




2012-2022

STRATEGIC PLAN





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Our Vision

The College Orchestra Directors Association (CODA) aspires to be the premiere national and international organization that provides leadership, service, and support for college and university orchestra conductors, their programs and participants. CODA strives to encourage and foster both national and international cooperation amongst organizations and individuals that are at the nexus of school, professional, and community orchestral activities. CODA is dedicated to keeping the flame of orchestra music alive, through live performance, education and community outreach around the world.

Our Mission

The mission of the College Orchestra Directors Association is to promote and advance college and university orchestra programs through the collaborative assistance, insights, knowledge, creativity, resources and shared vision of its members. CODA champions the art of conducting, teaching and performing orchestral music and strives to encourage and support the artistic, professional and personal growth of college orchestra directors and their students. The association serves as an advocate for the crucial triple roles of the orchestra director in the higher education community; namely, encouraging the development of artistic skills that are the essence of quality conducting, providing resources to better educate students of all majors, and promoting the conductor's public role in the community.



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PART I – Introduction, Mission, and Perspective

I. Introduction

The College Orchestra Directors Association (CODA) celebrates its tenth year in 2012. CODA was founded on May 25, 2003 by James Madison University orchestra director Robert McCashin and Baylor University director Stephen Heyde. McCashin was influenced by his band colleagues' positive experience with the College Band Directors National Association (CBDNA) and felt there should be a similar support organization for college orchestra directors. This idea was supported by Heyde, and a campaign to recruit members began. A small group of directors met for the first time in Pittsburgh on May 5, 2003.

A national board was formed in 2003 with McCashin serving as the first national President, and Heyde as President-elect. Leaders met again at Cleveland State University in 2004 to “jump start” membership. Bylaws were crafted and ratified, and the organization was divided into 5 regions across the country, each with its own officer corps. Regions were encouraged to hold semi-annual conferences, alternating with a semi-annual national conference.

The first national conference was held at Florida State in 2006, followed by Brigham Young University (2008), Kennesaw State University (2010), and Northwestern University (2012). Regional conferences have been held in off years in various locations.

CODA currently has more than 155 members from 41 states, including honorary and international members. CODA members direct orchestras of all collegiate genres, including: conservatories, large public universities with graduate programs, large private institutions, medium-sized programs with undergraduates only, small private and public colleges, college-community orchestras, and college-professional partnerships.

In 2012, CODA moved to expand internationally, and instituted a membership drive outside the U.S.

While CODA members direct orchestras of diverse sizes and scope, the organization is united by the underlying principles that connect collegiate orchestra directors everywhere: teaching, performing, and engaging the community.



Sharing the stage: (from left to right) Edward Dolbashian, University of Missouri – Columbia; Kevin Bartram, University of Mary Washington; Anthony Maiello, George Mason University

II. History of the College Orchestra

The Harvard-Radcliff Orchestra, formed in 1808 by the Pierian Sodality, is considered by some as the first college orchestra in the United States. Many of the early college orchestras were formed to enhance student activities or to act as vocal accompaniment for student productions. These programs developed slowly and haphazardly until the first decades of the twentieth century. The profession of college orchestra director was tenuous at best, as these ensembles were often led by a string professor or a band director.

By the late 1930s, researchers found that of 152 colleges surveyed, 110 had an orchestra. College orchestra directors initially had a diverse course load. At the time, 76% of the orchestra directors also taught theory, 24% also taught band, and 6% also taught a non-music course. The American Symphony Orchestra League noted that in 1950 there were 204 college orchestras, and by 1964 that number had grown to at least 295 orchestras.

More recent studies point to a trend of continued diversity amongst college orchestras in terms of faculty course load and student membership. In a 2011 survey of college orchestra directors, researchers discovered that 54% taught conducting, 44% taught private lessons, and 39% coached small ensembles. Membership also varied, with 92% of orchestras accepting undergraduate music majors and 85% accepting undergraduate non-music majors. A majority (53%) had community members, but only 10% had graduate music majors and/or faculty members.

