**Proposal for the creation of the Center for Black Music at**

**the University of Arkansas**

* Name of the College, School, Department, or Unit in which the Center will be housed.

Fulbright College of Arts and Sciences and the Department of Music

* Name and title of the person(s) proposing creation of the Center.
  + - Jeffrey Murdock Associate Professor of Music, Fulbright College of Arts and Sciences,
    - Todd Shields, Dean, Fulbright College of Arts and Sciences
    - Melody Kouchehbagh, Senior Director of Development, Fulbright College of Arts and Sciences
    - Ronda Mains, Chair, Department of Music, Fulbright College of Arts and Sciences,
    - Jake Hertzog, Assistant Professor of Music, Fulbright College of Arts and Sciences
* The Center type (research, service, or instructional) that is requested.

The unit will conduct research as appropriate for the Department of Music, conduct service to a variety of constituencies, and provide opportunities for students to engage with visiting scholars, music industry experts, and earn scholarships. The Center for Black Music (CBM) will be the first focused on Black sacred music in the SEC.

* The unique value of the program to the University, and the distinction to any similar programs in Arkansas.

Program is unique in Arkansas and the SEC.

* Information on the Director position and the organizational structure.

The Director will be Jeffrey Murdock who reports to the department chair of Music, the associate dean of Fulbright College overseeing the Fine Arts, the Dean of Fulbright College, etc.

* Identification of faculty (or qualifications of type of faculty), other personnel, and academic units that will be involved with the Center.
  + - Jeffrey Murdock, Director
    - Jake Hertzog, Associate Director and Administrative Coordinator

**Potential on-Campus Partners:**

**Academic Groups:**

* Caree Banton, Director African and African American Studies
* Davis McCombs, Professor of English, Director of the Creative Writing Center.
* Bill Schwab, Director, David and Barbara Pryor Center for Arkansas and Visual History
* Michael Riha, Chair Department of Theatre, Fulbright College of Arts and Sciences
* Larry Foley, Professor and Director School of Journalism and Strategic Media

**Performance Centers, Recruitment, and Outreach**

* + - Nicole Cotton-Leachman, **Managing Director, Jim & Joyce Faulkner Performing Arts Center**
    - Adam Putman, Technical Director, Jim & Joyce Faulkner Performing Arts Center
    - Lindsey Leverett-Higgins, Northwest Arkansas Martin Luther King Council
    - Yvette Murphy-Erby, Vice Chancellor, Division of Diversity, Equity, and Inclusion
    - Romona West, **Director of Diversity and Inclusion, Fulbright College of Arts and Sciences**
    - Robyn Starling-Ledbetter, Director of Student Media
    - Suzanne McCray, Vice Provost for Enrollment Management, Dean of Admissions, and Director of Nationally Competitive Awards
    - Wendy Stouffer, Associate Vice Provost for Enrollment Services, Assistant Dean of Admissions and Financial Aid
    - Mike Bieker, **Director and Publisher** University of Arkansas Press
    - Melissa Harwood-Rom, Dean of Students
    - Parice Bowser, Assistant Vice Chancellor for Greek Life/ Associate Dean of Students

**Potential Off Campus Partners Listed in Outcomes/Outputs below**

* Student involvement, if any.

Students in the summer program, Inspirational Chorale, and Jazz.

* Annual budget for the Unit or the estimated expenditures per year.

$424,180.00 - Funding has been provided by the Alice Walton Foundation. This is a two-year pilot project. In year two we will submit a larger proposal for an endowment to fund an institute indefinitely.

* Estimated fiscal resources and potential sources of funding (e.g., state, private, endowment, grant, contract, or other).

See below

* Space and equipment needs of the Center and a description of how they will be met.

Space rental and equipment purchases, and upkeep are included in the budget. For the summer, the program will need continuous access to 5 large rehearsal spaces and 10 practice rooms. Additionally, the program will need 3 performance spaces, including the Stella Boyle Smith Concert Hall and the Faulkner Performing Arts Center. The concert halls will be reserved on an as-needed basis.

* Description of administrative control and lines of authority for the Center.

Same as directors of all other units in Fulbright College. Director reports to department chair, associate dean, and dean.

* Description of the advisory board including its size, the method of its selection, and length of terms.

None during the first year. Advisory board members will be recruited during the development of the center.

* The metrics to be used to evaluate the Center’s feasibility at its five-year review.

Metrics are described in detail below.

