

*Blueprint for Quality Enhancement at  
USC*

**SCHOOL OF MUSIC**

**2012**

*First Draft*  
3/19/12

## I. EXECUTIVE SUMMARY

A. Top ten public comprehensive colleges of music: Indiana; Michigan; Cincinnati; North Texas; Florida State; Illinois; Texas-Austin; Iowa; Arizona State; Wisconsin. Peers: UNC-Greensboro; Colorado; Ohio State; Oklahoma; LSU

B. Top Strengths and Significant Achievements since 2007

1. Re-accreditation in Good Standing without deferment (occurs only 11% of all reaccreditation cases) by the National Association of Schools of Music (NASM), Spring 2010.
2. Significant national awards for programs, faculty, staff and students from:
  - a. Prix de Rome in Composition
  - b. Guggenheim Fellowship in Composition
  - c. National Opera Association
  - d. National Assoc of Teachers of Singing
  - e. College Music Society
  - f. American String Teachers Association
  - g. American Bandmasters Assoc
  - h. American Choral Directors Association
3. Significant enhancement of dollars available for undergraduate scholarships from \$450,000 available in 2005 to \$820,000 available in 2012
4. Quality of the Music Education degree programs, especially the unique string program
5. Quality of the large ensembles and graduate conducting degree programs associated, especially band, opera, choral, and jazz
6. Significant upgrade of the quality of the performance faculty and expectations of students
7. Significant growth in financial competitiveness of graduate assistant positions  
~8. and 9.—each highlighted by NASM as a *strength in the 2010 Visitors' Report*:~
8. The development and implementation of the *Carolina Institute for Leadership and Engagement in Music*
9. Development and enhancement of the Community Music School and the School's *Music For Your Life Initiative* of component community programs and its applicability to the USCCConnect Quality Enhancement Plan.

C. Weaknesses/Plans

1. Though we have made progress, **funding for graduate students** lags competing institutions. The School of Music routinely loses the highest quality applicants for graduate study:
  - a. due to insufficient # of graduate assistantship positions to attract students who audition here and wish to study at Carolina, and
  - b. due to insufficient funding of stipends for existing graduate assistantship positions.

The provost became aware of this situation at his Sept 2009 School of Music Visit and during the Dean's Review of Dr. Harding during the spring of 2011. As a result the Provost augmented the School of Music budget in July 2010 for FY 2010 and beyond with an additional recurring \$80k in A funds to target then-low tuition abatements of some critical existing Graduates Assistant positions in the School, taking them to full-time (9 crs in Music). He also augmented the School's recurring budget beginning in FY 2011 and beyond with an additional \$120k in A funds to target low tuition abatements FOR ALL existing Graduates Assistant positions in the School, taking all 58 of them to full-time (9 crs in Music). The School has leveraged this \$ and is now devoting some new unrestricted funds currently targeted for undergraduate scholarships for two new graduate assistant positions, one begun in FY 2010 and one in FY 2011, as well as to assist with adjusting the tuition abatements to stay current with annual tuition increases. The School developed a GRADUATE PROGRAM ENHANCEMENT PLAN in Fall 2010 that addresses all matters related to the funding of necessary graduate assistantship positions (existing and projected new ones for meeting School needs and priorities) over the next six years. The Provost's \$120,000 recurring commitment starting with FY 2011 represents an initial approval of the first year of this plan, but now the second year is passing without being able to sustain funding attention to the subsequent years of the plan.

2. **Information Technology**--Through both internal funds redirection and the efforts of a

significant faculty retention effort, the School will employ three-full time IT personnel beginning Fall 2012 to handle all of our infrastructure, database usage, user support, email systems, and media content and web presence. This is up from just one full-time position augmented by an ineffective part-time second person before Fall of 2010.

## II. GOALS

### A. Primary Five-Year Goals

#### GOAL 1: *The School of Music will enhance the quality of and environment for teaching and learning in the School.*

This goal is at the heart of the music unit's function, fundamental to the achievement of its mission and central to the fulfillment of its vision. It consists of three main objectives: FACULTY Enhancements and Teaching model evolution; Curricular and PROGRAM Enhancements; FACILITIES Enhancements.

FACULTY: The School of Music cut four tenured and tenure-track positions as vacancies and retirements in appropriate areas occurred between Oct 2008 and June 2011. As a result, the School expected to depend more upon non-tenure eligible (NTE) faculty for the coursework to be taught in the academic areas in music: theory, ear-training, and music history, as well as in several more performance-oriented areas where there are smaller enrollments and where these smaller enrollments do not endanger the overall quality of the School (the School's organ program, and its nationally-renowned graduate piano pedagogy program). Success with the FRI exercise in FY 11 and FY 12 has resulted in the School being able to hire back two of these four "lost positions" (music history and piano pedagogy) for 2012 and 13 respectively. The School's need to consider spousal and partner hires have occurred with greater regularity at the same time as the loss of these positions in surprisingly applicable areas (music history a main one). The School will need to carefully strategize its future hiring in the case of vacancies or replenishment initiatives to balance the emerging needs for new instruction in the School with these areas where cuts to tenured lines have dictated that the relevant teaching be delivered by NTEs. Current priorities are theory, jazz, and voice. Faculty enhancement must also include a salary exercise when available as morale is deteriorating quickly with no raises to already-low salaries since 2007. This is true of staff too, and the Dean of the School will need to attend to Pay for Performance raises, with Provost office assistance, if possible, to retain the School's chief classified staff officer, Laveta Gibson, and the School's budget manager, Rhonda Gibson, the latter of whose job duties have growth significantly since her last merit-based raise. \$12,000 new recurring is necessary to attend to this vital need. And lastly, the Provost transferred to the school **\$35,000** recurring dollars early in FY 11 to allow the Dean of the School to attend to faculty retention, dual career, and sabbatical needs of the faculty. Those funds

were completely used up by January 15, 2012 and so the School must come back to the Provost with a FY 13 request to re-built that budget item as was expected.

