Executive Summary

Blueprint for Academic Excellence
School of Music
AY2018-2019

Introduction

The School of Music is a vibrant comprehensive unit of great activity and achievement, both in quality & breadth. 2016-17 has been another outstanding year of exemplary production and learning accomplishment in music. We are poised for even greater future national recognition for our vision and our leadership to create the best and most relevant 21st Century Music School possible by pursuing excellence in traditional musical realms and in newly emerging ones where we have staked a claim already as both a trendsetter and a model.

Highlights

The School has in recent years implemented means to make its operating budget sustainable, largely by controlling costs, adding new dollars strategically through faculty retentions, increased external philanthropy, and support from CFO and Provost offices for initiatives, as well as with careful internal budgeting & planning. This plan embraces both the conventional and the new as the School surges on to meeting its Vision.

Tayloe HardingDean, School of Music

UNIVERSITY OF
SOUTH CAROLINA
School of Music

Blueprint for Academic Excellence
School of Music
AY2018-2019

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Foundation for Academic Excellence

Mission Statement

Music is an essential component of the human experience. The University of South Carolina School of Music exists to transform lives through excellence in music teaching, performance, creative activities, research, and service. Toward these ends, the school endeavors to meet five tenets:

1. Prepare musicians for professional careers and leadership in music teaching, performance, composition, research and related fields
2. Serve as a cultural and educational center of excellence for the State of South Carolina and the nation
3. Generate research and other creative activities in music that have local, national and international impact
4. Provide meaningful music experiences for all University students through courses designed to foster an awareness of the role of music in society
5. Enhance the University of South Carolina's commitment to become one of the finest public universities in America

Updated: 03/14/2018

Vision Statement

The USC School of Music seeks to be a model public higher education music school for America.

To be a model public music school our unit must:

Be the music school that our students and our university require;

Be the music school that our state requires;

Be the music school that our art and our society require.

To achieve this vision, the School of Music has articulated its core values and has initiated a planning process to fully embrace these values by recognizing goals and actions that manifest the values, and to do so over the next ten years, 2015-2025.

Updated: 03/14/2018

Values

CORE VALUES:
Excellence.
Student success.
The Preparation of Music Leaders.
The Preparation of Outstanding Musician/Educators.
The Preparation of Diversely Skilled Musicians

Updated: 03/14/2018

Goals - Looking Back

Goals for the School of Music for the previous Academic Year.

Goal 1 - Enhance Teaching, Learning and Achievement

Goal Statement	The School of Music will continue to enhance quality teaching, learning, & achievement in faculty, student, program/research development.
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all.
Status	Progressing as expected (multi-year goal)

Action Plan	The School planned, rehearsed and presented the Bernstein MASS, a large production that required Opera @ USC, the USC Symphony, the USC Bands, Choirs, and Jazz program to disrupt their typical annual calendar of concerts and programing to join together in a unique collaborative effort, envisioned for a full two years before it was performed in March 2018. The final budget of $147,500 was realized in ticket sales and School of Music annual funds for the component groups, and the production was delivered to over 5000 persons in the Koger Center, gaining extraordinary publicity, both in advance and during the 3 performance run. This event has brought great local, regional, and national attention to the School as even concert productions of MASS are uncommon at universities and full staged productions are exceedingly rare.
	The School has experienced great success with our chamber music program since 2014, including guest artist residencies: most especially with the Parker Quartet through the prestigious Guarneri Quartet Chamber Music America grant and numerous philanthropic gifts, including a $100,000 endowment challenge/match gift. That challenge, and other aggressive fund raising activity has been developed into an annual giving campaign that resulted in over $30,000 in private gifts and grants for 2016-17 and beyond, and $43,000 towards the endowment challenge/match, which we have achieved in December 2017, six months ahead of schedule.
	Also of note are a partnership with Chamber Music America for the School of Music, its SPARK leadership laboratory, and The Savvy Arts Venture Challenge's Innovative Chamber Music Competition.
	Our new MM in Violin Pedagogy enrolled its first students in Spring 2017, and a new chamber music concentration was created for the BM in Performance degree program.
	The School is awarding now over $6000 each year through competitive grants to students who wish to travel abroad in the summer to fulfill their articulated goals musical growth and achievement. $5000 is available for innovative student "Creative in Music Awards," developed in 2014 after our first faculty retreat highlighted this as a need in the School.
	The new Johnson Performance Hall in the Moore School has been a boon to the School. The facility was used with even greater frequency during 2016-18 particularly by the jazz and new music programs, and for nuermous guest artists.
	Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity
Achievements	
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
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Goal 2 - Increase Numbers and Quality of Graduate Students

Goal Statement	The School of Music will increase the number/quality of graduate students applying and offer more and better funded graduate assistant positions.
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces all values.
Status	
Action Plan	The School continued its successful in-person recruiting, marketing, publicity, and advertising efforts to assure a steady stream of outstanding graduate applications and auditions. Auditionee numbers were up from 122 in 2016-17 to 143 in 2017-18. The School obtained more funding for fellowships and assistantships (both increases in the number of positions and in tuition remission and stipends for existing positions) through development (approx $43k to offer anew and enhance current awards in 2017-18).
Achievements	
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 3 - Increase Scholarships for Undergraduates

Goal Statement	The School of Music will increase the number and magnitude of scholarships offered to undergraduates.
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces all values.
Status	
Action Plan	The School continued its successful in-person recruiting, marketing, publicity, and advertising efforts to assure a steady stream of outstanding undergraduate applications and auditions. Auditionee numbers were up from 387 in 2016-17 to 408 in 2017-18. Faculty felt the quality was universally better as well. The School obtained more funding for scholarships through development (approx $17k to offer in 2017-18), and through partnership with on-campus agencies and area arts groups ($75k increase in 4% tuition funds from USC Student Affairs for 2017-18 awardees),
Achievements	
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 4 - Engage to achieve the New Vision

Goal Statement	The School of Music will fully engage to achieve in its new Vision, defined by its two existing and tree distinct core values
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces all values.
Status	Completed successfully
Action Plan	Three new degree undergraduate programs were approved by the University, System, and our national accreditation body (NASM) in 2017. These degree programs manifest our three distinct values (1. The Preparation of Outstanding Music Leaders; 2. The Preparation of Outstanding Musician/Educators; 3. The Preparation of Diversely Skilled Musicians. A BA in Music with Elective Studies in Music Industry and one with Elective Studies in Audio Recording, as well as a Master of Music in Performance with a Concentration in Community Engagement were also approved in 2017. Additional actions (internal grant programs) that have encouraged faculty re-consideration of existing coursework and existing degrees in music around the distinct values were created. The School faculty and senior professional staff engaged in a JAN 2017l retreat where we visited and planned progress and additional ideas for actualization, marketing, and re-visit of the values, as well as developing a procedure for emerging this process with the annual Blueprint for Academic Excellence exercise.

Achievements	Phase 1, "Plan & Implement" (2015-17) of the Vision2025 of the School of Music was completed in 2017. It consisted of achieving three major objectives, all of which we have met on time.

Objective 1 was the founding of the nation's first comprehensive music leadership institute, SPARK: Carolina's Music Leadership Laboratory (www.sc.edu/music/spark). Spark supports numerous aspects of not-purely-musical activities and learning objectives necessary for the preparation of the music professional of the 21st century. These activities exist for music majors at all levels (bachelors, masters, doctoral) and are designed to supplement existing pedagogy and to explore new ways of learning and teaching.