**Center for Black Music:**

Most forms of authentic American music are rooted in Black music of some kind. Black Gospel music – a result of the merging of American Christianity and the music brought to America by Black Africans of the Diaspora – is particularly linked to many of the social and cultural movements in the state of Arkansas. Because of the historical racial tension in the Delta region, Gospel music has served to influence the lives of Black Arkansans for centuries. Historically, however, the performance of most music of African origin has traditionally been deemed ineligible for quality academic study. In modern music programs, there is a growing trend among educators to work toward effectively including all genres of music in the educational setting.

The National Standards of Music Education and the National Core Arts Standards mandate that music educators teach music relative to history and culture, and that singing and playing instruments—whether alone or with others—encompasses a varied repertoire of music.

The University of Arkansas Center for Black Music would ideally be a collaboration between the Department of Music and African and African American Studies Program.

**Strategy(s):**

The Center for Black Music would include the University of Arkansas’ newly formed jazz program and create space for new and innovative ways to include musical cultures and forms that are germane to students and musicians in the state of Arkansas, while attracting diversity in terms of students, and creating diversity in terms of research and performances.

**Center for Black Music – Metrics**

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| **Goal 1: Program Planning - Establish, Launch, and Sustain the University of Arkansas Center for Black Music and Associated Academic Programs** | | | | |
| **Category** | **Who will do what/How Much?** | **By When?** | **Additional Information** |
| Output | Complete Marketing Plan for raising awareness of the center | December 31, 2022 |  |
| Output | Formally launch Center for Black Music, and initiate marketing through social media, press releases so, and other marketing materials (outlined in marketing plan) | January 31, 2023 | * Promotion will be done through major entities in which the target audience frequents. The National Baptist Convention USA, The Hampton Ministers Conference, The Proctor Conference, Historically Black Colleges and Universities. * Social Media groups dedicated to this type of music will be targeted as well as the American Choral Directors Diversity Committee, of which Dr. Murdock is a member. * The Gospel Music Workshop of America. * A social media posting plan designed to garner at least 100K impressions on social media between January and March 2023. |
| Output | Create sustainability plan for securing funding and continuing Center for Black Music beyond the 2.5-year grant term | May 31, 2023 | * We will create a plan for program assessment in summer 2022 to be implemented during the two-year pilot. Results of the assessment will be disseminated following the second year of the grant. * A separate proposal based on this assessment for endowment funding will be generated in the same time period. |

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| **Goal 2: Program Operations - Enhance the Study and Practice of Black Music with Students and Local/National Community Leaders** | | | | |
| **Category** | **Who will do what/By How Much?** | **By When?** | **Additional Information** |
| Output | Annually provide over 25 scholarships to Inspirational Chorale students and jazz students to support their engagement with Center for Black Music initiatives. | August 31, 2022 | * 25 scholarships at $4k (approx. 20 for Chorale and 5 for Jazz). |
| Output | Annually provide $10K-$15K in scholarships to practicing musicians to participate in the Center for Black Music summer program. | July 15, 2023  July 15, 2024 |  |
| Output | Center for Black Music will annually host at least 1 artist in residence and 3 guest teaching artists to support program study each summer | July 15, 2023  July 15, 2024 | * 1 Artist in Residence (Could present at the Black Music Symposium in February and Teach at the Center in the Summer) * 3 Guest Teaching Artists |
| Output | Create Recordings, live recordings, 1 music video and 2 EPs during grant period and begin distribution of content through music and video distribution platforms, including Spotify, Apple Music, and YouTube | August 31, 2024 | * Produce musical artifacts that can be released and promoted using U of A student record label to enhance the national recognition of the center. These recordings and videos will also contribute to recruiting efforts and alumni success. |