PROGRAM: NASM recommended in its 2010 Visitors Report on our re-accreditation that the School consider shutting down the MM Theory degree if a second tenure-eligible theory hire was not forthcoming. Because a FY10 budget reduction forced the elimination of the line, the School recommended in 2010 that the MM Theory be discontinued and it has been. Further, a proposal has been submitted in FY 12 by the School of Music, through Kris Finingan and the Provost's office, to the CHE that consolidates most of the School's distinct Master of Music programs into a single MM in Music with distinct concentrations in each of the sub-disciplines identified for consolidation—piano pedagogy, opera production, music history, music composition and conducting. Only the School's distinctly missioned and traditionally highly-enrolled masters degrees in Performance and Music Education remain as separate degrees at that level. As this new alignment of consolidated MMs provides for a single degree that would embrace multiple concentrations, and as the School will be pursuing a new position in Theory through the FY 13 FRI, the School may wish to pursue a renewal of the offering of a concentration in the newly constituted Master of Music that would comprise Music Theory. The School further wishes to remain proactive with respect to the future of its current degrees and the possibilities of new ones as markets and opportunities emerge for the School to deliver a needed program (a BS in Recording is in the approval process currently, and plans are progressing to develop a graduate track in string pedagogy to be offered as a part of the newly consolidated MM. This concentration would be the actualization of some of the goals of what was the school's last FEI hire of that initiative three years ago.) Each of the School's existing graduate programs will undergo enhancement as a result of the recent efforts of the provost to improve the funding for assistantship positions in all areas of the School. More remains to be done as part of the School's *2011 Graduate Program Enhancement Plan* (including an increase in stipends and an increase in the number of new and continuing available assistantship positions), but great progress has been made and its results will be evident in 2012-13.

Finally, since the change in the campus budget model, the school is unable to capture a portion of tuition dollars to help meet annual instructional costs directly. Anytime a music (or CarolinaLIFE) student wishes to study private applied music on an instrument or voice with an instructor who is not salaried but is instead paid per student, the School must compensate this faculty member a figure that goes beyond the Music Enrichment fees collected to help defray the magnitude of the cost. In the old budget days, we captured more than enough funds in fees and tuition to allow a student to engage in this kind of study. Now, we lose roughly \$850 per student each term for whom we allow this instruction. This shortage has not been

of a level acute enough to date for the School to request dollars specifically from the provost. But in 2011-12 we had to deny 17 students such study, in some cases complicating their degree plans and suggested course sequences in their academic programs. We must find a way to be able to afford to provide this study. Projecting 20 such requests in FY 13 at \$850 per student, an additional \$17,000 is required to permit this often vital instruction.

**FACILITIES:** In 2010 the School of Music secured a commitment from the University, its BoT, and the Provost's office to fund the upfit of the 500-seat classroom projected for the new Moore School of Business building in Innovista into a mid-sized concert hall for the School. This facility is scheduled to come on line in 2014. It will be shared by the Moore School for weekday classes and by the School of Music for nighttime and weekend rehearsals and performances. NASM recognized this achievement by re-accrediting the School of Music in good standing in May 2010 despite current standards non-compliance with respect to performance facilities, asking the School only for a progress report on the development and implementation of the hall due by May 1, 2012. This facility will provide the School with a suitable home for choral and jazz concerts for which existing on-campus homes are not available. It will also ease the scheduling difficulties with both the School's Recital Hall and the Koger Center—the latter whose annual calendar of non-University and non-community events is becoming increasingly difficult for the School to navigate. This new hall in the Moore School will maximize the student performance, learning, and achievement at the heart of the educational mission of the School of Music. While the School of Music waits for the delivery of the new Moore School hall, the School maintains its 2011 agreement with the Greene St United Methodist Church—at the corner of Assembly and Greene across the street from the Koger Center and the planned new Moore School—to deliver some of the School's concerts, recitals and rehearsals in the church sanctuary weekly throughout the year. While not a long-term answer to the performance facility limitations of the School, the use of the church has eased up the difficulties with accommodating all the School of Music needs and requests for its own Recital Hall that will occur in the months and years between 2012 and the 2014 delivery of the Moore School facility.

The Band/Dance facility is now being maximized in an outstanding partnership between the School of Music and the College of Arts and Science's Dept of Theatre and Dance. It is a model of cooperation between different academic units of differing missions in disparate colleges and remains one of America's best facilities for marching band practice and administration.

Another meaningful partnership with the CoA&S is the use of Drayton Hall, controlled as both an academic/production facility and source of operating income for the Dept of Theatre and Dance. The Dean of the

CoA&S has committed to the School of Music the funds necessary to rent Drayton Hall for the two fully produced operas on its *Opera@ USC* annual calendar. These occur in November and February when the need for the use of the hall by Theatre and Dance is reduced. This is a significant achievement for *Opera@USC* whose lack of a suitable, schedulable, and affordable performance facility on campus was cited by the NASM as an out-of-compliance issue during the 2010 re-accreditation of the School of Music.

All faculty, facilities, and program enhancements necessary for the School of Music to meet this long term goal serve not only the mission and vision-pursuit of the School, but also actualize objectives of the *Focus Carolina Teaching and Learning*, and make possible much of the School's commitment to the *undergraduate research* and *service-learning/Community Engagement* tenets of the USCCoConnect Quality Enhancement Program.

**GOAL 2: *The School of Music will enhance the recruitment and admission of outstanding students.***

The most distinctive measure of a School of Music's achievement is the quality and accomplishments of its students. Preparing outstanding students by fully developing their potential is a practice with which the USC School of Music is already excellent and nationally known. Attracting the most capable and highly pre-prepared students is vital in advancing the national competitiveness of its graduates, the recognition of the school, and to achieving its vision as the *southeast's premier public university music school for the preparation of tomorrow's professional musicians*. The School has in recent years managed its enrollment very carefully to be between 450 and 480 each year. The current Music Building and previous band/string project hall were not designed to accommodate more majors than this, nor could the size of the faculty or the size of the scholarship and assistantship budgets support a larger enrollment.

As a result of the Faculty Excellence Initiative 2005-9, as a result of adapting the teaching model to more full-time NTE faculty and fewer tenure-eligible ones in reaction to the budget reductions and cuts to tenure-eligible positions, and as the FRI now begins to provide new faculty as well, the School has actually grown its instructional faculty and course offerings. Additionally, as the size of usable square footage for musical endeavor grew with the 2008 completion of the String Project facility and the 2009 completion of the Band/Dance Hall, the School of Music has entered into a new phase of planning to determine its ideal student body size and scope and then provide for its implementation.