Objective 2 was the development of new degree options at the baccalaureate and masters levels that bring to life our distinct core values in ways that honor traditional approaches while encouraging new ways of thinking and teaching. These six degree options have attained all necessary approvals and are to be offered for this first time in fall 2018.

The third objective of this phase was to establish national exposure for our efforts to realize our core values through a combination of public, nationally-scoped events, as well as through superior and widely renowned faculty work, and exemplary and broadly distributed student attainment. Chief among these was the Summit we co-presented with the College Music Society where 230 music faculty and administrative leaders from all 50 states and 6 countries gathered here at Carolina in June 2016 where we solidified national recognition for our progressive and innovative efforts to form the collegiate music school of the future. Phase 1 was funded with new dollars from the Provost's office through the Faculty Replenishment Initiative and other projects, as well as through various grant programs, contracts with industry partners (the Yamaha, Steinway, Apple corporations, as well as others) and the securing of approximately $1.5 million dollars in philanthropy from individuals and foundations that yield endowments and support directly the actions of Phase 1 and beyond. |
Resources Utilized	
Goal Continuation	Achieving phases 2 and 3 of the Vision2025 have been defined into new goals for 2018 an beyond.
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goals - Real Time

Goals for the School of Music that are in progress for AY2018-2019.

Goal 1 - Enhance Excellence and Diversity of Teaching, Learning, and Achievement

Goal Statement	The School of Music will enhance excellence and diversity of teaching, learning and achievement in Faculty, Student, Program/Research development
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces all values.
Status	Progressing as expected (multi-year goal)
Action Plan	Continue to examine faculty retention and targeting new positions of need for instructional requirements of the School's mission Continue the significant emerging focus and success with expanding chamber music offerings and experiences in the School, for its students and with guests that inspired the students (Parker Quartet, C Street Brass; Decoda; Imani Winds; The Savvy Chamber Competition, etc...). Investigate facility renovations and additions to maximize student learning, musical experience, and school function. Pursue more and deeper collaborations across campus and with non-university stakeholders. Continue to enhance financial aid available for specialized student music leadership education in advocacy, entrepreneurship, community engagement, musicians' health management and maintenance, study abroad, research endeavors, and internships (USCConnect activities). Expand the role community engagement experience plays in our School through the new USCConnect requirement in Experiential Learning. Advance the reach and impact of the new Asst Dean for Equity, Diversity and his committee to achieve greater inclusion in our School.
Achievements	As an on-going, all-encompassing goal, the School only makes progress each year being better--a "more perfect" school, as it were. Some achievements towards this goal in 2017-18: *MASS realization, not only the production but its impact on our audiences. *Completed Chamber Music Endowment Challenge Grant Match *CBDNA invitation for the Symphonic Winds *SCMEA invitation for the Men's Chorus *faculty awards listed elsewhere in the document
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	

Goal Notes	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.

Goal 2 - Increase Number, Quality, and Diversity of Graduate and Undergraduate Students Auditioning, Accepted, and Matriculating to the School

Goal Statement	The School of Music will increase the number/quality of graduate students applying and offer more and better funded graduate assistant positions
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces all values.
Status	Progressing as expected (multi-year goal)
Action Plan	The School will continue its currently successful in-person recruiting, marketing, publicity, and advertising efforts to assure a steady stream of outstanding graduate applications and auditions. With our enhanced admissions mechanism, led by a new Asst Dean for Enrollment Management, continue our currently successful in-person recruiting, marketing, publicity, and advertising efforts to assure a steady stream of outstanding and diverse undergraduate and graduate applications and auditions. Pursue enhanced funding for financial aid through partnership with on-campus agencies and area arts groups and through additional support from the Office of Student Affairs as it relates to the 4% A002 ugrad scholarship dollars for SC residents--;where we received our first increase in five years for 2017 (stands now at $548,000 annually) in 2017. Advance the reach and impact of the School's Asst Dean for Equity, Diversity and Inclusion and the work he and his committee are doing in our School to attract and retain students of diverse races, ethnicities, religious affiliations, and sexual orientations through an array of means, not the least of which is maintaining a inclusive and safe environment.
Achievements	*Graduate Auditionee numbers were up from 122 in 2016-17 to 143 in 2017-18. *Undergraduate Auditionee numbers were up from 387 in 2016-17 to 408 in 2017-18. *$75,000 recurring increase in 4% tuition A002 funds scholarship to SC resident grads for 2017-18 *approx $50k more for graduate financial aid in fellowships/new assistantships/ enhanced stipends for existing GAs for 2017-18
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 3 - Intensify Commitment to Student Success

Goal Statement	The School of Music will intensify its commitment to assuring student success
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces the value regarding "student success."
Status	Progressing as expected (multi-year goal)
Action Plan	Continue to demand excellence in student achievement while promoting student choice and flexibility in curriculum, offering relevant options that our competitors do not. Continue to consider what are modern definitions of music student success. Encourage and celebrate student creativity and interests in elective and required projects. Increase magnitude and frequency of publicity of actual student achievements. Expand the resources for preparing students with career and financial development skills. Commit to a diverse set of teaching methods and modalities to result in student success. Continue to provide development for faculty on matters of planning for and expecting student success.
Achievements	The School made progress integrating more choice into degree programs in 2017.
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 4 - Enhance Focus on Preparing Music Leaders

Goal Statement	The School of Music will advance its focus on preparing music leaders
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Building Inclusive and Inspiring Communities
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces the value regarding "preparing music leaders."
Status	Progressing as expected (multi-year goal)
Action Plan	Expand and enhance opportunities for students at all levels to participate, lead, and initiate community engagement activities. Enhance methods and opportunities for students to gain understanding and experience with music advocacy at all levels and will all constituencies. Consider new joint programs with the Moore School, the new USC McNair Institute for Entrepreneurship and Free Enterprise or other entities in leadership, entrepreneurship and community engagement. Consider new and different ways students' development of leadership skills can be incorporated into existing coursework. Continue to model good leadership behaviors and to enrich the culture of leadership in all areas of the School.
Achievements	In 2017, the School created/advanced three grant/awards programs to students and faculty to encourage and nurture leadership programming, projects, and instruction.
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 5 - Prepare Outstanding Musician/Educators

Goal Statement	The School of Music will expand its emphasis on preparing educators as excellent musicians and musicians as excellent educators
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces the value regarding "preparing outstanding musician/educators."
Status	Progressing as expected (multi-year goal)
Action Plan	Develop specific skill sets and dispositions required of educators to be excellent musicians and musicians to be excellent educators. Investigate facility and equipment enhancements to maximize student learning and musical experience for education, pedagogy, and music performance instruction. Explore new coursework and experiences for MM and DMA students to gain teaching and pedagogy experiences. Explore new coursework and experiences for music education graduate students in MM, MAT and PhD programs to gain music study and music making experiences. Examine opportunities for team teaching in an effort to expose students to multiple methodologies in a single course, cross-studio teaching, and other emerging and innovative modalities Enhance the offerings for undergraduate music education students to gain performance, composition, arranging, and/or writing experiences in music. Enhance teaching opportunities for SoM ugrad majors in the Music For Your Life Programs, where applicable. Expand opportunities for students to observe good teaching models among faculty. Expand the School's means for assessing student progress in teaching Excellence Enrich focus on inquiry-based music learning
Achievements	The School of Music's applied music faculty won four of the five 2017 Teaching Innovation Grants offered by Spark for incorporating more focus on helping to assist performance majors with pedagogical skills and dispositions.. The School's music education faculty have, in 2017, re-examined the objectives of all of their methodology-focused coursework.
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	

