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EXECUTIVE LEADERSHIP

ARTS MANAGEMENT | TEAM BUILDING AND CONFLICT RESOLUTION | HIGHER EDUCATION

In my current role as a consultant, I draw on my leadership and marketing experience in community arts and academic leadership. As a college president I transformed McNally Smith College of Music from a small, little-known music school into a nationally recognized and respected college and economic driving force in the city of Saint Paul. I created an environment in which cultural and stylistic diversity were valued as essential. The unique curriculum we developed – emphasizing and integrating artistry, technology, and entrepreneurship – gave students the necessary components for creating a life in music that are not available at traditional music conservatories.

College President / College Provost and Vice President of Academic Affairs / Lead Negotiator in Collective Bargaining / Executive Director / Strategic Planning / Governance / Curriculum & Talent Development / Accreditation in Higher Education

PROFESSIONAL EXPERIENCE

SUMMIT CENTER FOR ARTS & INNOVATION **Consultant**

Saint Paul, MN
2018-present

When my client purchased an unused, historic church building with outstanding acoustics, I was hired to transform it into an arts center to house the Saint Paul Conservatory and an innovative performance venue. I worked with stakeholders to develop the mission and strategic and marketing plans that would include community activities and diverse audiences; boost local support and procure city licenses; negotiate and oversee physical improvements; and establish the opening season. In March, 2019 the Center opens with *Modern Medieval: The Living Word*, a co-presentation with the Saint Paul Chamber Orchestra's Liquid Music Series and the Walker Art Center. This fall we will host the inaugural season of New Dawn Theatre, a new company devoted to cutting edge works from under-represented communities.

MCNALLY SMITH COLLEGE OF MUSIC **President**

Saint Paul, MN
2007 – 2017

In response to inconsistent administration and low morale, I overhauled all policies and procedures in admissions, recruitment, academic affairs, budgeting, and HR. Expanded marketing and public relations and created a new department specializing in social media that exponentially increased college exposure. Established comprehensive student services, an updated curriculum, and more program offerings. Added four Bachelor Degrees and a Master's Degree program. Actively recruited internationally and built partnerships and articulation agreements with colleges in China and India. Dramatically improved the student retention rate and boosted summer attendance through a variety of successful strategies, including the "Degree in Three" which features a tuition freeze for students who study in consecutive semesters (including summer).

As a result, the college achieved 29% enrollment growth, increased enrollment of international students from three in 2007 to over 40 from 22 countries in 2016, and went from 10 to 16 million dollars in gross revenue. During my tenure the college was listed in:

- Best 20 Music Conservatories in the U.S. – TheBestSchools.org
- Top 10 Recording and Production Programs – NAMM (National Association of Music Merchants)
- Top 10 Songwriting Programs in the U.S. – NAMM

Strategic Planning & Team Building

I revised the administrative structure to encourage collaboration and teamwork, and provided opportunities for participation and contribution by all employees. Greatly improved planning and implementation of strategic direction by keeping the college community informed and involved through monthly Town Hall meetings.

- Facilitated two iterations of college-wide strategic planning, three years apart, which included mission, vision, strategic initiatives, and implementation. Regularly assessed, revised, and updated plans resulting in a high degree of institutional accomplishment and progress.
- Established a participatory, bottom-up budget process that involved all department heads, chairs and division directors in reviewing and assessing financial needs for improving quality of programs and growth potential.
- Activated the McNally Smith College of Music Foundation; hired an Executive Director, created mission, vision and value statements, and oversaw the development of active community partnerships with government, public education, human service organizations, arts organizations of many types, and funding providers.

Innovation

Built a leading-edge curriculum with particular focus on preparing students to make a life in music when they graduate. It emphasized entrepreneurial skills, technology, and focused application of creativity and imagination to the challenge of creating a career path.

- Developed the nation's first, fully-accredited Diploma program in Hip-Hop Music Studies, offering courses in production, spoken word, turntabling, and the history of Hip-Hop culture.
- Added a music business course that requires an active student role at South by Southwest music festival in Austin, Texas. Our students traveled by van, also stopping to present workshops and performances at public schools on the way to and from Austin.
- Established the Center for Creative Careers and a student internship program. A broad array of workshops, seminars, forums, visiting artist programs, and experiential learning opportunities provided extensive opportunities for personal and professional development for students outside, as well as inside, the classroom.
- Established a Liberal Arts Department. Previously, these credits were taught in partnership with a local community college. We designed our own curriculum to include music and aesthetic components in all liberal arts.