Matriculating a greater percentage of the very best students the School auditions is the subtext of GOAL 2--to do so requires fine facilities, an

excellent faculty, outstanding degrees and musical programs, and adequate undergraduate scholarship funds and graduate assistantship dollars to be competitive. The USC School of Music possesses each of the factors listed here except for competitive assistantship awards and, after several consecutive years of higher yields of top undergraduate students, adequate scholarship dollars. Additionally, the School falls further and further behind in these categories as what was once a substantial budget capable of providing very competitive awards lags behind institutional tuition increases each and every year. A \$57,000 recurring increase to the School's A002 Tuition Waiver Scholarship pool (4% tuition funds) beginning in FY 13 will have an immediate positive effect on u-grad student recruitment in FY13 and a compounding effect in the next several years beyond the initial implementation. A \$1M bequest from James Copenhaver announced in Jan 2012 to result in an additional \$50k per year for band scholarships upon its transfer to the School and maturity will have an even greater impact.

Further, initiatives and actions developed to address this goal in the Blueprints 2006-2011, in the Dean's Five Year Review process in Spring 2011, and as a result of the Provost Amiridis' Fall 2009 and Spring 2011 meetings with Music faculty have resulted in the School's *2010 Graduate Enhancement Plan (GEP)* which in turned has led to a Provost commitment of a total of \$200,000 of new recurring dollars to bring all graduate assistantship positions to a full nine-credits of tuition paid—the first priority articulated in the *GEP*. This has been a SIGNIFICANT enhancement to and investment in the School.

In the end, meaningful progress on u-grad scholarships and graduate assistantship enhancements will be a function of the results of the CAROLINA'S PROMISE capital campaign, not the systematic granting of new dollars from the Provost's office or Student Affairs.

A modest but necessary investment of an additional \$10,000 recurring dollars for the annual budget of the School's Office of Admissions is necessary, though, to stay current with inflation given the fact that this office has not had an increase in its budget since 2004, and has been over-budget in each of the last two fiscal years revealing higher costs for identical services and activities. This report will identify this need as a request to the Provost's office for new recurring funding.

Pursuit and attainment of Goal 2. relates to any number of USConnect priorities and actions, and the accomplishment of indicators of success with this goal correspond to several main pillars of the QEP as well-- *undergraduate research, leadership, and service-learning/ Community Engagement*. School of Music progress on this goal also actualizes progress towards the achievement of several *Focus Carolina* goals, including Teaching and Learning (nearly all excellent learning achieved in music is accomplished as a result of attaining a critical mass of outstanding students. Unlike many disciplines but like team sports and other performing arts, the success of meaningful learning experiences for

every music student is dependent upon the quality of his/her companion students). A further purposeful fulfillment of Goal 2. is that the *Focus Carolina* goal, Quality of Life in the University Community must be heavily impacted. A planned improvement to the Carolina Marching Band is but one indicator of this impact. The University depends on a vibrant School of Music to enhance the tenets of this goal, and attracting and retaining a high-quality student body is an essential element to maintaining a vibrant School of Music.

**GOAL 3. *The School of Music will expand its scope of instruction, experiences, and engagement with developing musical leaders from its student body, faculty, and staff in an effort to improve the lives of citizens in the communities it and they serve through music.***

This goal is concerned with seeking new methods for meeting existing standards, a course of action essential for tomorrow's elite national music schools to pursue and the heart of the mission of the *Carolina Institute for Leadership and Engagement in Music (CILEM)*. Standards-based music instruction remains most seminal to the training of the professional musician. Providing emerging systematic engagement practices, such as pedagogical and advocacy training has resulted and will continue to even more fully result in meaningful audience interaction and experience for all professional music students, not just those in music education where this technique has traditionally been employed. Such instructional experiences are being and must continue to be developed throughout the study of music's sub-disciplines (theory, performance, musicology, music education, composition, pedagogy, conducting etc...) in the School. Further, the School is replacing what was a per course position for a music entrepreneurship faculty member who left the university in May 2011 with an FRI-approved tenure-track position in music entrepreneurship, one of America's first, to lead that leadership component at the School and to manage the School's nationally unique music entrepreneurship minor. The position is in interviews at the writing of this Blueprint. In its Visitors' Report of March 2010, the NASM highlighted the school's work with this goal and its objectives and actions, in *CILEM*, in the *Music For Your Life* Initiative of community engagement programs in the School, and in the School's evolving culture that reflects the values represented by these initiatives, as *strengths* of the school.

Pursuit and attainment of GOAL 3. relates to several *Focus Carolina* goals, including Teaching and Learning (as a great deal of the preparation of musical leaders influences and is impacted by instruction and outcomes achievement), and Research, Scholarship and Creative Achievement. A further purposeful fulfillment of GOAL 3. is that the *Focus Carolina* goal, Service Excellence, is pursued by the School's programs in leadership training and is inherently linked to the School's community programming, the *Music for Your Life Initiative*, that represents one of the University's finest examples of Carnegie Endowment-



recognized community engagement excellence at USC. Work towards this goal actualizes meaningful correlation to the following beyond-the-classroom tenets of USCCConnect as well: *internationalization/ globalization/study abroad, undergraduate research, service-learning/ Community Engagement*, and most especially and uniquely, *leadership*. Finally, it should be noted that both the articulation of and actionable pursuit of the School of Music's Goal 3. places the School as a model and leader among academic units at USC with respect to its applicability to the mission and objectives of the broader USC campus Carolina Leadership Initiative (CLI).

**GOAL 4: *The School of Music will enhance its performance on the applicable measures of the Academic Dashboard—two of the four student metrics: 6 yr grad rate; freshman-sophomore retention rate and each of the faculty ones: doctoral degrees granted, student-to-faculty ratio, and “faculty national/international achievement” (School of Music substitute for both research expenditures and national awards)***

The School of Music is committed to both increasing its dashboard productivity where it can, and to maximizing university target attainment by making the necessary positive contributions it can to the overall dashboard achievements. As the SAT scores of entering music students and the overall ugrad enrollment at USC are natural outgrowths of the school fulfilling its admission and recruitment commitment to its own musical mission and to the university's desires, the School has been unable to identify actions it could take to make more positive either of the dashboard measures. Our enrollment is managed and SAT scores--though high for music freshman and very high when factoring out special admits that are often required for competitiveness in music--are not the primary measure we use to determine the quality of our freshman class. As a result, the School is providing the attention and resources necessary to accomplish greater performance on the other student dashboard measures, 6 yr graduation rate and freshman-sophomore retention rate.