Goal Notes	

Goal 6 - Enhance the Pursuit to Prepare More Diversely Skilled Musicians

Goal Statement	The School of Music will enhance its pursuit to prepare more diversely skilled musicians
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces the value regarding "preparing more diversely skilled musicians."
Status	Progressing as expected (multi-year goal)
Action Plan	Continue to demand excellence in student diverse musical skills achievement while promoting student choice and flexibility in curriculum, offering relevant options that our competitors do not. Expand the School's offerings in practical music skills for students beyond their specialization (performance, composition, arranging, writing, teaching, conducting, recording, technology, specialized communication, etc...). Advance greater opportunities for secondary performing medium study and experience. Provide opportunities for more engagement by faculty and students in diverse communities and with diverse populations Create new partnerships with campus arts and non-arts units that maximize musical skills with non-music activities. Examine opportunities for team-teaching in an effort to expose students to multiple methodologies in a single course. Investigate means for encouraging greater participation & registration in chamber music activities. Encourage student creativity and interests in diverse music study and music making.
Achievements	The biggest achievement in 2017 here, by far, was the faculty approval of the "applied music features" ion the new BM Performance Concentrations (chamber music; entrepreneurship; technology). Students who select either of these concentrations in the BM effective fall 2018 will be required to register for Secondary Applied Focus where: "During one semester, students take half hour lessons in their primary performance area and half hour lessons focused on a secondary skill or concept (improvisation, performance technology, practice strategies, rhythm, expression, secondary instrument, etc.)."
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 7 - Be the Music School our Students and University Require

Goal Statement	The School of Music will be the music school that our students and our university require
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all mission points, embraces all values, and attends to the vision assertion regarding being "the School our university and students require."
Status	Progressing as expected (multi-year goal)
Action Plan	Listen to what students want (ask students what they want--;currics, guests, etc...) Be mindful of 120-132 credits and other academic logistics, as well On Your Time graduation features. Stay current with the nature of SC public education outcomes and how students are prepared with those. Continue to offer the music activity students loved in HS Offer more classes on-line Continue and enhance our contributions to ceremonial service to raise profile Endeavor to alleviate or attenuate having to pay for extra credits above 16 per semester.
Achievements	The School in 2017 affirmed our principle of offering non-majors scholarships to the university to remain active in music studies even as they pursue another major on campus. Additionally, the School engaged in significant ceremonial and support services across campus for academic and non-academic requests alike, providing more live music in 2017-18 than in any single year in any previous era in the life of the university.
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
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Goal 8 - Be the Music School Our State Requires

Goal Statement	The School of Music will be the music school that our state requires
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all mission points, embraces all values, and attends to the vision assertion regarding being "the School our state requires."
Status	Progressing as expected (multi-year goal)
Action Plan	Provide teachers for schools and individuals Provide music for the underserved Provide music and musicians for all professional and amateur ensembles as needed Maintain our Gig office Conduct advocacy with legislature, other policy bodies, and with all citizens Continue efforts to make our School more diverse and inclusive Work on enhancing music listening and music making participation in rural areas
Achievements	In 2017, the Gig Office handled more requests for live music performances in communities than in any year since the office was created in 2008. The School entered into new collaborative agreement with Lee Correctional Institution, as well as re-authorized ones with the Richland Public Library, St. Peter's Catholic School, the USC Children's Center, and with the Gov School for the Arts and Humanities, and the Charleston Fine Arts Academy.
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 9 - Be the Music School that Our Art and Society Require

Goal Statement	The School of Music will be the music school that our art and our society require
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all mission points, embraces all values, and attends to the vision assertion regarding being "the School our art and our society requires."
Status	Progressing as expected (multi-year goal)
Action Plan	Contijnue to work to demystify classical in new music; develop strategies for making it accessible and of value.. Find more teachable moments Remain vigilant about remaining relevant Effectively make our students advocates Remind stakeholders that music is participatory, not consumable, Engage in conversations with neighbors about societal issues Enahnce our greater campus message Execute greater advocacy of the School as an untapped laboratory for studies of memorization; tactility in facility; repetitive stress in all disciplines Conduct more engagement with all levels of younger and pre-college music students Imagine new collaborations... like MAC (Midlands Arts Conservatory, charter school)
Achievements	The School again participated, by invitation, as the nation's only higher education institution member in the May 2017 NAMM Fly-in Music Advocacy delegation on capitol hill.
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
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Goals - Looking Ahead

Goals for the School of Music that are slated for the upcoming year.

Goal 1 - Enhance Excellence and Diversity of Teaching, Learning, and Achievement

Goal Statement	The School of Music will enhance excellence and diversity of teaching, learning and achievement in Faculty, Student, Program/Research development
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all
Status	
Action Plan	Continue to examine faculty retention and targeting new positions of need for instructional requirements of the School's mission--in 2018-9, these will include an examination of needs in applied voice, and any emerging opportiunities created from potential 2018-9 Excellence Iniative funding Continue the significant emerging focus and success with expanding chamber music offerings and experiences in the School, for its students and with guests that inspired the students (Parker Quartet, C Street Brass; Decoda; Imani Winds; The Savvy Chamber Competition, etc...). In 2018-19 the School intends to explore the idea of manifesting our unique position in the innovatvie chamber music event design marketplace by using the winner of the SAVVY competition each/every other June to be a host ensemble for a new summer festival/institute around the concept to perhaps start in summer 2020. Investigate facility renovations and additions to maximize student learning, musical experience, and school function--in 2018-9 these will include... opportunities with the Koger Center and emerging plans for collaboration with Greene St United Methodist Church. Pursue more and deeper collaborations across campus and with non-university stakeholders (see Koger and Greene St above). Continue to enhance financial aid available for specialized student music leadership education in advocacy, entrepreneurship, community engagement, musicians's health mangement and maintenance study abroad, research endeavors, and internships (USCConnect activities). Expand the role community engagement experience plays in our School through the new USCConnect requriement in Experiential Learning. Advance the reach and impact of the new Asst Dean for Equity, Diversity and his committee to achieve greater inclusion in our School.
Achievements	
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
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Goal 2 - Increase Number, Quality, and Diversity of Graduate and Undergraduate Students Auditioning, Accepted, and Matriculating to the School

Goal Statement	The School of Music will increase the number/quality of graduate students applying and offer more and better funded graduate assistant positions
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all
Status	
Action Plan	The School will continue its currently successful in-person recruiting, marketing, publicity, and advertising efforts to assure a steady stream of outstanding graduate applications and auditions. For 2018-19 we anticipate implementing greater focused student recruitment as a result of our identifying a new ASST DEAN FOR ENROLLMENT MANAGEMENT position. The School will pursue more funding for assistantships, fellowships and opportunities for new positions in each as well as through development and partnership with on-campus agencies and area arts groups. In 2018-19 we anticipate the March 2018 hiring of the first fully-funded permanent development assistant position in the school since a 2009 RIF will pay dividends for us in our development efforts for music merit financial aid. Continue to re-examine our audition activity to assure the greatest relevance of connecting student talent and potential to School of Music strengths and mission. Advance the reach and impact of the School's Asst Dean for Equity, Diversity and Inclusion and the work he and his committee are doing in our School to attract and retain students of diverse races, ethnicities, religious affiliations, and sexual orientations through an array of means, not the least of which is maintaining a inclusive and safe environment.
Achievements	
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 3 - Intensify Commitment to Student Success

