisory board. At that time, and to
this day, his principal responsibility was ensuring the success of Cal Performances. The
shepherding of Student Musical Activities was not one of his top priorities. While Robert
strongly supported the goals of these groups, sought the best directors and hired them,
strongly advocated for them when difficult issues arose, and subsidized the groups when
necessary out of the Cal Performances budget, he simply could not devote enough
attention to them personally. In the more recent past, he has changed his organizational
structure and promoted the director of Student Musical Activities to an associate director
role in the Cal Performances organization. He has also placed the financial function of
SMA under the Chief Financial Officer for Cal Performances, Lori Cripps. These
changes have been a major benefit to Student Musical Activities and have gone a long
way in more fully incorporating SMA into the Cal Performances organization.

Nevertheless, all parties agreed that this was the appropriate time to rethink the reporting
line of Student Musical Activities. We began this discussion by addressing the
advantages and disadvantages of all three groups being part of one organization, SMA.
The advantages were:

- Emotional support for the students, a sense of community, and easier access to
  information on how the bureaucracy works.
- The centralization of the finance and administration of the group was viewed as
  highly desirable by the directors.
- A larger student base to exert pressure for change.
- Decades of Cal tradition and spirit.
- Shared resources – chairs, musical stands, audio equipment, instruments, van.
- Tremendous fan base.

The disadvantages were:
Different organizational guidelines complicate how students function creatively.
Jealousies when groups have access to a larger fund raising base and other differential benefits.
Overlapping space usage and different usage within the same space.
Hinders growth and number of events because central administration is limited.

The strong conclusion of the subcommittee at the SMA retreat was that the three groups should remain united under Student Musical Activities.

We then addressed the issue of the Student Musical Activities reporting line. The advantages to the current reporting line are:

- Centralized finance and administration.
- Access to performing artists.
- Robert Cole is an advocate of SMA.
- Subsidized computing costs – majority paid by Cal Performances.
- Joint consultation in choosing Cal Performance jazz artists.
- Women’s Chorale singing with Hard Nut – blending of student and professional – expanding student performing opportunities.
- Strong ties with Music Department.
- Cal Performances staff knows and loves music.
- Cal Performances can absorb some of the budget shortfall of SMA.

The disadvantages are:

- Cal Performances is more community based; SMA is more student based.
- Robert Cole has limited time for nurturing SMA.
- Still have to pay for use of facilities operated by Cal Performances.
- Cal Performances trustees not paying attention to SMA.
- A feeling that SMA is a stepchild and not wanted or appreciated enough by Cal Performances staff.

Other reporting options were discussed. They included the ASUC, the Music Department, University Relations, Consortium for the Arts, Intercollegiate Athletics, Undergraduate Affairs, and the Chancellor’s Office. There were a variety of reasons why these reporting lines were much less acceptable than the current reporting line. Intercollegiate Athletics may seem like a reasonable option for the Cal Band. In this university and many others, relations are strained principally over competition for practice fields. It is also clear that the Cal Band would be a low priority in Intercollegiate Athletics because of funding constraints that organization faces. The Music Department might appear to be a more viable option but, among other things, it would run against the grain of student autonomy that is so highly prized.

The subcommittee unanimously concurred that the administrative home for SMA should remain at Cal Performances.
**Recommendation 1:** The Director of Cal Performances should continue and enhance his efforts to fully integrate Student Musical Activities into the day-to-day operations of that unit, including the overall fund raising effort.

**Governance**

Cal prides itself on the leadership opportunities it provides to its students. These three groups exemplify that in their operations. The effective functioning of these groups depends largely on student volunteers who commit considerable time and resources to their success. The directors’ role in each group is largely that of instructor and facilitator. The amount of influence they bring to bear on the operation and quality of their programs depends on their leadership skills, their personalities, and the student leaders they deal with in any given year. The UCLA approach is quite different. There, the Band and Choral leaders are professors who are clearly in charge of their respective programs. They set the standard of quality, have total budget authority, grant credit, and are in charge of discipline.

There are advantages and disadvantages to both approaches. Due to Cal’s long history of fostering student leadership, our subcommittee is not recommending an approach that would approximate the UCLA model. However, we do believe that there is a difference between governance and management that has become blurred over the years. For the purpose of this report, governance means setting the broad policy and direction of an organization. Management means carrying out those policies and directions on a day-to-day basis through the effective utilization of available resources.