The School's most recent freshman-sophomore retention rate (2010 cohort) was 79.5% (including those changing majors to other USC Schools). That figure was down from the previous two years when it was in the mid 80s. The School's Scholarship and Enrollment Management Committee has studied this data and concluded that while it is not possible to know all of the exact reasons why there has been this decline, the escalating inadequacy of scholarship funding to approximate the cost of tuition through FY 12 has resulted in more students dropping out as they either can no longer afford to stay in school, or as a result of their losing their lottery-funded scholarships due to substandard academic performance. We have been able to identify a handful of students for whom these postulates were true in 2010. As the statistics remain several years behind, we are not sure what will happen with 2011 rates, but we are re-doubling our efforts to award scholarship dollars to music ugrads adequately to assist their remaining in school, and setting aside more discretionary scholarship dollars to assist freshman with direct awards as they become at risk for financially-motivated drop out during that year. The School's **target is to get the combined “same school” and**

**“other school” total retention rate to 85% by the time 2012’s cohort is understood.**

The School’s 6 yr graduation rate has been on a steady rise for years. Its 2005 cohort (4 yr projected grad date: 2008-9, 6yr: 2010-11) achieved 72.9%. We anticipate that the 2011-12 6yr measurable cohort (2006 entry) will be higher than that still, and that by May 2012 when the 2006 cohort reaches its 6 yr limit, the rate could be as high as 75%. The School will engage in the following actions to assure a continually rising rate, that achieves our **2013 (2007 start) target of 76%: 1) an ever more selective recruitment and admissions process, assuring more students able to complete our program are enrolled; 2) an increase in the f-s retention rate as identified above, and 3) more and better quality professional training in the necessary extra-musical skills and behaviors necessary for musical careers that are a feature of the school’s leadership institute and evolving companion culture.**

As it relates to faculty-associated dashboard measures, the School has embraced two of these just as they are described by the university: student-faculty ratio and doctoral degrees granted. The School boasts among the lowest student to tenured/tenure-track faculty ratios on the campus, at roughly 10.22 to 1 with approximately 460 students corresponding to 45 tenured and tenure-track faculty. As FRI enhances the size of the faculty and enrollment stays approximately capped in management, the ratio will go down further still. **Our target for 2012-13 is 9.58 to 1.**

We currently graduate between 10 and 12 doctoral students each term. As our assistantships grow in # (we have added three new positions since 2010-11), and as the cumulative quality of these individuals grows with the enhanced funding and advancing reputation of programs and faculty at USC making it more possible for students to finish in a timely manner, we expect this number to increase. **Our 2012-13 goal for doctoral degrees granted is 14.**

It is possible for the School to address each of these initially outlined student and faculty dashboard measures without additional new funding.

And finally, as we in Music typically find national and international faculty recognition in ways other than through research funding/expenditures, and through the “Lombardi Report” awards, the School has identified several alternative measures to review when judging the dashboard achievement of faculty accomplishment. Though the School will announce two major Lombardi-identified awards its faculty has been granted in April 2012 after this initial Blueprint draft is submitted, it remains only viable to largely measure the accomplishment of faculty analogous to these awards through other recognitions unique to music. We are calling these “Faculty National/International Achievement.” It is difficult to quantify these dashboard measures as well. But, we will attempt to do so by designating certain national and international recognitions that the music profession generally holds in the highest esteem, justifying each one attained each year as such. Our goal with such attainments is

**to target 7 of these achieved in 2012-13.** In order to facilitate the commitment necessary to place our faculty in positions where such recognition can be earned, we must be able to award them more travel reimbursement funding, as many of these recognitions will be bestowed from a national and international visibility that stipends and honoraria from non-university sources simply do not provide. Faculty start-up commitments from the provost's office have made an enormous difference in this for new faculty, but the ability to do it beyond the first three years of faculty tenure at the school is limited. The Schools' faculty travel budget is now \$75,000 annually, and we need it to be roughly \$100k to facilitate this requirement. An additional \$25k is requested.

## **B. 2012-13 Academic Year Goals**

**GOAL 1: *The School of Music will increase the number and quality of graduate students applying for its masters and doctoral programs, and offer more and better funded graduate assistant positions to these individuals.***

See description above regarding Long-Term Goal 2. In 2011-12 for the admissions season cycle for 2012-13, the School will advertise and publicize its available and better-funded (full tuition paid) assistantships more broadly in an effort to attract more highly qualified and superiorly skilled students. The School will offer each of the assistantship positions available from its current stock of roughly 62 positions to the highest qualifying student and work harder to secure commitments from these individuals to matriculate.

While the enhancement of funding existing graduate assistantship stipends and creating new positions is a major goal of the CAROLINA'S PROMISE campaign, the School does request additional help from the Provost's office towards its *Graduate Program Enhancement Plan* for FY 2013. An additional recurring commitment of \$33,000 for two new positions and \$62,000 to supply a \$1000 stipend enhancement to each of the sixty-two existing positions would be an appropriate amount for the School's newest year.

Pursuit and attainment of GOAL 1. relates to several *Focus Carolina* goals, including Teaching and Learning and Research, Scholarship and Creative Achievement are obvious manifestations of an increase in the quality of graduate students at the School. Work towards this goal actualizes meaningful correlation to the following beyond-the-classroom tenets of USCCConnect as well: *internationalization/ globalization/study abroad, service-learning/ Community Engagement*, and most especially and uniquely, *leadership*.

**GOAL 2: *The School of Music will upgrade its information technology services and products as well as its web presence and e-commerce services***

The faculty of the School of Music has been dissatisfied and unhappy with two aspects of the School's Information Technology for some time: 1. Timeliness and quality of user and desktop support; 2. The School's general and specific Web presences. The leadership of the School has re-directed some funds from ineffective sources to a single, additional full-time IT position whose job will be desktop and user support. An effective person was hired into this position in 2011 resulting in a great deal of faculty and staff satisfaction. Additionally, the web presence of the School will be enhanced in 2012 by the addition of both an entirely new comprehensive website that will be no less than the best collegiate music website in the US, and funding for the maintenance/housing and content management of the site and a person to manage and input to it and the School's media presence, all secured through the provost's office as a function of a significant faculty retention issue in 2010-11.