The statistics are indicative of the large growth of music programs and orchestras across the country. In 2007, according to the U.S. Department of Education, the number of four-year degree granting institutions in the U.S. had grown to 2,719, up from 1,957 in 1980. The number of college orchestra directors has risen to meet the higher demand for faculty, and now stands at **923**, according to the College Music Society. If one includes faculty who teach conducting at the college level, the number rises to approximately **2,250**.

III. External Perspective: The Modern Role of the Collegiate Conductor

The orchestra has evolved alongside the social, political, economic, scientific, religious, and artistic institutions that now dominate human society. As one of the most important instrumental music ensembles to have spread worldwide, the orchestra has achieved an important status, perhaps unchallenged, in human music making. Its

flexibility is demonstrated by variance in size, the instrumental families represented, relevant genres, and performance context which is absolutely unique among world music traditions. Says Samuel Adler: “The Orchestra is certainly one of the noblest creations of Western civilization.” Orchestral music is a continuing world-wide monument of human civilization which interacts with many other disciplines in the arts, humanities, and sciences. In the same way that virtually all American students are taught Shakespeare, so should they experience, especially through live performance, the music of Beethoven, Mozart and Brahms. For many of the greatest composers, the finest works of their creative output is and was for the orchestra.

The college orchestra director today has a triple role, respectively in the artistic, pedagogical and social spheres. As an artist the college conductor brings to life the masterpieces of the orchestra literature – art music – the same repertoire performed by the most prominent orchestras in the world.

As pedagogues, college directors train future professional musicians and music teachers and at the same time educate the audience and future supporters in the tradition of art music. In addition to performance practices, styles and orchestra performance, they teach a unique combination of skills: teamwork, development of verbal and non-verbal communication, adaptability, organizational dynamics and discipline, goal setting and drive to accomplish goals. As a public figure the college orchestra director serves as ambassador for the college program and for the college/university within the community.

As professional orchestras struggle to survive in a troubled economy, the college orchestra will become even more important to the community in which they serve. Today’s college orchestra director is the public face for the institution, whose concerts meet the needs of a classical music loving public that may not have access to a professional orchestra. Such a public responsibility must be accepted and encouraged.

The orchestra adds prestige, color, brilliance, and a sense of achievement to an academic institution. Through public performances, community engagement, alumni connections, guest artists, student recruitment, and fundraising, the college orchestra must be supported as a cultural jewel in its community.

IV. Internal Perspective

A. An Evolving Leadership Structure

In 2004, the founding members of CODA initially created a svelte administrative structure with a governing Board comprised of the Immediate Past President, President, President-Elect, Vice President, Treasurer and Secretary. The Board divided the country into five large regional divisions: Northeast, Southeast, North Central, South Central and West, and proceeded to slowly fill divisional officer positions, including Divisional President, Vice President, Secretary and Treasurer, via informal elections which often took place during lunch breaks at the early national conferences.

In some regional divisions, the positions of Secretary and Treasurer were filled by the same person, thus merging those functions. The primary purpose of the regional divisions was to organize regional division conferences every other year, alternating with a National Conference, which would be organized by the National Board. It was also felt that the promotion of expanded membership would be more effective at the regional levels, where personal and professional relationships likely exist among many regional members.

From about 2004 through 2010, CODA operated on the model described above and in many ways that was a successful model. However, as the years passed and CODA's membership continued to expand, it became clear that some regions were just too geographically large and thus faltering in their goal of having a semiannual regional conference, while at the same time members nation-wide clamored for more frequent opportunities to gather at a national conference, so in 2010 the National Board met at a retreat in Chicago and revised the administrative structure of CODA.