The blurring of this distinction is particularly true for the Cal Band and the Choral Ensembles. Let us begin with the Band. The current iteration of the Cal Band constitution (it was originally promulgated in 1923 when the Band was under the jurisdiction of the ASUC), written in February, 1966, and amended five times thereafter, vests decision making authority in an Executive Committee composed of three elected students, a Senior Manager appointed annually by the Executive Committee, and the Band Director. (See Attachment __) Because the Director has only one of five votes, the actual amount of influence he exerts is dependent on his relationship with the students and his willingness to assert authority even though it has not been formally conferred. This has varied over the years.

The Director of the Band, in contrast with his counterparts in the Jazz and Choral Ensembles, has no sign-off authority on budget matters, nor does he have control over student conduct (a holdover from the days with the ASUC). Furthermore, he has no paid student assistants. This is in contrast to the UCLA Band Director, who has 20 paid student assistants for approximately the same size band. Yet, if any problem arises with the Band, the Director will be held accountable. There is a blurring of accountability and authority that will be addressed later in the report. This can place the University and the Band at some risk. Here are a few examples:
• There are many events, athletic or otherwise, where members of the Band travel to off-site locations. The Straw Hat Band, for example, may travel to UCLA for a basketball game. It is common for members to use their own cars, cover their own expenses and travel without staff supervision. Should an accident or any other untoward event occur, the Director and the University are liable. It is a tribute to our students that nothing of this kind has occurred, but it could.

• If a student conduct issue arises, students are in a position of judging their peers. Depending on the seriousness of the violation, they neither want, nor should they have, this responsibility unless the issues are exclusive Band issues.

• A particular Band event is costly and not in the long-term interest of the Band, yet students wish to carry this on because it has always been done. While counterproductive for the long-term financial interests of the Band, the event goes forward. [Note: This ¶ is being re-worked by Bob/Ex-comm./Bandsmen]

• In a recently completed safety audit conducted by the UC Police Department (discussed in more detail under FACILITIES, below), it states: “Clean and organize the band room and locker rooms so as to enable occupants to differentiate between the normal state of things, and a burglary or vandalism. I suggest the band be held accountable for the organization of this space.” Is this the Director’s responsibility or the students’ responsibility, and how would it be enforced since this kind of activity is completely voluntary? (See further comments on staffing needs under BUDGET and STAFFING)

These examples all point to the need for consistent management over the long term. Because student leadership changes annually, much time is devoted to recreating the wheel. This not only impacts the quality of the Band, it also affects how the Band Director, the other members of the Executive Committee, the Associate Director of Student Musical Activities, and the Chief Financial Officer of Cal Performances spend their time. In any student organization, it is inevitable that a process of relearning takes place every time there is a change in leadership. A former Vice Chancellor referred to this as “preaching to the parade.” Reducing the bureaucratic learning curve and focus on performance. [Note: This is being re-worked by Bob/Ex-Comm./Bandsmen]

The subcommittee was particularly struck by the level of dedication and commitment that students bring to the Band. The Band or a subset of it performs at 155 events during the year. Their practice sessions number 3-5 and require 6-11 hours. The management of the bookings, fund raising, equipment, uniforms and performances are handled voluntarily by members of the Band. As mentioned above, they often cover their travel expenses and use their own cars. The members of the Straw Hat Band pay for their own hats. The addition of new intercollegiate sports as a result of Title IX requirements and the heightened emphasis on fund raising for the campus as a whole have significantly increased the number of appearances that the Band or a subset of it is expected to fulfill. Band members’ loyalty and dedication is measured in large part by their willingness to
sacrifice. We question, in viewing the level and quality of service that the Band provides to the University, whether the level of sacrifice is unduly placed on the students.

We believe it is possible for the Band, the Director and the administration to strike a balance between governance and management that will be in their best interests and in the best interest of the University. This should in no way jeopardize leadership opportunities for the members of the Band. Interestingly, the ASUC itself reached agreement with the University administration over its governance two years ago. The issue of student control was central to that discussion. The ASUC for several decades was virtually autonomous. In more recent years, serious deficits made it clear that, like any University unit or group, ultimate responsibility is vested in the Chancellor. The ASUC and the administration proceeded to work in good faith to craft an agreement that benefited both and did not jeopardize student leadership.