An increased web presence will correspond directly to several *Focus Carolina* goals: Teaching and Learning, Research, Scholarship and Creative Achievement, and Recognition and Visibility. The e-commerce applications of the new site will be big boons to the School of Music's impact with the other two *Focus* goals: Service Excellence (event ticket purchasing convenience and accuracy) and Quality of Life in the University Community (better publicity of events that improve this quality of life). Music students are already so in-tuned to beyond-the-classroom learning through the degree-required performance activities to and for audiences, and through the teaching and pedagogy deliverables to others interested in music that are part of their degrees of study, that it is a natural principle of music instruction in higher education that engagement in community through service-learning and through undergraduate research—broadly defined—is achieved. Indeed, even through the launch of a new web presence and the technological enhancements necessary for the future delivery of musical experiences, School of Music students and faculty actualize the relevant values of USCCConnect.

**GOAL 3. *The School of Music will continue the enhancement of its principal conducted ensembles' performance, especially that of the Carolina Marching Band***

A new momentum for advancing the development of the Carolina Band has emerged in 2010-11. A call by President Pastides in the winter of 2011 for a Band Review Committee to be chaired by the Provost was a driver of this momentum. The call for and charge of the Committee has inspired two actions by the School of Music and its component band organization, USC Bands: 1) the development of the Carolina Band: A Vision for its Future document as a point of departure for Band Review Committee conversations and actions; 2) a change in the personnel leadership of the band affected in March 2011 by the Dean of the School of Music. A purposeful execution of this vision document was

implemented in 2011-12 resulting in a dramatic increase in quality and reputation for the Carolina Band. A significant FY 12 budget increase for the band from a university combination of athletics and operations set the stage for the new leadership to succeed in its first year, 2011-12. A faculty retention of that leadership has resulted in further commitments in growth of the budget from similar sources over the course of FYs 13 and 14 that provide the band with a secure future of quality. In addition, USC Bands has announced and will kick into high gear with the 11/11/11 launch of the USC CAROLINA'S PROMISE Capital Campaign, its own component campaign entitled *Step to the Front: The Campaign for the Carolina Band*. The goals of the campaign are to raise an endowed amount sufficient to annually yield enough scholarship funds to populate a band of 325 persons in perpetuity. This goal and actions planned to achieve it are incorporated into the larger School of Music CAROLINA'S PROMISE needs as articulated in Goal 4. Below. Jim Copenhaver's transformative 2012 bequest is a great start to these efforts.

Another of the School's ensemble programs, the jazz bands and combos, remain well supported by endowment earnings, as several donors have seen fit to support the jazz program over the years. No new funds are needed for jazz operation at this time to meet the tents of GOAL 3, but funding the faculty line coming in a FY 2013 FRI request is essential.

The other nationally-renowned and regional admired ensembles in the School's firmament of offerings and diverse musical styles have not been so fortunate as the band and jazz. These include: Opera, Orchestra, and Choral.

Though the award winning *Opera@USC* continues to log fantastic productions year after year, it does so on a shoestring budget, and one that has not been at all re-built since the mid-year cuts of FY09 that devastated it. Arts and Sciences making a commitment to help fund the rental of its facility for performances has helped, as has a stimulus funds investment for equipment that came in 2010. But there still remains more to do to try and get this organization back to its already-inadequate funding levels of FY09. An additional investment of \$20k recurring dollars is necessary to assure the adequate staffing and supplies for the operation of *Opera@USC*. This remains a program goal of CAROLINA'S PROMISE, but is required now.

The USC Symphony operates largely on the revenue stream it generates from subscription sales to its concert events. In this way, it operates as a professional-type ensemble and provides its student performers and student conductors with unique professional-style experiences not duplicated at rival institutions. But, the organization was also devastated by FY 09 midyear cuts and its budget has not been adjusted since those days. With the escalating cost of sheet music and transportation, the symphony orchestra requires a small \$10k recurring investment towards

its lost funds now, as we endeavor to build a million dollar endowment for it to yield an additional \$50k annually for the long term.

Finally, the USC Choral Studies area, comprised of three traditional choirs for many years and a new Gospel Choir created with no new funds in 2011, is among the region's finest such areas. Three hundred different students from across campus participate in this area, nearly as many as the marching band! While the choirs do not enjoy the exposure of the marching band, they are nonetheless a vital part of the School's mission, and are universally beloved among important members of the Columbia community, representing the quality of our university in profound and unique ways. Again, as the increasing cost of music, travel, and transportation of the whole area, as well as funding the salary of the Gospel Choir director and its various expenses are all new to the choral area or FY 12, it is critical that the area receive a \$15k recurring addition to its budget for Fy 13 and beyond until such time as its million dollar endowment is mature and yielding \$50k annually.

All Carolina Band improvement/enhancement efforts speak to Service Excellence, Quality of Life in the University Community, and Recognition and Visibility goals from *Focus Carolina*. Further, such band endeavors also make tangible the principles of USCCConnect priorities for *service learning*.

**GOAL 4: *The School of Music will sustain and accelerate its development momentum of 2011-12 into 2012-13 and beyond as the public phase of its part of the CAROLINA'S PROMISE capital campaign***

The School of Music has successfully partnered with USC to launch its \$10M goal for philanthropic and external giving as its part the Carolina's Promise Capital Campaign on 11/11/11. The School has raised almost half of that amount and in 2012 boasts its largest gift ever committed, the \$1m bequest mentioned above by Jim Copenhaver. This gift has been leveraged into a challenge by Mr. Copenhaver to be matched by alumni and friends of the School in order for the School to secure the naming of the band hall for Mr. Copenhaver.

The needs for the campaign are: Scholarships, Assistantships, and Fellowships for the very best of tomorrow's aspiring musicians as graduates and undergraduates as the *student support* area of the campaign: Objective: \$3 million. Endowed chairs and professorships constitute the *faculty support* area of the campaign, objective \$1 million. The programs and ensembles of the School of Music are key ingredients to its quality and reach—indispensable parts of and realizations of its mission. The School of Music is comprehensive in scope, featuring numerous important programs and ensembles, with opportunities for investing in performance, The gift of unrestricted support for the band program, University Symphony, choral program, opera program, Southeastern Piano Festival,

and other music programs increase the ability of School faculty and students to perform, lead, and engage with communities. Enhanced access to musical experiences is a major priority and represents the *program support* area of the campaign. The objective is \$5 million. Finally, for *facilities support*, it remains critical that the school of Music pursue and ultimately obtain a facility that will feature opera and perhaps even musical theatre. Though this need could be met in a variety of ways, with new or renovated existing buildings on the USC Columbia campus, the objective is \$1 million to assure a basis for obtaining additionally funding necessary to secure a new performance hall.