Starting in 2012, CODA's old National Board was morphed into a National Executive Committee made up of the Immediate Past President, President, President-Elect, Vice President, Secretary, Treasurer and a new position was added: Chair of Development and Membership. CODA had taken its first steps toward becoming a more professional organization with a dedicated team member for fund raising and membership development.

The National Board of Directors was now expanded to include the entire Executive Committee plus the five currently active regional Presidents. The plan was to better incorporate the regional Presidents into

the national administrative structure and planning, along with enhancing communications, capabilities and prestige at the national and regional level. CODA regions would no longer be expected to hold an annual regional conference (though they remain free to hold regional conferences or meetings), and the national organization would move to an annual National Conference structure.

B. Fiscal Demands of a Growing Organization

CODA's successful 2012 National Conference in Chicago was the last national conference that had the benefit of two years of collecting member dues to help pay expenses. Starting with the 2013 conference in Cleveland, CODA now faces a greater annual financial challenge in funding the annual national conference. This is a significant challenge for the organization. This was one of the major reasons for creating the new position of Chair of Development and Membership at the national level- to have an experienced and skilled fund raiser be directly involved in helping fund all future CODA expenses. Besides the now annual national conference, funds are needed to support student conductors attending the national conducting master class, the international composition contest, and new higher-profile marketing initiatives.

C. Revising the Electoral Process

The move to an annual National Conference also precipitated the need for annual national and regional elections. This is a new logistical and administrative challenge for CODA that will involve a greater level of effort from its national board members. CODA should consider directing a member of the National Board to manage regional and national elections.

In the past, regional elections were held on an informal basis with a show of hands at regional meetings at the national convention, but the CODA bylaws indicate that all members of a region should be given the opportunity to run for office. One of the challenges, both past and present, has been finding volunteers to serve in regional or national administrative positions. This continues to be a challenge. CODA's National Board should consider appointing volunteers for regional or national office, in the event that a shortage of candidates would preempt an opportunity to hold a regional election.

D. An Updated Committee Structure

Starting in 2012, CODA's President established a number of committees whose mission is to meet the demands of the organization. Currently, CODA has the following standing committees: Strategic Planning Committee, Promotion & Tenure Standards Committee (developing a document for a national standard across the profession), Development and Membership Committee, International Membership & Collaboration Committee, Conductor Resources & Pedagogy Committee (for the members-only section of our website, includes expansion of the program notes library, expansion of the bowings library, lists and ratings of pedagogical materials, errata lists, music rental issues, repertoire lists, electronic resources, etc.), National Conference Committee & the International Composition Contest Committee.



Eugene Dowdy & the University of Texas San Antonio

volunteers and a very few paid expert programmers, but it will become necessary to involve a pool of talented computer savvy CODA members who will be tasked with keeping the website strong, healthy and germane to our members. In a very real way, the future of CODA is closely tied to the future of our website and its continued growth and development.

E. Membership Engagement

One of the great advantages of 'tasking' our members across the nation to help on these important working groups is the underscoring of our greatest strength: and that is 'strength in numbers,' meaning that CODA's greatest asset is the combined lifetime experience and good will of its members across the nation. It is the pooling of our collective expertise, experience and insight, when combined through CODA, which is our greatest strength. If we are able to maintain the momentum of 2012 by fostering the continued forward movement of these existing committees, publicly recognizing and showing appreciation for their efforts, we are building the most important support structures for the future of our organization.

F. Online Presence

Finally, some thought should be given to a future website committee which oversees the continued growth and development of our online presence. As CODA moves further into the future, the expansion of our online member resources will become both more important and simultaneously more complex. Up to this point, CODA has depended on a small pool of

V. Strategic Planning Context

The College Orchestra Directors Association is the only organization that focuses on the college orchestra, and has thus become a pivotal support mechanism for college directors. The CODA Strategic Plan provides a vision for the organization we aspire to become. It is an expression of our organizational values and mission, and identifies strategic goals and objectives for grounding our decisions, guiding our resource allocations, directing our efforts, and determining our progress over the next decade. Our plan draws from the imagination, creativity, knowledge, and experience of the CODA community, and it is responsive to the direction set by the leadership of the organization, our President, and our National Board. This plan also takes into account our ongoing obligations to the members and to the profession of college teaching within the context of worldwide classical performance.