**Recommendation 2:** The constitution of the Cal Band should be revised, after joint deliberation between the Executive Committee, the members of the Band and the administration, so that matters of budget and student conduct are better balanced between the University’s moral and legal obligations and its respect for the Band’s long-standing tradition of student self-government. The aim of this undertaking should be focused on the future of the Cal Band and in furtherance of the goals of the Band as stated on page 4, University of California Marching Band, Information and Policies, 2000-2001.

**Recommendation 3:** Consider the creation of an advisory committee or mentorship program for the Band that would include alumni, faculty, and administrators to give more resources and formal support to the Band. At one point, a group such as this, called the Cal Band Backers, did exist.

Student governance issues for the Jazz Ensembles and Choral Ensembles pose different challenges for the directors. The groups are smaller than the Cal Band; there is less travel involved; and traditional student conduct issues do not appear to be as significant as often. For the director of the Jazz Ensemble, a more important issue is follow-through with regard to particular work assignments. Because the Jazz Ensemble relies almost exclusively on student volunteers, follow through is uneven. This can lead to serious consequences for the organization and adversely affect the Jazz Ensembles as a whole. Paid student assistants may help to correct this problem. This issue will be addressed in the section on Budget and Staffing.

The most significant challenge for the director of the Choral Ensembles is that there are eight separate groups under the UCCE umbrella. The paperwork and time commitment that this engenders for the director and the Cal Performances staff is considerable. A further challenge is that the eight groups are not equal in their ability to generate revenue. The Octet and the Golden Overtones are widely known and are able to produce revenue from their performances. This revenue, as well as revenue generated by all of the groups, has had to be ‘taxed’ these past two years to support the general UCCE budget and its
need to cover traditional operating expenses. With budget cuts over the decade erasing all funds for general UCCE expenses coupled with long-held traditions and attitudes regarding funds raised by the individual groups, confusion, frustration and bitterness have all surfaced within UCCE. The dynamic has not been helped by a $30,000 UCCE General debt incurred after years of non-support from both the University and the groups that makeup UCCE. While student conduct is not a major issue for UCCE, there have been several instances that reflect a defiance of university policy, a lack of trust with administrative and artistic staff and often an elitist attitude inherent in some of the UCCE groups. This creates some confusion within UCCE and will be addressed in the Budget and Staffing section below.

**Recommendation 4:** UCCE and the central administrative staff should pull the resources of all of the groups together to serve the needs of the general budget by scheduling a major spring fund-raising concert. The student leaders should help come up with the taxation formulas to support UCCE general until adequate funding or development of funds has been attained and can alleviate the burden on the small groups.

The agreement, begun in the 1999-2000 fiscal year, is based on each group paying their fair share of expenses. UCCE and the central administrative staff should seek the assistance of the Center for Organizational Effectiveness and participate in a formal process improvement workshop to streamline their administrative processes.

**Facilities**

Student Musical Activities is located in the basement of the Cesar Chavez Center in close proximity to Sproul Plaza. The space is utilized by 500 to 600 students and ____ staff and includes offices, two large rehearsal spaces, locker rooms, two restrooms, and storage areas. A detailed description and floor plan are attached as Appendix __.

The most pressing issue that was raised was safety. The location itself and the around-the-clock use of the facility have led to a number of thefts and a general concern for safety among the staff and students. The UC Police Department was asked to conduct a safety audit. It was completed on December 14, 2000. This quote from the report summarizes the findings:

> In general, the space utilized by Student Musical Activities (SMA) is neglected, poorly maintained, and appears abandoned. This creates an overall sense of vulnerability to unlawful activity. In accordance with the “broken window” theory of proper maintenance, the existing environment at the CCC attracts and encourages criminal behavior, and further degradation of safety. The SMA area is, in short, the most unsafe area on campus I have had the privilege of surveying. (The security audit is attached as Appendix __)

As a result of this audit, the **Chancellor has approved funding in the amount of $75,000 to address these security issues.** That work is underway. A plan is already in
place to paint the Student Musical Activities area. The painting will be done in the summer of this year.

As with practically all space on the campus, there are a host of other facilities related issues. They are:

- Not enough space to accommodate student demand.