As the School's needs of the campaign embrace faculty, students, programs, and facilities the activities enhanced through the success of these funding efforts will be manifested as improvements in each of the *Focus Carolina* Goals and support meaningful work in all tenets of USCCConnect as well.

#### **GOAL 5: *The School of Music will enhance its visibility***

For a variety of local and regional constituents and for a number of reasons, the fact that the School of Music enjoys a national reputation is not well known in South Carolina. Locally and throughout the state it is clear that the USC School of Music provides the finest educational and performance opportunities for young musicians and musical audiences of any SC college or university. But it is not well known here just how significant this impact is, nor how meaningful and relevant what is accomplished at the School is to much-needed national models for how music schools can work to make communities better places to live everywhere. Enhancing the visibility of the School to do this, and the vitality with which its activities help shape a more humane and informed world, remains a strategic goal for the School. Interest from the Provost, Dean Plyler, and the various regional campuses of the USC System in hosting performances by School entities is but one successful actualization of an objective that serves this goal. The School has made much progress on this continuing goal by realizing more opportunities to share the great work done by faculty and students here both more broadly in the US and throughout the state, but also by hosting more events on the USC campus that bring excellent musicians to the School's facilities and to the School's culture. More remains to be done, especially with actualizing a more vigorous on-line publicity presence and more media connections as indicated in 2011-12 Goal 3 above. The School's March 2012 hiring of its new Media Relations and Web Content Writer, will provide the necessary attention to these endeavors, as well as to national story-telling of the school's notable achievements.

The pursuit and fulfillment of the musical performance objectives of this goal are in concert with the unique and purposeful commitments the School has developed with *Community Engagement/Service-Learning*

both to serve its mission and to correlate to USCCConnect. Fulfillment of actions inherent in the pursuit of this goal is also a direct measure of the University's greater success with *Focus Carolina's* fifth goal, Recognition and Visibility. In fact, the initiatives and actions planned towards the attainment of this goal are some of the very ones articulated in the annotation of the Recognition and Visibility goal on the *Focus Carolina* website:

*"Accomplishments of students, faculty, staff and alumni will be showcased and publicized such that the campuses are recognized for excellence and leadership in education, research, scholarship, creative endeavors, athletics, and public service, consistent with their respective missions."*

### III. UNIT STATISTICAL PROFILE

1. Number of entering freshman for classes Fall 2008, Fall 2009, Fall 2010, and Fall 2011 and their average SAT and ACT scores

	Entering Freshmen	Average SAT/ACT
Fall 2008	91	1156 / 26
Fall 2009	81	1163 / 26
Fall 2010	89	1177 / 25
Fall 2011	88	1182 / 27

2. Freshman retention rate for classes entering Fall 2008, Fall 2009, Fall 2010.

Fall 2008	88.7 %
Fall 2009	83.3 %
Fall 2010	79.5 %

3. Sophomore retention rate for classes entering Fall 2007, Fall 2008, Fall 2009.

Fall 2008	88.8 %
Fall 2009	94.5 %
Fall 2010	86.0 %

4. Number of majors enrolled in Fall 2008, Fall 2009, Fall 2010, and Fall 2011 by level (headcount and FTE; undergraduate, certificate, first professional, masters, doctoral)

Majors	Fall 2008	Fall 2009	Fall 2010	Fall 2011
Undergraduate	318	325	319	317
Masters	69	65	64	68
Certificate	8	10	9	7
Doctoral	60	62	69	70
Total	455	462	461	462



5. Number of entering first professional and graduate students Fall 2008, Fall 2009, Fall 2010, and Fall 2011 and their average GRE, MCAT, LSAT scores

	Entering Grad	Average GRE	
		Verbal	Quantitative
Fall 2008	37	485	526
Fall 2009	37	502	532
Fall 2010	43	471	539
Fall 2011	41	475	511

6. Number of graduates in Fall 2010, Spring 2011, and summer 2011 by level (undergraduate, certificate, first professional, masters, doctoral) and placement of terminal masters and doctoral students.)

Graduates	Fall 2010	Spring 2011	Summer 2011
Undergraduate	20	55	4
Masters	4	16	4
Certificate	1	1	0
Doctoral	3	7	2
Total	28	79	10

7. Four-, Five-, and Six-Year Graduation rates for the three most recent applicable classes (undergraduate only)

	2003	2004	2005
4 year	36.3%	46.4%	49.3%
5 year	69.2%	68.1%	61.3%
6 year	74.7%	73.9%	72.9%

8. Total credit hours generated by your unit regardless of major for Fall 2009, Spring 2010, and Summer 2010.

Credit Hours	Fall 2010	Spring 2011	Summer 2011
Undergraduate	7320	5990	141
Masters	610	604	49
Doctoral	450	469	98
Total	8380	7063	288

9. Percent of credit hours by undergraduate major taught by faculty with a highest terminal degree.

	Fall 2010	Spring 2011	Summer 2011
Terminal Degree	65.8 %	58.3 %	68.5 %

10. Percent of credit hours by undergraduate major taught by full-time faculty.

	Fall 2010	Spring 2011	Summer 2011
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Full-Time Faculty	75.2 %	71.9 %	68.5 %
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11. Number of faculty by title (tenure-track by rank, non-tenure track [research or clinical] by rank) for Fall 2009, Fall 2010, and Fall 2011 (by department where applicable).