Goal Statement	The School of Music will intensify its commitment to assuring student success
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces the value regarding "student success."
Status	
Action Plan	Continue to demand excellence in student achievement while promoting student choice and flexibility in curriculum, offering relevant options that our competitors do not. Availabiltiy for enrollment in our new ugrad and MM performance degree options in Fall 2018 manifest this action plan. Continue to consider what are modern definitions of music student success. Encourage and celebrate student creativity and interests in elective and required projects. In 2018-19, we will introduce at least one new internal and competitive grant program for student projects, and provide refined focus for existing ones based upon the assessment of current projects and procedures. Increase magnitude and frequency of publicity of actual student achievements. In 2018-19, and as a result of the success of our marketing plan and strategy for MASS, we will execute new ways to advance the publicity of stduent achievements. Expand the resources for preparing students with career and financial development skills. In 2018-19 we endevaor to enroll more students in our two courses whose objectives align with this principle. Commit to a diverse set of teaching methods and modalities to result in student success. In 2018-19, our faculty retreat will be focused on this matter. Continue to provide development for faculty on matters of planning for and expecting student success.
Achievements	
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 4 - Enhance Focus on Preparing Music Leaders

Goal Statement	The School of Music will advance its focus on preparing music leaders
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Building Inclusive and Inspiring Communities
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces the value regarding "preparing music leaders."
Status	
Action Plan	Expand and enhance opportunities for students at all levels to participate, lead, and initiate community engagement activities. Enhance methods and opportunities for students to gain understanding and experience with music advocacy at all levels and will all constituencies. In 2018-19 we hope to use Excellence Initiative funds (if approved) to hire a national figure into a special Professor of Practice position to expand the advocacy curric at all levels and to lead actual national policy endeavors for the students and School. Consider new joint programs with the Moore School, the new USC McNair Institute for Entrepreneurship and Free Enterprise or other entities in leadership, entrepreneurship and community engagement. IN 2018-19, the School hopes that their faculty and student involvement in the USC Year of Creativity/Innovation is a catalyst for new thought and engagement towards these principles. Consider new and different ways students' development of leadership skills can be incorporated into existing coursework. The faculty retreat of fall 2018 will feature this action plan. Continue to model good leadership behaviors and to enrich the culture of leadership in all areas of the School.
Achievements	
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 5 - Prepare Outstanding Musician/Educators

Goal Statement	The School of Music will expand its emphasis on preparing educators as excellent musicians and musicians as excellent educators
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces the value regarding "preparing outstanding musician/educators."
Status	
Action Plan	Develop specific skill sets and dispositions required of educators to be excellent musicians and musicians to be excellent educators. For 2018-19, the School intends to hire a new instrumental music education faculty member with focused experience in this specific subject matter of the Musician/Educator to lead new experiences, enhanced existing coursework, and innovative initiatives first with our graduate students, to pursue the principles of this action plan. Investigate facility and equipment enhancements to maximize student learning and musical experience for education, pedagogy, and music performance instruction. In 2018-19, endeavors to more fully engage the capabilities of the Koger Center and opportujnities with the Greene St Methodist Church will be advanced. Explore new coursework and experiences for MM and DMA students to gain teaching and pedagogy experiences. Explore new coursework and experiences for music education graduate students in MM, MAT and PhD programs to gain music study and music making experiences. (For 2018-19 plans see paragraph 1 above) Examine opportunities for team teaching in an effort to expose students to multiple methodologies in a single course, cross-studio teaching, and other emerging and innovative modalities. In 2018-19, the doctoral course on College Music Teaching will be team-taught for the first time. Enhance the offerings for undergraduate music education students to gain performance, composition, arranging, and/or writing experiences in music. Enhance teaching opportunities for SoM ugrad majors in the Music For Your Life Programs, where applicable. Expand opportunities for students to observe good teaching models among faculty. Expand the School's means for assessing student progress in teaching Excellence Enrich focus on inquiry-based music learning
Achievements	
Resources Utilized	

Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 6 - Enhance the Pursuit to Prepare More Diversely Skilled Musicians

Goal Statement	The School of Music will enhance its pursuit to prepare more diversely skilled musicians
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces the value regarding "preparing more diversely skilled musicians."
Status	
Action Plan	Continue to demand excellence in student diverse musical skills achievement while promoting student choice and flexibility in curriculum, offering relevant options that our competitors do not. In 2018-19 we hope to use Excellence Initiative funds (if approved) to hire a national figure in enhanced instrumental performance media into a special position that would lead our efforts on these principles. This new faculty action objective will impact each of the action plans listed below. Expand the School's offerings in practical music skills for students beyond their specialization (performance, composition, arranging, writing, teaching, conducting, recording, technology, specialized communication, etc...). Advance greater opportunities for secondary performing medium study and experience. Provide opportunities for more engagement by faculty and students in diverse communities and with diverse populations Create new partnerships with campus arts and non-arts units that maximize musical skills with non-music activities. Examine opportunities for team-teaching in an effort to expose students to multiple methodologies in a single course. Investigate means for encouraging greater participation & registration in chamber music activities. Encourage student creativity and interests in diverse music study and music making.
Achievements	
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 7 - Be the Music School our Students and University Require

Goal Statement	The School of Music will be the music school that our students and our university require
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all mission points, embraces all values, and attends to the vision assertion regarding being "the School our university and students require."
Status	
Action Plan	Listen to what students want (ask students what they want--;currics, guests, etc...) Be mindful of 120-132 credits and other academic logistics, as well On Your Time graduation features. Stay current with the nature of SC public education outcomes and how students are prepared with those. Continue to offer the music activity students loved in HS Offer more classes on-line Continue and enhance our contributions to ceremonial service to raise profile Endeavor to alleviate or attenuate having to pay for extra credits above 16 per semester.
Achievements	
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 8 - Be the Music School Our State Requires

Goal Statement	The School of Music will be the music school that our state requires
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all mission points, embraces all values, and attends to the vision assertion regarding being "the School our state requires."
Status	
Action Plan	Provide teachers for schools and individuals Provide music for the underserved Provide music and musicians for all professional and amateur ensembles as needed Maintain our Gig office Conduct advocacy with legislature, other policy bodies, and with all citizens Continue efforts to make our School more diverse and inclusive Work on enhancing music listening and music making participation in rural areas
Achievements	
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Goal 9 - Be the Music School that Our Art and Society Require

Goal Statement	The School of Music will be the music school that our art and our society require
Linkage to University Goal	•Educating the Thinkers and Leaders of Tomorrow •Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners •Spurring Knowledge and Creation •Building Inclusive and Inspiring Communities •Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all mission points, embraces all values, and attends to the vision assertion regarding being "the School our art and our society requires."
Status	
Action Plan	Contijnue to work to demystify classical in new music; develop strategies for making it accessible and of value.. Find more teachable moments Remain vigilant about remaining relevant Effectively make our students advocates Remind stakeholders that music is participatory, not consumable, Engage in conversations with neighbors about societal issues Enahnce our greater campus message Execute greater advocacy of the School as an untapped laboratory for studies of memorization; tactility in facility; repetitive stress in all disciplines Conduct more engagement with all levels of younger and pre-college music students Imagine new collaborations... like MAC (Midlands Arts Conservatory, charter school)
Achievements	
Resources Utilized	
Goal Continuation	
Goal Upcoming Plans	
Resources Needed	
Goal Notes	

Academic Programs

Program Rankings

Academic programs that were nationally ranked or received external recognition during the Academic Year.