- Significant deferred maintenance exclusive of what has already been mentioned above – sound proofing, which is basic to the nature of musicians, general condition of practice and rehearsal spaces, lighting and other electrical matters and health related matters, such as asbestos removal.

- The communications infrastructure has never been planned out in the Cesar Chavez building. Communications equipment exists haphazardly in space assigned to other units where it is impossible to upgrade and is frequently being vandalized or damaged. Communications security is also compromised as a result of the setup. Undergraduate Affairs is seeking funding to alleviate this problem.

- No wall between the men and women’s locker rooms for members of the Cal Band.

- Inadequate storage areas for uniforms, music and equipment.

- ADA accessibility issues.

**Recommendation 5:** Prepare a plan to address deferred maintenance and ADA accessibility in conjunction with the offices of Capital Projects, Physical Plant, and Budget and Finance. Of particular importance to the Jazz Ensemble is the need for sound proofing of the few rooms they do have to optimize better practice arrangements.

**Recommendation 6:** Pursue, jointly with Cal Performances and the Music Department, the possibility of leased space that could be used for practice rooms and other purposes. Discussions are occurring, for example, with the Berkeley Jazz School, an independent, for-profit organization owned and operated by a former director of the UC Jazz Ensembles. The Berkeley Jazz School has leased property contiguous to the campus that will have facilities that could meet some of our space needs. A joint proposal to the administration for funding would have a higher likelihood of success than one or more individual proposals.

**Recommendation 7:** For the longer term, consider space options that may result from the upgrading of Memorial Stadium. The Cal Band could relocate to Memorial Stadium and have a practice facility and locker room at that site. This could be a convenience to the Band and alleviate overcrowding at their current site.
Equipment

Issues in this category include:

- The need to replace aging instruments and sound equipment. Currently, a greater portion of the budget is used to repair this equipment than to make any replacements. Some of the sound equipment in particular is so old that it is difficult to find replacement parts. There is a particular concern about the deterioration of pianos.

**Recommendation 8**: Build a depreciation factor into the annual budget request to cover a portion of these costs. Begin with a small increment but seek a guaranteed increase over time. The remainder of these costs could be covered through fund raising.

**Recommendation 9**: In conjunction with the Development Office, build relationships with musical instrument companies that could lead to donations of instruments. The UCLA Band has such relationships.

- The need for a systematic inventory of all equipment and the ability to protect this equipment from theft. The directors of the three groups need to assume responsibility for the inventory. This of course assumes that there is sufficient staffing to do so. This issue will be dealt with further on in the report. Security improvements that are currently underway should have a major impact on the theft issue.

- Sufficient money to purchase and if/when appropriate, commission music so that copyright violations can be avoided. Currently, it is common practice to copy music. A modest amount of copying is perhaps unavoidable. However, there should be sufficient money provided to avoid excessive copying.

**Recommendation 10**: Build into the budget sufficient funds for the purchase of music.

- Systematic replacement of uniforms for the Cal Band. Currently, there is no systematic plan for replacement of Cal Band uniforms. When the uniforms become threadbare, urgent appeals are made and the University is slow to respond. This builds resentment because so many demands are placed on the Band to perform at various functions. It would seem reasonable that the University would provide funding for replacement of uniforms. On a related matter, Cal Band uniforms are dry cleaned once a year. In the existing budget, the Cal Band is charged $3000 by Intercollegiate Athletics to advertise in the football game programs that are sold at Memorial Stadium. **Intercollegiate Athletics has agreed to forego that charge so that the uniforms can be cleaned twice a year.**

**Recommendation 11**: Build into the budget a uniform depreciation allowance that would average about $20,000 per year.

- The provision of a vehicle for transporting equipment to various events. Currently, the Cal Band has a van that is used for this purpose. The size of the van is inadequate
and the cost of maintenance and upkeep is borne by the Cal Band. The UCLA Band, as a comparison, has a 25-foot truck with four paid student assistants to handle all equipment related transport and storage. All three groups have situations where transportation of equipment is needed on a regular basis.

**Recommendation 12:** Intercollegiate Athletics coaches and some other staff are furnished vehicles for their use by donors who own car dealerships. Such donors should be approached to furnish an adequate vehicle for Student Musical Activities. Such a vehicle could indicate with proper signage that it has been donated by a particular dealership for use by the Cal Band and the UC Jazz Ensembles, the two groups that deal most with transporting equipment to events.