	Fall 2009	Fall 2010	Fall 2011
<b>Tenure-Track</b>			
Professor	18	18	16
Assoc. Professor	9	12	17
Asst. Professor	17	14	9
<b>Non Tenure-track</b>			
Adjunct/Instructors	20	24	23

12. Current number and change in the number of tenure-track and tenured faculty from underrepresented minority groups from FY2010. 0 – no change

### SCHOLARSHIP, RESEARCH, CREATIVE ACCOMPLISHMENTS

1. The total number and amount of external sponsored research proposal submissions by agency for FY2011. 0
2. Summary of external sponsored research awards by agency for FY2011. 0
3. Total extramural funding processed through Sponsored Awards Management (SAM) in FY2011, and Federal extramural funding processed through SAM in FY2011. 0
4. Amount of sponsored research funding per faculty member in FY2011.
5. Total sponsored research expenditures per tenured/tenure-track faculty for FY2011.
6. Number of patents, disclosures, and licensing agreements in fiscal years 2009-11. 0

### CONTINUING EDUCATION

Total continuing education units and continuing education activity generated for Fall 2010, Spring 2011, and Summer 2011.

	Fall 2010	Spring 2011	Sum 2011
Total CEU #s	0	0	47

### APPENDIX

1. Placement of graduate students, terminal masters, and doctoral students, for the three most recent applicable classes.

87% of all MM, DMA, and PhD graduates from the 2009 cohort were placed in full-time music positions, from college faculty posts, to doctoral study, to public and private school teaching positions to musical employment as performers.

The 2010 cohort was 85.6 %, statistically no different than 2009.

The 2011 cohort was placed in similar positions at a rate of exactly 100%.

2. Number of undergraduate and graduate credit hours in Fall 2010, Spring 2011, and Summer 2011, stated separately, taught by tenured and tenure-track faculty, by instructors, by non tenure-track faculty (clinical and research), by temporary faculty (adjuncts), by full-time faculty, and faculty with terminal degrees.

	Fall 2010		Spring 2011		Summer 2011	
	UGrad	Grad	UGrad	Grad	UGrad	Grad
<b>Tenured/ Tenure- Track</b>	2189	1252	2208	1141	108	147
<b>Non-tenure Track</b>						
Adjunct/PT	915	126	1000	118		9
Full-time	586	142	354	77		
<b>Terminal Degree</b>	2428	1313	2078	1065	74	154

#### Faculty Hiring/Retention and Ph.D. Programs

1. Number of faculty hired and lost for AY 2009, AY 2010, AY 2011. Give reasons for leaving.

	Faculty Hired	Faculty Lost	Reasons for leaving
AY 2009	0	2 (Modica/Copenhaver)	Relocation/Retirement
AY 2010	2	2 (Hoyt/Bates)	Not tenured/Retirement
AY 2011		1	TERI Retirement

2. Number of post-doctoral scholars (Ph.D., non faculty hire) in FY2009, 2010, 2011.  
0
3. Anticipated losses of faculty by year for the next five years. (Supply reasons for departure if known). Describe planned hiring over the next five years.

	Loss of Faculty	Reasons for leaving
2011	Douglas	retirement
2012		
2013		
2014		
2015		

**December 31, 2009 Review of 'E' Funds Net Operating Position**  
**Run File Date: December 31, 2009**

<b>Rsp</b>	<b>Dept Fund</b>	<b>Dept Fund Description</b>	<b>Beginning Fund Balance</b>	<b>Revenue</b>	<b>Net Transfers</b>	<b>Net Expenditures</b>	<b>Ending Fund Balance</b>
59	12550E150	RESEACH INCENTIVE	53.03	0.00	0.00	0.00	53.03
59	12550E400	CAROLINA ALIVE	154.19	0.00	0.00	0.00	154.19
59	12550E402	CONDUCTORS INSTITUTE	60,922.87	1,300.00	0.00	11,087.38	51,135.49
59	12550E411	ALL STATE AUDITION RECORDINGS	8,258.84	1,591.20	0.00	220.03	9,630.01
59	12550E412	CHILDREN'S MUSIC DEVELOPMENT CENTER	27,801.29	2,815.00	0.00	7,775.73	22,840.56
59	12550E413	COMMUNITY MUSIC PROGRAM	71,585.57	30,032.00	0.00	33,096.90	68,520.67
59	12550E414	PALMETTO PANS/WEST AFRICAN ENSEMBLE	1,646.43	160.00	0.00	734.00	1,072.43
59	12550E415	RECITAL HALL USE FEE	24,739.97	6,680.29	0.00	7,234.74	24,185.52
59	12550E416	RECORDING TECHNOLOGY	15,981.42	6,374.00	0.00	7,854.12	14,501.30
59	12550E418	STRING PROJECT	28,447.58	15,005.00	0.00	-6,925.09	50,377.67
59	12550E419	DEAN'S ACCOUNT	28,328.66	0.00	0.00	2,715.38	25,613.28
59	12550E420	SUZUKI	-207.83	0.00	0.00	0.00	-207.83
59	12550E421	PIANO ACCOMPANYING	17,718.00	1,275.00	0.00	0.00	18,993.00
59	12550E422	INTERNATIONAL SPANISH MUSIC CLASS	0.00	0.00	0.00	0.00	0.00
59	12550E423	CAROLINA SUMMER MUSIC CONFERENCE	5,366.20	0.00	0.00	6,034.77	-668.57
59	12550E424	NEW HORIZONS BAND	1,590.67	4,100.00	0.00	4,285.61	1,405.06
59	12550E700	MUSIC STUDENT COMPUTER FEE	50,973.39	0.00	0.00	56,400.37	-5,426.98
59	46500E400	CHOIR SPECIAL ACCOUNT	34,637.69	6,561.00	0.00	250.00	40,948.69
59	46600E100	INSTRUMENT RENTAL & INSURANCE	18,063.35	10,602.00	0.00	25,104.29	3,561.06
59	46600E102	v	47,697.97	700.00	0.00	36,293.21	12,104.76
		<b>TOTAL</b>	<b>443,759.29</b>	<b>87,195.49</b>	<b>0.00</b>	<b>192,161.44</b>	<b>338,793.34</b>