Partnerships

I raised awareness of the college and improved the quality of education by building partnerships within the entertainment industry, among educational leaders and institutions, and with performing artists. In 2011, we initiated student housing, creating a vibrant and active community for our students who could then regularly remain after class hours to attend concerts, student performances, guest artist events, and special programs (mostly begun during my tenure). This growth of our college in downtown Saint Paul was widely recognized by the Mayor, city officials,

and Governor Mark Dayton as making a huge contribution to the revitalization of the downtown community.

- Worked with the **Minnesota Dept. of Education** to add Post-Secondary Enrollment Options for high school students, many of whom applied to our college after high school.
- Partnered with the **City of Saint Paul** in their renovation of the Palace Theater to create a unique performance/teaching venue that provides opportunities for our students under faculty direction to gain valuable professional experience.
- Partnered with the **Twin Cities Jazz Festival** to bring artists such as Branford Marsalis, Gary Burton, the Yellow Jackets, Dewey Redman, Mose Allison, and more to college workshops and public performances.
- Co-created and curated the **Lowertown Guitar Festival**, now in its sixth year. Presented national and regional guitar legends including Robben Ford, Greg Koch, Dean McGraw, Gil Parris, Mimi Fox, Bernie Williams, and more.
- Fostered collaboration with the **Minneapolis College of Art and Design** that led to the hugely successful “Hamburger Helper” advertising campaign in partnership with **General Mills**. Our students created music videos that were the #1 trending topic world-wide on Twitter for two days, and won two Clio Awards for Creativity in Advertising.
- Our students collaborated with the **University of Wisconsin-Stout** to invent an award-winning video game, Invisible Cities, recognized as one of the top 10 new games released by the Video Game Expo in 2017.
- My personal networking resulted in successful negotiations to bring the **GRAMMY Camp** to our college in summer, 2014.
- Collaborated with **Minnesota Public Radio** to present “DISSONANCE: Mental Health and Music” to raise awareness of mental health concerns for musicians and creative artists.
- Partnered with the **Minneapolis-Saint Paul International Airport** to create a highly visible performance venue at the airport featuring our students and alumni on the McNally Smith Stage. Our proposal was chosen in a highly competitive process.
- Invited leaders in contemporary music to talk with our students in a weekly forum called “Artist and Industry”. Sheila E., Ice Cube, The YellowJackets, Tower of Power, Yancy Strickler (co-founder of Kickstarter), Robert Godin (largest selling guitar maker in North America), and Ed Cherney (producer for Rolling Stones, Eric Clapton) were among our many guests.

BERKLEE COLLEGE OF MUSIC
Vice President for Academic Affairs/Provost

Boston, MA
1998-2007

Provided leadership and vision for Academic Affairs with four Division Deans, an Associate Vice President, and an Assistant Vice President as direct reports, and 33 Department Chairs and Assistant Chairs. Oversaw 600 full- and part-time faculty and curriculum for over 800 courses, labs, and ensembles serving 4,000 students. Acted as primary liaison to the Board of Trustees Committee on Educational Affairs regarding the Leadership Oversight Groups for Diversity and Excellence in Education. Responsible for Learning Resources consisting of the Library, the Media Center, and the Learning Center.

Financial Management

- Prepared and administered the budget for all Academic Affairs. Refined the budget process for much more accurate budget projections and increased ability to account for variances.
- Created process to more consistently determine rank and salary of new hires with appropriate attention to rank and salary of current employees. Created salary equity review process for continuing employees contributing to a greater sense of fairness, integrity, and trust within the faculty toward administration.

Labor-Management Relations

- Negotiated faculty contract agreement with faculty union. Relations between faculty and administration dramatically improved, achieving an unprecedented level of cooperation and effective communication during bargaining and non-bargaining periods. Reached contract agreement early and without a threat of work stoppage for the first time since the unionization of the faculty.
- Oversaw creation of a comprehensive hiring manual for faculty and administration in Academic Affairs. Supervised faculty evaluation, promotion process, and granting of sabbatical leaves. Instituted review process by committee to achieve greater consistency and equity in decisions.

Diversity

- Chaired the task force on gender equity in the faculty. Made significant progress in recruiting and hiring highly qualified women and African Americans to the faculty which has historically consisted of white males. Created new process for recruiting and hiring throughout all of Academic Affairs to ensure consistency of criteria and process.
- As Chair of the annual curriculum review process I instituted a new review process to ensure appropriate representation of comparable achievements by women and minorities in the Berklee curriculum.

MACPHAIL CENTER FOR THE ARTS Executive Director

**Minneapolis, MN
1994-1998**

I was chosen to be the Executive Director of MacPhail when this organization was separated from the University of Minnesota and established as an independent entity. After 35 years under the wing of the University and with the need to raise over one million dollars annually, there was significant concern for MacPhail's survival. The annual budget was over \$5 million, serving 2,500 students with nearly 150 faculty. At the time, MacPhail was the second largest community music school in the country, and one of the most respected. The organization not only survived the transition under my leadership, it flourished.