Music units are not nationally ranked. But, among peers in music faculties in America, it is generally considered that our doctoral programs in Choral Conducting, Wind Conducting, and Orchestral Conduction are seen as among the top ten in the nation among public schools. Our Piano Pedagogy is now considered one of the top two (with the University of Oklahoma)

Top ten public comprehensive colleges of music: Indiana; Michigan; Cincinnati: North Texas; Florida State; Illinois; Texas-Austin; Arizona State; as for comprehensive schools, South Carolina might now be #10, or certainly among a handful at this spot (see peers below)...
Peers: Oregon; Colorado; Kansas; Oklahoma; Michigan State; Wisconsin; Penn State

Instructional Modalities

Innovations and changes to Instructional Modalities in unit's programmatic and course offerings that were implemented during the Academic Year.

MUSC 115 Music Theory I (3)
MUSC 116 Music Theory II (3)

Innovations to flipped classroom model include increased emphasis on active learning (additional video lecture content, new modus of administering standards based exams)

MUSC 130 Ensemble (1)

Innovation to modality in offering existing course as a study abroad option in Italy and in Ireland

MUSC 210 Understanding the Psychology of Music (3)

New distributed learning course satisfying Carolina Core Requirement GSS.

MUSC 498 Music Practicum (1)

Change in maximum number of credit hours allowed in course to be taken multiple times.

MUSC 577 Vocal Pedagogy (2)

Innovation to modality in offering existing course as a study abroad option in Italy

MUED 793 New Directions in Music Education (3)

New distributed learning course

MUED 795 Research in Music Education and Pedagogy (3)

Innovations to flipped classroom model include compilation of eBooks as a supplement to classroom lectures and interactive
on-line Q&A sessions.

Addition of Special Topics Courses

MUSC 726 Modality to Tonality (3) (Constructing Common-Practice Harmony) (Spring 2017)
MUSC 726 Transcription and Analysis (3) (Spring 2017)
MUSC 740V Vocal Literature - Russian Diction (2) (Spring 2017)
MUSC 744 Electronic Music and Sound Theories (3) (Spring 2017)
MUSC 744 Music and Culture of Tudor England (3) (Spring 2017)
MUSC 775 Piano in Chamber Music (3) (Spring 2017)
MUSC 776 Special Needs Students (3) (Spring 2017)

Program Launches

Academic Programs that were newly launched during the Academic Year; those that received required approvals but which had not yet enrolled students are not included.

Master of Music with concentration in Music Theory.
Master of Music in Performance, Concentration in Community Engagement (nationally unique)
Bachelor of Music in Performance, Concentration in Technology (nationally unique)
Bachelor of Music in Performance, Concentration in Entrepreneurship (nationally unique)
Bachelor of Music in Performance, Concentration in Chamber Music (nationally unique)
Two new Bachelor of Arts in Music minors: Audio Recording; Music Industry Studies

Supplemental Info - Academic Programs

Any additional information on Academic Programs appears as Appendix 1. (bottom).

Academic Initiatives

Experiential Learning for Undergraduates

Initiatives, improvements, challenges, and progress with Experiential Learning at the Undergraduate level.

Experiential learning is at the core of the teaching in the School of Music. Music students are continually engaged in experiential learning experiences in a multitude of circumstances. We have traditionally used experiential learning as a model for much of our instruction, but have also made great progress in incorporating experiential learning into innovations in our curricula. In our new performance degrees, students will gain even greater experiential learning via creative projects that include many aspects of a musician's professional life, beyond the traditional educational values. Our recently adopted core values emphasize this experiential learning. Examples of experiential learning as applied in our curricula include the following:

o Active teaching: (Active experimentation and Concrete experience)
 a. Student Teaching (MUED). Students practice teach under the supervision of USC faculty and experienced cooperative teachers in public schools.
 b. Community Music School - Music students teach young aspiring musicians in a private lesson setting
 c. New Horizons Band - Music students teach adult learners in private lessons
 d. Graduate students (GAs) actively teach in the classroom and applied lessons.
 e. Piano undergraduate students take MUSC 575L in 2016-17, which is internship in piano pedagogy, teaching private and group classes.

o Applied lessons: (Reflective Observation, Abstract conceptualization, Active experimentation and Concrete experience)
 a. Students are regularly asked to comment and critique performances in Studio Class, learning the art of listening and
 teaching.
 b. Much of the applied emphasis is on teaching students to teach themselves. Students are expected to learn problem-solving skills. (Independent reflection)
 c. Applied lessons - teachers offer individual assessments of students' work (Facilitated reflection)

o Performance Skills: (Active experimentation, Concrete experience, and Reflective Observation)
 a. Recital attendance requirement - students learn recital etiquette and many performance-related skills by attending
 concerts. They are required to attend 10 recitals per semester, plus Recital class for five semesters.
 b. Chamber music involves self-coaching, learning a variety of skills: listening, leadership, cooperation with peers,
 performance-related skills, etc.
 c. Performances - solo recitals, chamber and large ensembles - teach the students to perform in front of an audience
 d. Students are encouraged to speak about the works they perform, learning public speaking and research skills.

o Academic classes: (Reflective Observation, Abstract conceptualization, Active experimentation and Concrete experience)
 a. Theory - students work through experiential learning in theory classes, by writing exercises, using the harmonic motion, etc. that they study.
 b. History - listening to music examples of the styles they are studying
 c. Both The SAVVY Arts Venture Challenge and MUSC 580 (Entrepreneurship in Music/The Arts) provide experiential leaning opportunities. Participants learn about entrepreneurship by building an arts based business from the ground up. They are required to conduct customer research, construct financial models,

build prototypes, and pitch to judges.
 d. Music Education: (Reflective Observation)
     i. 1. MUED 200 (Music Education Practicum) students observe early childhood, elementary, middle school, and high
 school music classes in local public schools.
     ii. 2. MUED 552 (The High School Band) students observe local high school band rehearsals.

 o Professional Fraternities: (Reflective Observation, Abstract conceptualization, Active experimentation and Concrete experience)
 a. MTNA Collegiate Chapter provides opportunities for experiential learning in a variety of formats:
     i. Leadership Training of Officers
     ii. Musicaré program - sensory-friendly concerts, music learning experiences for residents in elder care and alzheimers/dementia care
     iii. Research Posters at SCMTA and MTNA conference
     iv. Presentations at SCMTA and MTNA conference
     v. Adjudication at local and state performance events
     vi. Students receive training for all of these things, and reflective assignments are completed as part of coursework or
 presentations.
     vii. MUSC 776 Special Needs
  viii. Students observe and assist in lessons for students with autism and other special needs. They complete reflective
 assignments on their for as part of their grade.

Experiential Learning For Graduate & Professional Students

Initiatives, improvements, challenges, and progress with Experiential Learning at the Graduate or Professional level.