David Arrivee & the Cal Poly Symphony



Steve Heyde conducts the Baylor University Symphony Orchestra

VI. STRATEGIC ISSUES

Over the next ten years or more, CODA must address some critical challenges as well as take advantage of significant opportunities. These include the following:

- fully achieve our obligations to college orchestra directors as a support organization by providing **pedagogical and artistic resources** and practices that meet members' needs
- support college administrations and colleagues considering the hiring process, merit pay and **promotion and tenure decisions**, appropriate rating mechanisms and other questions
- provide **research** and data to support individual college orchestra programs and the professional at large
- create and enhance opportunities for engagement and **communication** with members
- **advocate** for individual members and for the profession
- **raise funds** to support annual conferences and special projects
- align the **leadership** and committee structure to meet the needs of our strategic plan
- expand our **recruiting** base to include graduate students, international conductors and students, conducting teachers who don't conduct orchestras, and professional conductors

PART II – GOALS AND STRATEGIES



Goal 1: Enhance and promote the artistic development of the college conductor.

CODA will offer high quality resources that assist conductors with their ability to recreate symphonic masterpieces on the podium. These resources will be tailored to meet the needs of collegiate programs of all types and sizes, including conservatory, graduate degree programs, large undergraduate major, mixed major and non-major groups, small colleges, and college-community ensembles. We will position CODA as a key source of professional development in all areas of conducting.

Objective 1.A: Repertoire/Score Study Strategies

- Programming ideas
- Bowing library
- Recommended recordings database
- Program notes library
- Repertoire lists of CODA members

Objective 1.B: Stick and Rehearsal Techniques Strategies

- Workshops/presentations in various baton and 'physical' techniques
- Discussions/presentations on rehearsal technique at national and regional meetings
- Online resources for rehearsal technique publications and videos

Objective 1.C: Artistic Interpretation Strategies

- Recommended audio and video recordings database
- Recommend readings lists of books/articles by important conductors
- Discussions/presentations on artistic interpretations at national and regional meetings

Objective 1.D: Facilities Needs for the College Conductor Strategies

- Online library of various institutional 'studies' and plans relating to facilities needs for orchestral music programs
- Architectural plans online for reference/study
- Member-driven case studies that provide a powerful rationale for facilities upgrades and improvements

Goal 2: Secure and enhance the role of the college orchestra within the framework of live art music performance.

By providing a venue to publish scholarly research particular to college orchestras and its members, CODA positions itself as an important resource for defining the importance of conducting, college orchestras, and college conductors in a complex musical society. Advocating and supporting composition of new music for college orchestras is recognized as a crucial step in securing the future of the medium.

Objective 2.A: Create new and collect existing scholarly research relevant to CODA members Strategies

- Expand the CODA Journal as a powerful advocate for research and as a source of publication for members' research
- Reference list of scholarly articles on orchestras

Objective 2.B: Advocate for new music composition Strategies

- Re-establish the Bi-annual International Composition Contest
- Include website links to publishers of contemporary music
- Establish online listings of contemporary works played by CODA member orchestras along with a rating system of difficulty level and composer contact information
- Create an online audio recording archive of performances of new works by CODA orchestras



Ricardo Averbach directs the Miami University of Ohio orchestra



College violinist looks out on audience

Goal 3: Provide pedagogical resources that support the role of conductor as educator.

CODA will take a more active role in expanding resources for the more than 2,250 faculty members across the country who teach conducting but don't necessarily conduct the orchestra. The feedback from materials and pedagogical techniques employed by CODA members will be an invaluable tool for this important aspect of the college degree program that is largely unavailable elsewhere. Furthermore, CODA recognizes the role of conductor as educator, and will provide resources that will enhance members' delivery of musical materials, student assessment, and mentoring.