- Provided vision and leadership in annual fundraising activities, grant writing, and planning for capital campaign. Approximately 30% of all revenue was dependent on successful fundraising activities.
- Authored a grant to create the McKnight Fellowship Program for Performing Musicians, a program that awards over \$150,000 annually for the professional development and career support of some of the finest musical artists in the country.
- Created the Triple Play program with the Minnesota Orchestra and the Walker Art Center to present newly composed works by world-renowned composers and performed by MacPhail students.
- Created an instructional program in Music Technology which included MIDI-based performance, recording, and composing techniques, the first such program in the Twin Cities and a departure from the typical "classical" curriculum of MacPhail.

- Established a program management team responsible for overseeing all academic planning and implementation.
- Directed a faculty concert series and major student performance events.
- Developed and managed the annual budget, reporting to the Board of Trustees.

INDIAN HILL MUSIC CENTER
Executive Director

Littleton, MA
1988-1994

I provided organizational and artistic leadership for over nine years for this unusual and successful organization partnering a community music school, a professional symphony orchestra, and a guest performance series. Grew it into one of the finest musical arts organizations in New England.

- Oversaw all fundraising activities, budget planning, and implementation.
- Supervised the Director of the Music School and the Manger of the Indian Hill Symphony Orchestra. Created a successful model for blending the business and educational activities of the school and the orchestra.
- Created the New Works program to commission compositions from leading contemporary composers that were premiered by students of Indian Hill Music Center including works by Donald Martino, George Russell, Robert Cogan, Pozzi Escot, and Ivan Tcherepnin.
- Partnered with Paul Matisse to create a chamber music series at the Kalliroscope Gallery in Groton, MA to benefit Indian Hill Music that featured many leading performers including the Muir String Quartet, the Borromeo String Quartet, Malcolm Lowe, Russell Sherman, Gabriel Chodos, David Deveau, Harold Wright, Mary Lou Speaker Churchill, Randall Hodgkinson, Robert Honeysucker, D'Anna Fortunato, and many others.

GRANTS AND FUNDRAISING (PARTIAL LIST)

United States Department of Education: Preparing Tomorrows' Teachers to Use Technology (PT3 grants) Originated grant concept and co-authored proposal which brought Berklee College of Music over one million dollars to redesign the curriculum of the Music Education Department to prepare our graduates to use music technology in their teaching methodology.

McKnight Fellowships Creator and first program director of the McKnight Fellowship Program, a music performance competition administered by MacPhail Center for the Arts with funding from the McKnight Foundation.

United States Department of Education: Grant Evaluator, Fund for the Improvement of Postsecondary Education (FIPSE) Served as advisor and program evaluator for the Levine School of Music in developing a program designed to train music educators in music technology. Served as advisor and clinician at the Duke Ellington School of Performing Arts, Washington, D.C.

Minnesota Orchestra, Walker Art Center, MacPhail Center for the Arts; Co-Creator of Triple Play Program Co-creator of the concept and administrator of the Triple Play Program. Composers receiving commissions from the Minnesota Orchestra received additional funding to create smaller scale works to be premiered by student performers from MacPhail Center for the Arts in lecture/concert at the Walker Art Center. MacPhail students premiered works composed and conducted by Thomas Ades and David Dzubay.

Massachusetts Council on the Arts and Humanities.

- Reviewed applications for funding from music performance organizations throughout the State of Massachusetts in several grant cycles.
- Served as Chair of the panel in the 1993 review process.
- Co-authored grant proposals to state arts agency resulting in support ranging from \$15,000-25,000 per year during my association with Indian Hill Music Center.
- Authored New Works grant proposals to commission compositions from Donald Martino, Ralph Shapey, George Russell, Robert Cogan, Pozzi Escot, and Ivan Tcherepnin. These works were performed by students from Indian Hill Music Center who were coached by the composers. I conducted the student orchestra in premier performances of works by Tcherepnin, Escot and Martino. The program was featured on NPR's ***All Things Considered.***

EDUCATION AND CREDENTIALS

New England Conservatory, Boston, MA, Master's Degree in Music Composition, with honors

Berklee College of Music, Boston, MA, Bachelor's Degree in Music Composition

Studies in Music Composition at Darmstadt Summer Course for New Music, Germany

Classical guitar study with Manuel Barrueco, New York City

Institute for Higher Educational Management, Harvard University

International Ombudsman Association, Montreal, Canada

Federal Mediation and Conciliation Service in Labor Negotiations