The USC School of Music continues to be a national leader in the creation of programs that provide experiential learning opportunities for our students. Student enrolled in graduate music programs are regularly involved in the Children's Music
 Development Center, the USC Youth Choir, the Carolina Opera Experience (summer), the New Horizons Band Program, the USC String Project, the Center for Piano Studies, the Carolina Summer Conservatory, and the Carolina Music Studios (formerly known as the Community Music School). Special outreach programs take our musicians and music into settings like the V.A. Hospital, the Richland County Public Library, area senior living communities, and the Lee County Correctional Institution.

 In addition to these campus activities, many graduate students are also involved as unpaid and paid interns and professionals in church music programs, public and private school music programs, retail music stores, and music
 teaching academies.

Affordability

Assessment of affordability and efforts to address affordability.

The School of Music charges the same tuition to all of its students that the rest of the campus academic units do, with just a few exceptions. We offer nearly $900,000 annually of ugrad financial merit-based aid in School of Music dollars, and spend

in excess of $1.1M on grad student aid all in an effort to make expensive music study more affordable for our 420-430 majors and 500 or so other students who take music classes and contribute to musical activities in the School.

Reputation Enhancement

Contributions and achievements that enhance the reputation of USC Columbia regionally and nationally.

The School of Music is revered nationally and internationally when it comes to music entrepreneurship, innovation, and
 leadership. Beyond the progressive work happening on our campus and in our community every day, this reputation has been enhanced by a number of high profile events.

 In June 2016, the USC School of Music conceived led a summit sponsored by College Music Society focused on 21st Century Music School Design, addressing how music in higher education might evolve in a quickly changing world. We were
 able to accommodate 250 visitors from every United State, Canada, Europe, and Australia, and wound up turning away
 hundreds of interested individuals because of space restrictions. The roster of participants was like a who's who in music higher ed.

 In January 2015, we led a sold out pre-conference day for the Chamber Music America conference in New York City called
 Marketing Chamber Music: A SAVVY Strategy for Success. The only other music school ever invited to do this was Eastman
 (generally considered the top program in the country).

 Each summer since 2013, we have hosted the world's leading arts entrepreneurship workshop The SAVVY Arts Venture Challenge. In the first for years, this attracted 250 participants from 39 states and 9 countries.

 Our international SAVVY Chamber Competition is the only such content that values 1) artistic excellence and 2) innovative event design. Each summer, 3-5 finalist ensembles compete for a $10,000 grand prize in the final round in Columbia. World-class groups to advance have come from as far as New York, Washington DC, California, Poland, France, Canada, and Spain.

 A number of other programs and initiatives also enhance our reputation nationally and internationally. A sampling include:

 Regular and visible faculty participation at national and international conference/organizations such as National Association of Schools of Music (Tayloe Harding is national Secretary), American String Teachers Association (Robert Jesselson) is past-president, Music Teachers National Association (David Cutler is the featured keynote in 2017), National Association for Music Education, and National Conference on Keyboard Pedagogy (Scott Price is currently President of the Board), Pi Kappa Lambda (Tayloe Harding is president), and College Music Society (Tayloe Harding is past-president) and numerous others.

 Consistent history of publications and recordings by faculty.

 The Southeastern Piano Festival brings 20 talented high school pianists to Columbia each summer, along with some of the most famous pianists alive.

 The String Project, which began at USC, is now a model for the country (where its structure has been adopted by more than

40 universities nationally).

Band Clinic brings hundreds of high school students to campus each February for a packed weekend of musical events. A number of other events geared towards high schoolers regionally also occur each year, such as Double Reed Day and Chamber Music Day.

National/international profile musical artists regularly visit campus to perform on our renowned Southern Exposure New
Music series and other programs. Recent residencies have featured the Grammy award winning groups like the Parker
String Quartet and Imani Winds, as well as influential artists such as Pulitzer Prize winner William Bolcom.

Challenges

Challenges and resource needs anticipated for the current and upcoming Academic Years, not noted elsewhere in this report and/or those which merit additional attention.

Financial aid remains our major need. Our awards have not keep pace with tuition inflation at the grad or ugrad levels and
we fall further behind our competition in most years as a result.

Supplemental Info - Academic Initiatives

Any additional information on Academic Initiatives appears as Appendix 2. (bottom)

Faculty Population

Faculty Employment Summary

Table 1. Faculty Employment by Track and Title.

	Fall 2017	Fall 2016	Fall 2015
Tenure-track Faculty	50	50	50
Professor, with tenure	22	21	21
Associate Professor, with tenure	17	19	19
Assistant Professor	11	10	10
Librarian, with tenure	0	0	0
Research Faculty	0	0	0
Research Professor	0	0	0
Research Associate Professor	0	0	0
Research Assistant Professor	0	0	0
Clinical/instructional Faculty	2	1	1
Clinical Professor	0	0	0
Clinical Associate Professor	0	0	0
Clinical Assistant Professor	0	0	0
Instructor	2	1	1
Lecturer	0	0	0
Visiting	0	0	0
Adjunct Faculty	19	19	11

Faculty Diversity by Gender and Race/Ethnicity

Note: USC follows US Department of Education IPEDS/ National Center for Education Statistics guidance for collecting and reporting race and ethnicity. See https://nces.ed.gov/ipeds/Section/collecting_re
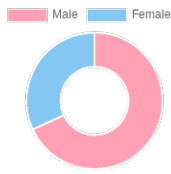
Table 2. Faculty Diversity by Gender and Race/Ethnicity, Fall 2016, Fall 2015, and Fall 2014.

|	Fall 2017	Fall 2016	Fall 2015
Gender	52	51	51
Female	16	15	16
Male	36	36	35
Race/Ethnicity	52	51	51
American Indian/Alaska Native	0	0	0
Asian	2	2	1
Black or African American	2	1	1
Hispanic or Latino	0	0	0
Native Hawaiian or Other Pacific Islander	0	0	0
Nonresident Alien	0	0	1
Two or More Races	0	0	0
Unknown Race/Ethnicity	0	1	0
White	48	47	48

Illustrations 1 and 2 (below) portray this data visually.