**Relationship with the Music Department**

As was mentioned above, the Music Department does not have a performance major. Its ensembles are part of an integrated major, and while they are open to the general student body as well as music majors, they are credit bearing rather than extra-curricular. Clearly Student Musical Activities and the Music Department serve crucially different functions on campus, with SMA providing opportunities for music-making that are not under an academic aegis. Yet while participation is voluntary and the three organizations are student run, professional instruction does occur. That is the responsibility of the directors.

The directors of the three groups believe that it should be possible for students to receive credit for the instructional component of their work. Notwithstanding the fact that the function of their ensembles has always been considered to be extra-curricular, they believe that the students deserve this and that the provision of credit provides legitimacy and credibility to SMA activities. Yet it must be remembered that the blanket provision of credit would dramatically change the nature of SMA’s activities, eradicating the long-standing distinction between the two institutions that brought SMA into being and removing the autonomy that some SMA students prize. Obtaining credit for a class is not just a matter of preparing a syllabus. The Music Department’s ensembles are directed by lecturers and professors hired to teach in the academic program, and all the courses they offer are given rigorous scrutiny by the Committee on Courses before they are approved. These conditions would have to be met before any consideration of credit could be made. Does SMA really want to accept this kind of oversight in any general way?

**Recommendation 13:** Each of the groups has different needs and there are options that could be considered. The music department is quite willing and open to discussions with each Director of Student Musical Activities to further investigate this challenge.

(Note: This area is being re-worked by Wendy Allenbrook)

**Staffing**
Student Musical Activities current staffing structure operates as follows:

Robert Cole – Director Cal Performances and SMA, reports to Executive Vice Chancellor and Provost Paul Gray.
Stephanie Miller-Lamb – SMA Associate Director. Reports to Robert Cole.
Bevan Manson – Director of UC Jazz Ensembles (UCJE)
Mark Sumner – Director of UC Choral Ensembles (UCCE)
Robert (Bob) Calonico – Director of CAL Band. These three positions report to the Associate Director.
Assistant Director UC Choral Ensembles, Bill Ganz is a 50% position that reports to the Director of UCCE.
Associate Director of UC Jazz Ensembles, Dave LeFebvre (currently on leave of absence) is a 69% position that reports to the UCJE Director.
Administrative Assistant II, Carla Corona – reports to the Associate Director.
Alumni Relations and Events Manager, Carol Suveda – reports to the Associate Director.

Other staffing who are key to Student Musical Activities but are part of the Cal Performances staffing structure include:

Lori Cripps – Chief Financial Officer Cal Performances/SMA, who reports to Mark Heiser. Lori’s Finance staff (three full time employees) spends a combined 125% of an FTE on SMA business.
Rune Stromsness - Systems, Cal Performances, who reports to Sheri Showalter.
Sheri Showalter – HR, Cal Performances, who reports to Mark Heiser.

When the audit done in 1998 brought to light concerns about fiscal management and duplication of duties, the organization as a whole had to learn for the first time what it meant to be a University department and how to fall in place with policies and guidelines different from when SMA was part of the ASUC. The system of each SMA group having its own AA accomplishing all HR, Finance, administrative and management needs of their respective groups was examined and ultimately reorganized. One of the three AA positions was re-assigned to the Cal Performances Finance area, which then took on SMA’s financial oversight and daily business/fiscal needs. Another AA position was assigned to support the administrative needs of the entire organization and the third position is now the Alumni Relations and Events Manager position, responsible for development and fundraising events for all SMA groups. Human Resources needs for SMA were shifted to Cal Performances. Administrative concerns were addressed by the then present position of SMA Director of Administration.

Internal dynamics and challenges in SMA led to situations necessitating a good deal of Robert Cole’s time and efforts. While Robert indeed dealt with those matters, it became clear that SMA needed strong leadership that was involved intimately on a daily basis with the groups; SMA reorganized yet one step further. The position of Director of Administration shifted into the now present position of Associate Director, still
encompassing the organization’s administrative needs, but now taking a more active role in the organization’s management and structural goals and concerns.

