

**Awareness Appreciation Advancement:
A Pro-Active Program for the University of the Philippines College of Music**

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The University of the Philippines College of Music boasts of being the premier institution for learning music performance, music research and music education. We are the only College of Music that has produced nine out of eleven National Artists for Music alone. We have consistently kept our standards high in providing quality education for our students, a fact that has been proven time and time again by our alumni who have been admitted, have excelled and succeeded in further studies and career opportunities abroad as well as those who have brought pride to the College after winning in prestigious national and international competitions.

For the past year, we have taken pride in celebrating 100 years of educating most of the best musicians, musicologists and music educators this country has ever produced. However, amidst our jubilant celebration, we must remember that we cannot simply sit on the laurels of our predecessors and rely on the reputation created by their successes. As a College, we need to continue to be dynamic, discerning, and sensitive to the needs of the “space” of Abelardo Hall comprised not only of the physical infrastructure and the human component: faculty, students, and non-academic staff, but also the intangible structure, that of the image projected by the College both here and abroad.

Below is an outline of my pro-active program (Awareness- Appreciation-Advancement) to lead the College into the next 100 years:

I. The Human Structure

A. Faculty

1. Faculty development programs
2. Scholarships
3. Post-graduate training
4. Participation in festivals and conferences
5. Promotions: assess matrices and policies for fair and justified promotions
6. Health Coverage: augment existing health management program offered by the university
7. Team Building Activities: organize camps to encourage camaraderie and cooperation

B. Students

1. Search for scholarship donors

2. Search for instrument donors
3. Provide linkages for job placement
4. Support the Student Council and other student organizations
5. Provide more performance opportunities and support extra-curricular activities
6. Facilitate and coordinate use of performance venues for recitalists and performing groups
7. Oversee projects that will encourage camaraderie and cooperation among the students
8. Provide the necessary guidance for course track and career direction.
9. Boost Graduate program enrollment especially among alumni and prospective students both here and abroad

C. Non-Academic Staff: Administrative Staff - Library Staff - Maintenance Staff -Extension Program Staff

1. Develop and implement a Capacity Planning Program to achieve the following objectives:
 - (1) to determine maximum potential capability;
 - (2) to identify relevant and special skills, if any; and
 - (3) to develop Key Performance Index (KPI) per position.
2. Provide team building activities to develop esprit de corps.
3. Explore other health management programs to augment what is currently available.

II. Academic Structure – Curriculum

- A. Encourage the development of new courses and the reconfiguration of current courses that will meet the demands of the global job market
- B. Encourage departments to reconfigure their programs in line with CHED requirements.
- C. Initiate the collaboration with other colleges in developing new programs and courses relevant to the times.

III. Non-Academic Structure

- A. Extension Program
 1. Restructuring the entire extension program with regards to:
 - (1) Course offerings;
 - (2) Incentives for the faculty of the extension program;
 - (3) Funds disbursement to assure equilateral usage;
 2. Develop the Extension Program to service other University Campuses as well.
- B. Facilitate seminars and workshops that will provide new learning experience beneficial for the entire college.

IV. The Physical Structure – requires a total Make-Over

- A. Clean and groom the whole college: open spaces, classrooms, venues, library, museums and storage areas to ensure order, hygiene and aesthetics.
- B. Maintain and upgrade classroom equipment and furniture and get rid of old unnecessary paraphernalia.
- C. Supervise maintenance and tuning of musical instruments.
- D. Change plumbing and electrical fixtures to that which is safe and energy efficient
- E. Conduct periodic fire safety inspection and initiate safety drills for natural calamities.
- F. Ensure continuous internet connection.
- G. Upgrade and reconfigure the recording studio to serve the college better.
- H. Supervise the current construction so that it meets the needs of the college.

V. The Intangible Structure: The Dean's office must take a proactive role in:

- A. Strengthening the role of the college as the Center for Music and Arts.
- B. Establishing linkages that will benefit every aspect of education, faculty development, and infrastructure needs.
- C. Exploring and implementing marketing strategies to build an audience for our performances
- D. Exporting our performances to other venues outside the campus to uplift the taste and appreciation of our music and culture and that of the world; and
- E. Collaborative networking with government, non- government organizations (NGOs), educational institutions, private corporations and foundations.

The patron-artist co-dependent relationship has never changed through the centuries. It is just syntax that changed. Instead of royal families as in the time of Bach, Mozart and Beethoven, today, we now have corporations and foundations which are willing to support our creative and research endeavors.

We, at the College should never undermine the importance of public relations and marketing. There is nothing more pathetic for our artists, than to spend time, talent and energy preparing rigorously for a performance only to perform before 50 people in a 500-person capacity hall. We do our artists a great injustice by tolerating this so we must exhaust all means to prevent these discouraging occurrences from happening.

Moreover, in this day and age where traffic has become our worst adversary, we must not presume that an audience will be willing to come all the way here to Quezon City to watch our performances. We must be open to exploring venues outside of Diliman to showcase our artistic endeavors. We must be willing to explore business agreements in exchange for alternative venues for our artistic creations. It is only when we have established goodwill, that we will be able to solicit the much needed support to sustain the needs of the College. We must not content ourselves with merely awaiting dole-outs from the coffers of the university. Instead, we must work hand-in-hand with the university and take a more proactive role in

bolstering financial assistance to support worthwhile projects of our beloved space: Abelardo Hall.