Illustration 1. Faculty Diversity by Gender

2017 Faculty Gender

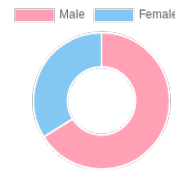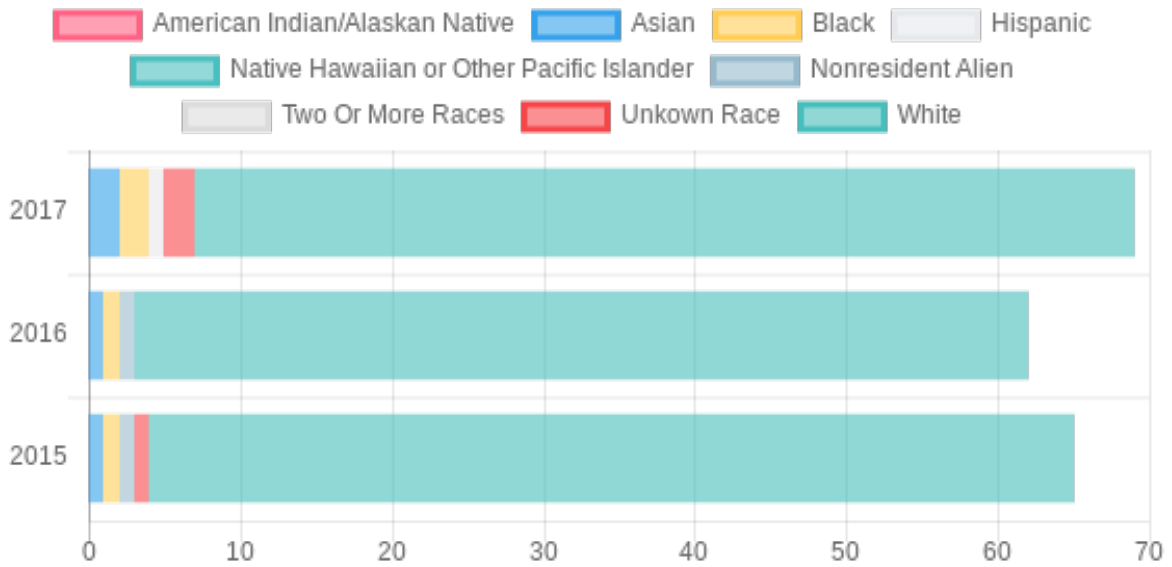2016 Faculty Gender
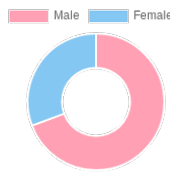
2015 Faculty Gender

Illustration 2. Faculty Diversity by Race & Ethnicity

Faculty Information

Research and Scholarly Activity

Please refer to Appendix 3, which provides detailed information from the Office of the Vice President for Research, department of Information Technology and Data Management, including:
1) The total number and amount of externally sponsored research proposal submissions by funding source for the appropriate Fiscal Year.
2) Summary of externally sponsored research awards by funding source for the appropriate Fiscal Year. Total extramural funding processed through Sponsored Awards Management (SAM) in the Fiscal Year, and federal extramural funding processed through SAM in the Fiscal Year. (Available at: http://sam.research.sc.edu/awards.html) Amount of sponsored research funding per faculty member in FY YYYY (by rank, type of funding; e.g., federal, state, etc., and by department if applicable).
3) Number of patents, disclosures, and licensing agreements for three most recent Fiscal Years.

Faculty Development

Efforts at Faculty Development, including investments, activities, incentives, objectives, and outcomes.

Optional

The Dean's office provides $100,000 in faculty travel aid for faculty of all kinds to attend conferences, do research and performance, and to take student groups out for local/regional, and national/international performances/tours.

 Over the past 5 years, we have organized three faculty retreats with specific outcomes that will help our school progress and cultivate faculty development. These team-based, interactive meeting have led to new initiatives and the defining of 3
 Distinctive Priorities unique to our school: leadership, performers-as-educators and educators-as-performers, and diversely skilled musicians.

 We launched Teaching Innovation Grants to encourage faculty to work collaboratively and take some chances, while marrying outcomes to our distinctive priorities.

 When guest artists come to town, we generally try to set up faculty as well as student sessions. For example, we recently
 offered faculty presentations on personal finance and designing music programs that impact underserved communities.

Supplemental Info - Faculty

Any additional content on Faculty Information appears as Appendix 4. (bottom)

Supplemental Academic Analytics Report

Content from Academic Analytics appears as Appendix 5. (bottom)

Teaching

Faculty to Student Ratio

The formula used to compute the ratio uses data from Faculty Population by Track and Title and Student Enrollment by Time Basis, as follows:

$$\frac{(Total\ Full\text{-}time\ Students + 1/3\ Part\text{-}time\ Students)}{((Total\ Tenure\text{-}track\ Faculty + Total\ Research\ Faculty + Total\ Clinical/Instructional\ Faculty) + (1/3\ Adjunct\ Faculty))}$$

Table 4. Faculty-to-Student Ratio, Fall 2017, Fall 2016, and Fall 2015

Fall 2017	Fall 2016	Fall 2015
1:4.9	1: 6.9	1:6.77

Analysis of Ratio

Analysis of the ratio, agreement with the data, and plans for the future to impact this ratio.

I do agree with the
Institutional Research
and Assessment data below.

Faculty Awards Nominations

Faculty nominated for the following awards in the categories of Research, Service, Teaching, or Other, during AY2017-2018.

Research Award Nominations

Recipient(s)	Award	Organization
Cannon, Cormac	The American Prize in Conducting	The American Price
Jenkins, J. Daniel	Claude V. Palisca Award	American Musicological Society

Service Award Nominations

Recipient(s)	Award	Organization
Cannon, Cormac	Be The Match Leadership Award	Be The Match National Marrow Donor Program
Davis, Ronald	Two Thumbs Up Award	USC Office of Student Disability Services

Teaching Award Nominations

Recipient(s)	Award	Organization
Parker-Harley, Jennifer	Michael J. Mungo Undergraduate Teaching Award	USC
Parker-Harley, Jennifer	Michael J. Mungo Graduate Teaching Award	USC
Schlaefer, Ellen	Wally Russell Professional Mentoring Award	United States Institute for Theatre Technology
Fugo, Charles	Music Teachers National Association Foundaion Fellowship	MTNA

Faculty Awards Received

During AY2017-2018 faculty of MUSC were recognized for their professional accomplishments in the categories of Research, Service, and Teaching.

Research Awards

Recipient(s)	Award	Organization

Service Awards

Recipient(s)	Award	Organization
Davis, Ronald	Two Thumbs Up Award	USC Office of Disabilities
Cannon, Cormac	Be The Match Leadership Award	Be The Match National Marrow Donor Program
Wyatt, Larry	Award of Excellence	American Choral Directors Association

Teaching Awards

Recipient(s)	Award	Organization
Valerio, Wendy	2018 Deborah Smith Hoffman Mentor Award	South Carolina Music Educators Association
Cannon, Cormac	The American Prize in Conducting-Band/Wind Ensemble Divisions, 2016-17	The American Prize
Price, Scott	2018 Music Teachers National Association Achivement Award	MTNA

Student Recruiting and Retention

Student Recruitment

Efforts, including specific actions, to recruit students into College/School programs.

Audition Days:
 We host five audition days a year on Saturdays in December, January, and February, and these are our biggest recruiting
 opportunities. In addition to our faculty hearing auditions from hundreds of prospective students each year on our five audition days, we provide five full days of information sessions, including opportunities for prospective students and their parents to meet faculty in their specific area of study. In addition, prospective students and their families meet Dean Harding and have the opportunity to ask him any questions they have in an open forum. They can also take tours of our building, the Music Community residential hall, and campus; talk directly with current students in their area of study; hear some of our
 current students perform; learn about our programs and degrees, etc. This event provides prospective students the opportunity to satisfy their requirement to audition for us, but it also allows them to receive all the information they need to
 consider attending USC in only one visit. This is particularly important for our prospective students, who are short on availability, visiting many schools to audition on weekends around their own performances, lessons, rehearsals, etc. Our current students often cite their audition day experience as a major factor in their decision to attend USC.

 On-campus visits:
 We host individual prospective student visits completely customized to students' potential area of study. The type of prospective student visiting ranges from students who are majoring in another area but who wish to be in one of our ensembles (students who wish to be in the USC Marching Band, for example) to students who wish to major in music and immerse themselves in conservatory-type study at our school. A small percentage of these visits are set up cooperatively with the USC Visitor Center. The majority are handled by our faculty and staff working directly with prospective students to
 set up customized visits that may include: private lessons (most of our faculty offer prospective students one free private lesson), tours of the Music building, one-on-one appointments with faculty and music admissions staff, ensemble rehearsal
 visits, class visits, masterclass participation or observation, program observation (Strings Project, Children's Music Development Center), concert or recital attendance, special auditions, etc. These visits are typically time intensive to set up and facilitate, but they're one of our most valuable recruiting tools.