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| **Goal 3: Program Impact - Enhance Community Exposure to Black Music and University of Arkansas’ Leadership in the Field** | | | |
| **Category** | **Who will do what/How Much?** | **By When?** | **Additional Information** |
| Outputs | Center for Black Music will annually host at least 2 performances at large community events (such as a Juneteenth event/community festivals) in Northwest Arkansas and 2 national performances. | August 31, 2023 | * We expect to have 2-4 community events each summer season. * The targets for these are as follows: * Local venues and such as those mentioned below. * Target capacities would be 50-200 people. * Local and regional performances and events would be in “build up” to national level events and festivals. * National Events and venues can include: * American Choral Directors Association Events * Hampton Ministers Conference and Organist Guild Conferences * National Choral Conductors Organization. * Jazz at Lincoln Center * National Association of Negro Musicians Conferences * Performances at major church venues * SF Jazz * Club venues in Memphis, Dallas, Tulsa (Duet), OK City, KC. * Various jazz festival events (i.e., Atlanta Jazz Fest). * Local Events Can Include: * Performances at local events (MLK Events sponsored by local entities) * Partnerships/Performances in local schools. * Building and Promoting Black-centered musical events for the public to view and present, including Juneteenth, and Gospel According to Soul. * Festival and Club submissions will be handled by creating recordings and videos that can be used as submission materials. * All events will include audience surveys to expand mailing lists and gather demographic information about the attendees. |
| Outputs | Program leadership will establish partnerships with at least 3 Arkansas community institutions to support recruitment of program participants, community performances, and applied learning | December 31, 2023 | * Arkansas Community Partnerships: * St. James Baptist Church - Fayetteville, AR (Contact: Rev. Curtiss Smith) * Fayetteville Roots Festival - Fayetteville, AR * John Brown University Department of Music * Meteor Guitar Gallery * George’s Majestic Lounge * Northwest Arkansas Jazz Society * Fayetteville Public Library * Regional Partnerships: * Mississippi Boulevard Christian Church - Memphis, TN (Contact: Dr. Leo Davis) * Stax Music Academy - Memphis, TN (Contact: Paul McKinney) * Great River Region of the Christian Church Disciples of Christ - Little Rock, AR (Contact: Dr. Nadine Burton) * University of Arkansas - Pine Bluff Department of Music. * National Partnerships: * Light of the World Christian Church - Indianapolis, IN (Contact: Rev. Janae Pitts-Murdock) * Hampton Ministers Conference and Organist Guild - Hampton, VA (Contact: Dr. Omar Dickerson) * Samuel Dewitt Proctor Conference (Contact: Dr. Alisha Lola Jones) * Trinity United Church of Christ, Chicago, IL * Students from our program will receive national exposure in our field, which will, in turn, yield new platforms and leadership opportunities to emerging Black voices. * These secondary partnerships create opportunities for symbiotic growth in the student and the partnering organization through mentorship opportunities, music program development, etc. * Project will bring black music to the community specifically through the Black Music Symposium, where there will be dialogues and other opportunities for community participation, teaching, or collaboration. * The CBM help provide a place of belonging for the African American community These metrics can be assessed via: * Qualitative exit interviews with program graduates * Surveys from live events * Attitudinal surveys from community members * Background primary data from music ecosystem reports (i.e., sound diplomacy) * The recruiting and retention success of this program as measured in relationship to U of A at-large. |
| Outcomes | Over 40% of participants at community events will note first time engagement or concert with black music | June 2023 | * Surveys at live events and various feedback from program participants will be part of CBM. * The Department of Music must produce a self-study for upcoming re-accreditation visit in 2024. |

Funding has been provided by the Alice Walton Foundation for a two-year pilot project. During year two, we will submit a larger proposal for an endowment that will fund an institute indefinitely.

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| **Center for Black Music** |  |
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| Associate Professor/Dr. Jeffrey Murdock | $32,000.00 |
| Guest Teaching Artist (3) | $45,000.00 |
| Artist in Residence | $35,000.00 |
| Instrumental Support | $5,000.00 |
| Adm. Coordinator | $5,000.00 |
| Jazz Chair/Jake Herzog | $22,000.00 |
| Supplemental Fringe (est. 17%) | $9,180.00 |
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| **Program** |  |
| Operating | $12,500.00 |
| Equipment | $2,000.00 |
| Recordings/Research | $15,000.00 |
| Scholarships | $10,000.00 |
| Travel Assistance | $2,500.00 |
| GTA Travel/Lodging (3) | $9,000.00 |
| Closing Concert | $35,000.00 |
| Large scale community event participation | $5,000.00 |
| Student Support | $25,000.00 |
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| **Inspirational Chorale** |  |
| Scholarship | $80,000.00 |
| Travel | $30,000.00 |
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| **Jazz Scholarships** | $20,000.00 |
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| **Capital Cost** |  |
| \*\*Space rentals (est) | $25,000.00 |
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| **Year 1 - symposium,** | **$424,180.00** |
| **Year 2 - symposium** | **$424,180.00** |
| **Total for Y1 & Y2** | **$848,360.00** |