This group of six full and two part time staff located in Cesar Chavez, plus the Finance team headed by Lori Cripps, serves well over 500 students in their myriad endeavors. SMA has yet another layer of “staffing”, in that all three groups in the organization have very active student leaders who endeavor to undertake a large portion of the day to day business of their respective groups. The involvement of student managers is key to the “student-run” aspect of SMA. Students typically make spending requests, business contacts, schedule performances and do event planning, and make artistic choices and decisions. Each group within SMA has a unique structure in its officer organization’s roles, responsibilities and expectations.

While SMA is able to function in its current staffing situation, a variety of factors contribute to a constant sense of not having adequate time or resources to offer more than basic functionality in the daily operations in SMA. Some of those factors include:

- Student governance in its current version. Student leaders plan events based on the needs and wants of their own group without assessing implications to the organization of SMA as a whole. Cases of multiple events on one night, straining available resources and facilities, are not uncommon. Staff has no ability to state limits or capacity for events and/or business desired by the students yet are expected to take care of all administrative repercussions of those choices.

- SMA’s student body often functions outside of standard business hours. This is a necessity in some cases, due to class schedules. Meetings that are critical to flow of communication are difficult to schedule, frequently resulting in working after hours to accommodate student schedules or to catch up with business done by the students in the evenings.

- The levels of bureaucracy in the University can be mind-boggling for those who deal with it all day, every day. Students leaders who are transitory in an organization with little or no history of doing things within the University’s policies and guidelines and who have no tradition of institutional memory are constantly frustrated by the red tape they must go through to do seemingly simple business. This impacts the staff in attempts to train and re-train SMA’s student leaders, in some cases each semester, and of course correcting situations that have resulted from errors.

- Financial transactions and business relationships are often compromised by an understandably inexperienced body of student leaders who are expected to conduct the business of their organization but simply don’t know how it should be done. This leads to additional work in repairing, maintaining or nurturing those relationships that are important to future generations of students in SMA.
• Student business managers tend to make financial decisions that are focused on more immediate concerns without always taking the long-term success of the group into account. It is difficult for SMA staff to influence such decisions because of the student-run nature of the groups.

• The last reorganization of SMA was similar in some ways to when SMA was turned over to Cal Performances from the ASUC. The idea and the thoughts behind it were sound, and the intentions were good. The implementation of the idea, however, was done without thinking through how the students, staff and organization would be impacted by a change in the internal reporting structure. What has become clear through this planning process is the need for roles, responsibilities and expectations for all staff and student leaders to be fully explored, explained and laid out.

**Recommendation 14:** With regard to the operational management of SMA, a handbook should be prepared delineating the responsibilities of the Associate Director of SMA and the Chief Financial Officer. The handbook should also include pertinent University rules that may be applicable to the three groups and a concise description of routine business processes. Set parameters and guidelines for adding events or projects that will impact the organization’s daily operations. Develop training manuals and a leadership program for student leaders immediately upon their assumption of their new roles. Consider making those programs mandatory for student leaders. This should improve communication between the students and the central administration of Cal Performances. At the same time, each of the three groups should prepare their own manuals that describe how various business processes occur to alleviate the necessity of recreating the wheel as leadership changes hands every year.

**Recommendation 15:** Seek assistance from the Center for Organizational Effectiveness to explore roles, responsibilities and expectations for each group (staff/student leaders) in a non-threatening, confidential environment. Offer and supply additional training to those who need further tools in order to succeed in newly defined/clarified roles.

Adequate staffing is seen by SMA and SMA related staff as that which would:

• Enable the daily business to be done in a timely, efficient and effective manner.
• Allow for adequate time to prepare for the rehearsals with the groups.
• Allow for time with students in leadership and management training.
• Give the Directors and student leadership the ability and resources to look to/plan for the future of the organization rather than only for its daily needs.
• Stop the constant backlog of paperwork and appointments.
• Facilitate open, frequent communication between staff and students, which is currently stymied by the workload.

SMA and SMA related staff has outlined the following staffing needs.
In Administration:

- 80 hours a week of work study student employment. This would allow for a pool of students who could rotate through a variety of positions, including cashiering, providing assistance to the Directors during regular business hours, selling of merchandise, reconciling of event expense and income for SMA events, assistance with Fundraising events, oversight of facilities conditions and needs on a daily basis, attending after hours meetings of student leaders, standard administrative assistance in the SMA Administrative Offices and cashiering services. Cashiers are currently contracted through the Cal Performances Box Office at a rate of $15/hour. There are multiple challenges in working with the CP Box Office that would be alleviated under this arrangement.