Objective 3.A: Teaching conducting courses
Strategies

- Provide regional, national, and international workshops on conducting pedagogy in both graduate and undergraduate levels
- Provide resources and feedback on conducting textbooks and other materials for undergraduate and graduate conducting courses in various settings
- Provide sample syllabi and course materials for perusal online

Objective 3.B: Developing the conductor as educator
Strategies

- Podium communication: rehearsal comments within a teaching framework
- Student assessment: Self assessment and conductor assessment
- Student Mentoring: mentoring students (the next generation of college and university orchestra conductors and performers) in being good musicians and good citizens both within academia and within the community

Objective 3.C: Conductor as Community Educator
Strategies

- Provide resources that will help the college conductor reach out to their community and use their platform to entertain, uplift and enlighten the public about conducting, live performance, composers and art music

Objective 3.D: Making material available to non-members
Strategies

- Provide limited online access to CODA's website to non-members who teach conducting as a means to entice them to join
- Collect and publish member case studies about efficacy of textbooks, syllabi, and other materials relevant to teaching conducting at the college level

Objective 3.E: Provide high quality and meaningful mentoring for CODA members
Strategies

- Create a new Mentor Program of experienced CODA members to assist other CODA members who are in the early stages of their career
- Establish a regular cycle of 'fresh mentors' willing to participate
- Actively promote and advertise the CODA Mentoring Program among members and non-members alike, encouraging non-members to join CODA to benefit from CODA's mentor program

Goal 4: Promote and expand the public face of the college orchestra director as musical ambassador.

CODA will position itself as an authority on the need for live art music at the college level by collecting resources that allow members to more effectively make the case at home for the continued support of their programs. Through written rationales, collected testimonials, members' experiences, and research-based documentation, the association will become a valuable ally for CODA members to gather support from their community. CODA will offer systematic approaches and solutions to networking, partnership development, public speaking, and community engagement for its members.

Objective 4.A: *Collecting public relations and marketing resources for college conductors*

Strategies

- Establish a PR & Marketing committee whose goal is to provide resources for members in reaching their communities
- Connect with professional marketers for ideas on marketing programs
- Publish PR & Marketing resources online for members only
- Hosting seminars and workshops on PR & Marketing at regional and national conferences

Objective 4.B: *Developing print materials that clarify conductor's importance to their community*

Strategies

- Collect and publish online member case studies related to successful community building

- Create downloadable PDF publications for this purpose
- Make use of the CODA Journal to develop materials in this area

GOAL 5: Establish and promote a national and international set of standards and guidelines uniquely appropriate for college and university orchestra conductors.

CODA will position itself as an authority in the hiring, promotion, and evaluation process of college orchestra directors. CODA will establish appropriate standards and expectations for college conductors undergoing evaluation by their employer institution for the purpose of academic promotion, tenure, sabbatical, contract renewals or any general career/teaching evaluation procedure.

Objective 5.A: *Establish national guidelines for tenure and promotion of college orchestra directors*

Strategies

- Establish a tenure and promotion committee to draft guidelines and manage tenure and promotion activities for the membership
- Publish online a uniquely appropriate set of criteria for college conductor tenure and promotion
- Provide universal access to this information to colleges administrators, tenure and promotion committees, and others involved in tenure and promotion

Objective 5.B: *Provide professional mentorship in the area of academic promotion, tenure, sabbatical, and teacher evaluation*

Strategies

- Create a mentor committee (possibly to serve under the tenure and promotion committee) who would serve as private consultants to members undergoing tenure and promotion
- Establish a point person/leader on the committee to connect members with a mentor

Objective 5.C: *Develop and collect research relevant to tenure and promotion*

Strategies

- Create a member survey to collect data relevant to tenure and promotion
- Draft and publish reports relevant to tenure and promotion



Mark Bartley & the West Texas A&M University Symphony Orchestra

Goal 6: Create and sustain a strong sense of community among CODA members around the world, and provide the infrastructure to advance our mission, ensuring a productive and supportive environment.