## December 31, 2010 Review of 'E' Funds Net Operating Position

Run File Date: December 31, 2010

Rsp	Dept Fund	Dept Fund Description					
59	12550E150	RESEACH INCENTIVE	53.03	0.00	0.00	0.00	53.03
59	12550E400	CAROLINA ALIVE	154.19	0.00	0.00	0.00	154.19
59	12550E402	CONDUCTORS INSTITUTE	42,731.46	13,973.00	0.00	702.18	56,002.28
59	12550E411	ALL STATE AUDITION RECORDINGS	8,849.71	0.00	0.00	0.00	8,849.71
59	12550E412	CHILDREN'S MUSIC DEVELOPMENT CENTER	16,303.50	11,765.00	0.00	5,690.36	22,378.14
59	12550E413	COMMUNITY MUSIC PROGRAM	38,038.56	28,026.00	0.00	14,149.87	51,914.69
59	12550E414	PALMETTO PANS/WEST AFRICAN ENSEMBLE	1,434.14	450.00	0.00	1,119.61	764.53
59	12550E415	RECITAL HALL USE FEE	13,418.30	5,074.00	0.00	1,953.10	16,539.20
59	12550E416	RECORDING TECHNOLOGY	17,579.49	8,999.00	0.00	5,591.29	20,987.20
59	12550E418	STRING PROJECT	48,143.50	10,658.28	0.00	-4,793.78	63,595.56
59	12550E419	DEAN'S ACCOUNT	24,383.88	0.00	0.00	0.00	24,383.88
59	12550E420	SUZUKI	-207.83	1,220.00	0.00	0.00	1,012.17
59	12550E421	PIANO ACCOMPANYING	21,468.00	750.00	0.00	0.00	22,218.00
59	12550E422	INTERNATIONAL SPANISH MUSIC CLASS	0.00	0.00	0.00	0.00	0.00
59	12550E423	CAROLINA SUMMER MUSIC CONFERENCE	3,313.51	100.00	0.00	5,276.08	-1,862.57
59	12550E424	NEW HORIZONS BAND	1,061.69	7,225.00	0.00	6,437.32	1,849.37
59	12550E700	MUSIC STUDENT COMPUTER FEE	54,826.18	2,209.40	16,405.00	67,208.88	6,231.70
59	46500E400	CHOIR SPECIAL ACCOUNT	41,512.53	2,815.00	0.00	513.50	43,814.03
59	46600E100	INSTRUMENT RENTAL & INSURANCE	5,069.95	9,210.00	0.00	11,167.60	3,112.35
59	46600E102	BAND CAMP	35,395.44	-638.00	0.00	29,780.57	4,976.87
		<b>TOTAL</b>	<b>373,529.23</b>	<b>101,836.68</b>	<b>16,405.00</b>	<b>144,796.58</b>	<b>346,974.33</b>

## December 31, 2011 Review of 'E' Funds Net Operating Position

Run File Date: December 31, 2011

Rsp	Dfund	Dfund Description	Beginning Fund Balance	Revenue	Net Transfers	Net Expenditures	Ending Fund Balance
59	12550E150	RESEACH INCENTIVE	53.03	0.00	0.00	4.50	48
59	12550E400	CAROLINA ALIVE	154.19	0.00	0.00	0.00	154
59	12550E402	CONDUCTORS INSTITUTE	62,485.05	-600.00	0.00	2,099.39	59,785
59	12550E411	ALL STATE AUDITION RECORDINGS	8,849.71	0.00	0.00	0.00	8,849
59	12550E412	CHILDREN'S MUSIC DEVELOPMENT CENTER	21,290.22	12,684.00	0.00	8,358.73	25,615
59	12550E413	COMMUNITY MUSIC PROGRAM	47,785.39	15,708.25	3,825.00	8,137.68	59,180
59	12550E414	PALMETTO PANS/WEST AFRICAN ENSEMBLE	597.29	50.00	0.00	184.12	463
59	12550E415	RECITAL HALL USE FEE	15,810.14	6,025.00	0.00	3,095.74	18,739
59	12550E416	RECORDING TECHNOLOGY	17,873.49	6,170.00	0.00	5,710.51	18,332
59	12550E418	STRING PROJECT	55,631.07	7,999.24	0.00	-10,314.59	73,944
59	12550E419	DEAN'S ACCOUNT	24,383.88	0.00	0.00	0.00	24,383
59	12550E420	SUZUKI	6,846.24	18,420.85	-3,825.00	15,323.07	6,119
59	12550E421	PIANO ACCOMPANYING	23,418.00	450.00	0.00	0.00	23,868
59	12550E424	NEW HORIZONS BAND	1,227.87	6,490.00	0.00	5,478.24	2,239
59	12550E700	MUSIC STUDENT COMPUTER FEE	49,496.88	0.00	16,920.00	46,810.99	19,605
59	46500E400	CHOIR SPECIAL ACCOUNT	13,614.03	0.00	0.00	1,250.00	12,364
59	46600E100	INSTRUMENT RENTAL & INSURANCE	-1,723.47	10,410.00	0.00	21,371.42	-12,684
59	46600E102	BAND CAMP	25,979.22	53.20	0.00	32,563.15	-6,530
		<b>TOTAL</b>	<b>376,455.59</b>	<b>86,775.54</b>	<b>16,920.00</b>	<b>145,673.07</b>	<b>334,478</b>

**GIFTS: \$1,330,614.04**



**Development Summary by Division**

**Columbia-Music - 0023**

July - June 30, 2011

<b>Cash Gifts from Prior Activity</b>		<b>FY 11</b>	
a. Pledge Payments Received		\$19,068.74	
b. Estate Gifts Received		\$15,000.00	
<b>Subtotal (a + b)</b>		\$34,068.74	
<b>New Cash/Commitments</b>		<b>FY 11</b>	
c. New Cash/Property/In-Kind Grants		\$290,739.88	
d. New Pledges for Future Cash		\$39,874.16	
e. New Documented Planned Gifts (Irrevocable) Cat. B		\$0.00	
f. New Documented Planned Gifts (Revocable) Cat. C		\$1,000,000.00	
<b>Subtotal (c + d + e + f)</b>		\$1,330,614.04	
<b>Number of Donors in New Cash/Commitments</b>		<b>FY 11</b>	
Number of Donors YTD		858	
<b>Proposals</b>		<b>FY 11</b>	
Proposals Received from All DoD's for this Division		8	
Value of Proposals		\$975,000.00	
Average Proposal		\$121,875.00	
<b>Proposal Outcomes</b>	<b>\$</b>	<b>#</b>	<b>FY 11</b> "Batting Average"
Funded	\$1,068,364.00	4	50.00%
Still Pending	\$125,000.00	4	50.00%
Rejected	\$0.00	0	0.00%
Withdrawn	\$0.00	0	