In the CAL Band:

- An Assistant or Associate Director, fully funded on a 9 month contract with summers off. Clinicians would also be very helpful for the Band, which would depend on funding.

In UC Choral Ensembles:

- Upgrading the current 50% Assistant Director position to a 100% time position, with the appointment covering a 9 or 10-month period but the salary spread out over a 12-month period. Master classes and clinicians are also desired in UCCE.

In UC Jazz Ensembles:

- Upgrading the current 69% Associate Director appointment to a 100% position with the fall semester concentrating on ensemble work and the spring semester concentrating on the Pacific Coast Collegiate Jazz Festival. This would be a 9-month appointment. This year, Jazz had taken the salary savings from the leave of absence for that position and offered weekly clinics and classes in select instrumentation, i.e.: a sax clinic, trombone clinic, etc. This has been not only popular with the students in UCJE but also has helped them greatly as musicians. UCJE would like to continue this by offering 28 hours a week of clinicians specializing in sax, trombone, guitar, bass, drums, trumpet and vocal work each week, with the instrumentalists working 4 hours a week and the vocalists working 2 hours. This would be in addition to the A.D. position.

In the area of fundraising and development:

- This is one area where the tie with Cal Performances has not been explored to its full extent. CP has one staff member in the development area that specializes in grant writing. This is a skill that could be applied to both SMA and Cal Performances.
Networking and combined asks in conjunction with Cal Performances development work and SMA’s could be combined. This is an area of high sensitivity and would need to be investigated with some delicacy and diplomacy.

In the area of Finance within Cal Performances:

- The addition of one 100% FTE on a 12 month basis to assist with the additional workload resulting from SMA business. This person could be either dedicated solely to SMA deposits, P.O.s and transmittals or the work could be further spread between the Finance staff. The three current Finance staff (excluding Lori Cripps) spend about 40% of their time on SMA business, while the CFO of Cal Performances and SMA is currently spending about 80% of her time on SMA business. This workload is not only affecting these individuals in Finance but is also affecting general Cal Performances business as well.

**Recommendation 16:** Look for areas where Cal Performances and SMA staffing can continue to work together and further share the load. Coordinate in the areas of development when/wherever possible. Consider additional staffing requests based on priority and time line. One concern in any of these scenarios is that there is physically no place to put any additional staff, as current staff is already cramped and in makeshift spaces. Resources will need to be considered in BUDGET section as well to support physical accommodations, systems support, etc.

**Recommendation 17:** Student Advocate: Should be a staff member that has an ongoing role to assess the structure and student leadership of the SMA groups and be responsible for guaranteeing that the basic essence of each group is not lost in any reorganization processes that may arise. (Note: this is a newly added recommendation and may be further reworked.)

**Budget**

Student Musical Activities receives the majority of its support from the University in the form of staff salaries, which are funded from Student Registration Fees. Currently, there are six full time staff members in SMA, including a Director for each area of interest, a full time administrative assistant, a fundraiser and the Associate Director. There are also two part time instructors, one in UC Jazz Ensembles and one in UCCE. In the mid 1990s, when the University cut the allotments of Registration Fees to many departments, Cal Performances not only took the cut to its own budget, but also absorbed Student Musical Activities portion of the cut, as SMA could not have withstood the loss of such funds. The University also supplies facilities within Cesar Chavez Student Center for SMA’s use.

In the past, allocated student registration fees were slightly over and above the amount needed to fund salaries. Those additional monies had been used, in part, for purchase of
music or equipment. Three decisions were made that eliminated the “excess” Reg Fees.
1) The Directors positions were increased to 100%. Before the Directors came to CP, their appointments were less than 100% FTE. It was decided that it would be best if they were all funded @ 100% so some of the Reg Fee money was used to increase the FTE.
2) When the decision was made to hire a Director of Administration (in the late 1990s) money was taken from all three of the groups to fund that position. 3) When SMAA (SMA Administration unit) and the concept of pooled resources came into existence, money was again taken to pay for such things as supplies, phones, computers, etc. This lack of funding over and above salary support has led to great difficulty in the way SMA groups do basic business. For example:

- There are not enough funds to purchase music, particularly for UCCE, and this has led to concerns about the amount of copying that is undertaken.
- Band and Jazz typically spend their entire equipment budget on repairing out of date or inadequate equipment/instruments because it is cheaper in the short term than replacing it with higher quality, longer lasting equipment.
- Directors cannot take part in any professional development workshops, conferences, etc. due to budget constraints.
- SMA groups do not actively subscribe to any trade journals or publications to see what is happening in their field – there’s simply no money to do so.
- Master classes and clinics are rare occurrences in SMA, leaving our students to turn to each other for expertise or musical input with no option for working with professionals should they choose to do so.

UCCE’s fiscal situation is further complicated by the fact that there are five distinct budgets that feed into the UCCE General budget. Each of the subgroup’s budgets is compiled by the student business manager, and only recently done in conjunction with Mark Sumner. All groups in UCCE pay into the UCCE General budget to support things like computer equipment, copy machines, piano tunings, etc. UCCE groups are also ‘taxed’ on their income from donations, performance fees, merchandise, etc. This tax goes into the UCCE budget and (to University Relations when appropriate) to help cover the cost of administration for UCCE, such as group events, gift administration, etc. Even with this tax, UCCE General still comes up $7-$8K short each year on the cost of administration for it’s eight groups and must find the means to make up that difference. UCCE General has no means to produce income or do events; this shortfall is currently supported by frequent asks for donations to alumni groups, specifically the UC Alumni Chorus. UCCE groups who are widely known and associated with CAL spirit, specifically the Octet and Overtones, enjoy healthy budget and income pictures, allowing for such things as trips to Europe, paid membership fees, free group specific clothing and production of their own CDs. Those groups with limited performance opportunities, for example the Men’s and Women’s Chorales or Madrigal Singers, typically have few or no income opportunities. These groups that comprise the majority of students in UCCE deal with such a bleak financial picture that they are struggling to afford a very low key, four-day concert tour to the Los Angeles area occurring every other year.
**Recommendation 18:** Create and submit budgets that reflect not only the basics necessities for the core functionality of SMA groups, but also allow for growth. Obtain adequate funding from the University or other means to support the needs of those groups that serve an educational function and are not income producers. SMA Directors will submit budgets based on their picture of being fully funded in appendix X, which will in turn be folded into the Cal Performances budget for submission for the 2001-2002 fiscal year. It is of course understood that there are many competing priorities for University money and that the total funding request from SMA is viewed as a long-term objective, not something that can be realized immediately. This is even more the case as we are facing a downturn in the economy.

Maintenance and improvements to the facility are accomplished through the SMA Administrative budget, which has no means of bringing in income. The groups in SMA typically raise their basic operating funds literally on the backs and through the voices of their students by performing for fees or donations. UC Jazz Ensembles and the CAL Band are both now operating in the black. UCCE hopes to begin repaying their current $30K debt this year at a rate of $5K/year. Operating with heads barely above water not only puts an increasingly difficult strain on the Directors and staff of SMA, but also negatively affects future planning for the growth of the organization. Appendix X addresses some of the needs identified as basic to the growth of SMA and their estimated costs.

**Recommendation 19:** Work with Capital Improvements, Physical Plant, Bridge Initiatives and other such programs, Cal Performances and the campus to identify reasonable maintenance and improvement schedules and costs. Costs need to be projected out several years and realistic funding priorities assigned. Depreciation of existing assets and foreseeable replacement of basic needs to insure growth and stability should be worked into the budget. Initial funding source for depreciation needs to be identified and locked in.

**Recommendation 20:** SMA Endowment with a five-year collection period of funds. In order to get a better assessment of how an endowment like this is down, much research should be put into studying the Hasty-Pudding endowment at Harvard. The intent of the endowment is for the overall betterment of SMA, including facilities and equipment, assistance with general operating costs, riddance of debt, and contributing to the overall growth of the organization. The process of building the endowment will also help to promote unity among the SMA groups and in the end provide SMA with financial stability. (Note: this is a newly written recommendation and may undergo further writing.)

**General note:** Appendices will be added very shortly to this draft. All input is welcome and encouraged.