CODA will be connected to and engaged with our partners in regions, the nation, and beyond. The associations' traditional defining "boundaries" – physical, academic, social, economic, political, and cultural – will be porous, exclusive of none and inclusive of all types of institutions, ensembles, and directors. CODA will exist as a forum where our association and industry partners can solve problems with us and with each other. CODA will be defined by what we do and by how our friends and partners – in the local, regional, national, and international arena – help to define us. Our leadership and membership will serve as professional colleagues and resources, promoting cultural and artistic awareness, providing leadership on high quality education, fostering professional development, and working to sustain and improve our programs and working environment.

Objective 6.A: *Create a new CODA Leadership structure to meet the needs of a growing organization*

Strategies

- Limit terms of national President, Vice-President, and President-elect to one (from 2 year terms) to alleviate burnout and to create a sense of urgency at the highest levels
- Promote CODA as a worldwide organization by establishing an international recruiting committee
- Establish an executive committee level Development Chair to develop and run a fundraising campaign
- Establish a Membership Chair to develop and run an annual national membership drive



Robert Nordling-Calvin College

Objective 6.B: *Encourage political activism for CODA leadership*

Strategies

- Encourage national leadership to become involved in other music and/or education associations
- Share ideas and trends in music education from other music disciplines with CODA members
- Share college orchestra trends and research as needed with other associations

Goal 7: Strengthen the image and identity of CODA and expand visibility and recognition of the association.

All publications and messages emanating from CODA will reflect the quality of the association and will be of the highest caliber. A comprehensive communications and marketing plan will be developed and implemented as a means of supporting effective internal communication, helping define and enhance the identity and image of the association, promoting CODA visibility, and effectively presenting CODA in a compelling, consistent, and clear manner.

OBJECTIVE 7.A: *Work with both internal and external constituents to clearly establish CODA's identity and visibility as a high quality support organization by focusing on the academic, professional, civic, and artistic values of the college conductor.*

Strategies

- Advertise CODA in print and online nationally and internationally
- Develop multi-lingual brochures and website links
- Regularly establish a CODA presence at major music conferences and festivals

OBJECTIVE 7.B: *Actively recruit members to participate in CODA advisory, planning, and other groups, capitalizing on their expertise, involving them in the life of the association, and maintaining a strong, active relationship with members as invested and on-going partners in the association's identity and future.*

Strategies

- A membership chair shall be appointed by the executive committee to coordinate national membership campaign
- Membership materials shall be professionally produced to further membership efforts
- Regional presidents shall assist with frontline membership drives
- Ad materials shall be produced and published in prominent locations, such as CMS, Midwest Clinic, etc.

OBJECTIVE 7.C: *Develop and implement an integrated and comprehensive communications, public relations and marketing plan that results in raising awareness of CODA, builds a positive and accurate image of CODA, and raises the level of pride and interest in CODA among all constituents, member institutions, the nation, and the world.*

Strategies

- Advertise CODA in print and online nationally and internationally
- Develop multi-lingual brochures and website links
- Regularly establish a CODA presence at major music conferences and festivals

OBJECTIVE 7.D: *In building the association's image and identity, the following elements, at minimum, shall be considered: CODA website, membership and development materials, media relations, publications, career services, fundraising efforts, faculty recognitions, educational innovation, and government relations; CODA will invest in internal resources as needed to support these initiatives.*

Strategies

- Increase financial and human resources in website development
- Devote sufficient resources to developing professional membership and development materials
- Continue and expand faculty/CODA member recognition and honors
- Develop media page to website



<http://codaweb.org>