 College fairs/conventions/exhibiting opportunities:
 Our music admissions director, Jennifer Jablonski, typically attends these events for recruiting purposes:
 Classical Singer Conference exhibit/college fair- location varies (May)
 Midwest Band and Orchestra Clinic exhibit/college fair - Chicago (December)
 Brevard College Day - Brevard, NC (July)
 Eastern Music Festival College Day - Greensboro, NC (July)
 Governor's School for the Arts College Day - Greenville, SC (October)
 Greenville Fine Arts Center College Day - Greenville, SC (October)
 University of Maryland College Fair (summer - date TBA)
 Eastman School of Music College Fair - Rochester, NY (October/November)
 Youth Performing Arts School/Governor's School College Day - Louisville, KY (October)
 SCMEA (this event is more about networking with educator alumni who refer students to us) - Columbia, SC (February)
 Florida Music Educators Association conference exhibit (every all-state middle and high school music group in FL convenes there) - Tampa, FL (January)
 Interlochen College Day - Interlochen, MI (summer program - usually July)

Douglas High School for the Arts College Fair - Jacksonville, FL (September/October)
Northshore Music College Fair - Evanston, IL (October)
NACAC PVA Fairs: Typically we attend fairs in New York CIty, Washington, DC, Philadelphia, Dallas, Houston, Atlanta
(September/October/November)

In addition, we participate in these on-campus events, as requested by Admissions:
Admitted Students Day - 2 annually
USC Open Houses - 2 annually
Top Scholar events - varies (often we set up lessons, auditions, etc. for specific scholars around their recruiting weekend schedule; this year music admissions director Jennifer Jablonski also assisted with reviewing and interviewing candidates)
Admissions special events, as requested (fly-ins and other networking events with high school counselors)

These events often require weekend work, and Jennifer typically spends about 1/3 of her weekends annually working various
recruiting events.

Because South Carolina is a relatively small state, we have a relatively small pool of top musicians from which to recruit. Furman University is our number one competition for in-state applicants and tends to commit large scholarship awards to its
recruits, particularly in strings and voice. We know we can't rely on South Carolina to fulfill our enrollment and ensemble needs; therefore, we have a diverse, aggressive recruiting strategy that includes a range of in-state and out-of-state events.

Special events at the USC School of Music:
One of our biggest strengths at the School of Music is our success in providing outreach/education/inspiration to musician students of all ages. Some of these events (for high school students, in particular), also serve an important recruiting purpose, drawing prospective students to campus to interact with our impressive faculty, staff, and students and to hear them perform.

Examples of events in this category (but not an exhaustive list):

USC Band Clinic
Southeastern Piano Festival
Carolina Summer Music Conservatory
All-State Audition Preparation Workshops for SC high school students (woodwinds, brass, percussion)
Parker String Quartet masterclasses
Men's Day of Choral Clinic
Various guest artist masterclasses
Visits by high school ensembles such as Douglas Anderson HS Orchestra (FL), where the ensemble and its students engaged with our faculty via masterclasses, clinics, etc. (The logistics for this visit were coordinated by Sarah Land in the Music Admissions area.)

On-campus performances:
Our School of Music presents hundreds of concerts and recitals each year featuring our faculty and students. The thousands of attendees each year include prospective students and their families. Our performances have always been an apparent and
persuasive recruiting tool for the School of Music.

Alumni network:
As a USC saxophone alumna and music admissions director at USC from 2002-present, Jennifer has

developed a strong
USC music alumni network, including many of our top alumni educators. These relationships are very important, as most high school musicians ask their music teachers for recommendations for music programs at colleges/universities and a list of recommended college faculty in their area of study. Each year, our music admissions area coordinates alumni receptions/networking events at the state music educator conference here in Columbia (South Carolina Music Educators
Association) and at Midwest Band and Orchestra Clinic in Chicago in order to foster our relationship with alumni and to celebrate the growth of our School of Music. These alumni educator relationships are integral to our recruiting efforts.

Faculty and student ensemble outreach:
Faculty involvement off campus is also essential to recruitment. Our faculty serve as clinicians/directors for events such as all-state band/orchestra/choir in various states, a very important recruiting opportunity for us. They also judge at various
high school contests/workshops/festivals, developing important relationships with high school directors and their students. Several faculty serve on the staffs of prestigious summer music festivals and workshops, where they are working directly with
top-tier high school students. They may have a private studio that includes the one-on-one teaching of select high school students in our region. Several faculty serve (or have served) as church music directors, where they interact with a wide range of people that includes high school musicians. Faculty frequently visit high school programs in our region to work with
individual high school ensembles and to work with our student teachers and their classroom mentors. In addition, our
faculty are frequently invited to perform and present nationally and internationally at the most respected music conferences, where they influence top educators (a key audience that directly impacts referrals/recruiting) and prospective students. Faculty also direct and facilitate our School of Music ensembles, and these groups and the students in them also present and perform nationally and internationally. These presentations/performances enhance our reputation as a top School of Music and also allow us to interact with desirable prospective students and their families in a variety of venues regionally, nationally, and internationally.

Social media:
Social media provide an avenue for student recruitment via the posting of information of recital/concert events; alumni, faculty and student achievement stories; videos, etc. We're fairly active on Facebook but have exciting, interesting growth opportunities in YouTube (and to a lesser extent Instagram and Snapchat). For recruiting purposes, it's important these media have a young tone that speaks to our prospective students. We're exploring the possibility of having our School of Music Messengers, current School of Music students who assist with admissions and recruiting, become engaged with our social media.

Leadership in music admissions:
We're one of the lead schools to found the national music admissions roundtable group, a professional group to share and promote best practices in music admissions and recruiting. Our group holds an annual conference for music admissions officers, and we've created a listserv and closed Facebook group to share information and to learn from one another. The University of South Carolina School of Music is recognized as a long-time leader in this group. While our leadership in this group isn't a specific recruiting strategy, it demonstrates our commitment to developing the best practices in recruiting and to serving as a leader in our field.

Student Retention

Efforts at retaining current students in College/School programs.

Need This

Student Enrollment & Outcomes

The following data was provided by USC's Office of Institutional Research, Assessment, and Analytics.

Note: Student enrollment and outcomes data are calculated by headcount on the basis of primary program of student only.

Student Enrollment by Level & Classification

Table 5. Student Enrollment by Level & Classification.

	Fall 2017	Fall 2016	Fall 2015
Undergraduate Enrollment			
Freshman	75	62	61
Sophomore	63	52	50
Junior	49	54	60
Senior	90	99	89
Sub Total	277	267	260
Graduate Enrollment			
Masters	59	71	65
Doctoral	96	82	79
Graduate Certificate	6	0	3
Sub Total	161	153	147
Professional Enrollment			
Medicine	0	0	0
Law	0	0	0
PharmD	0	0	0
Sub Total	0	0	0
Total Enrollment (All Levels)	**438**	**420**	**407**

Illustration 3. Undergraduate Student Enrollment by Classification
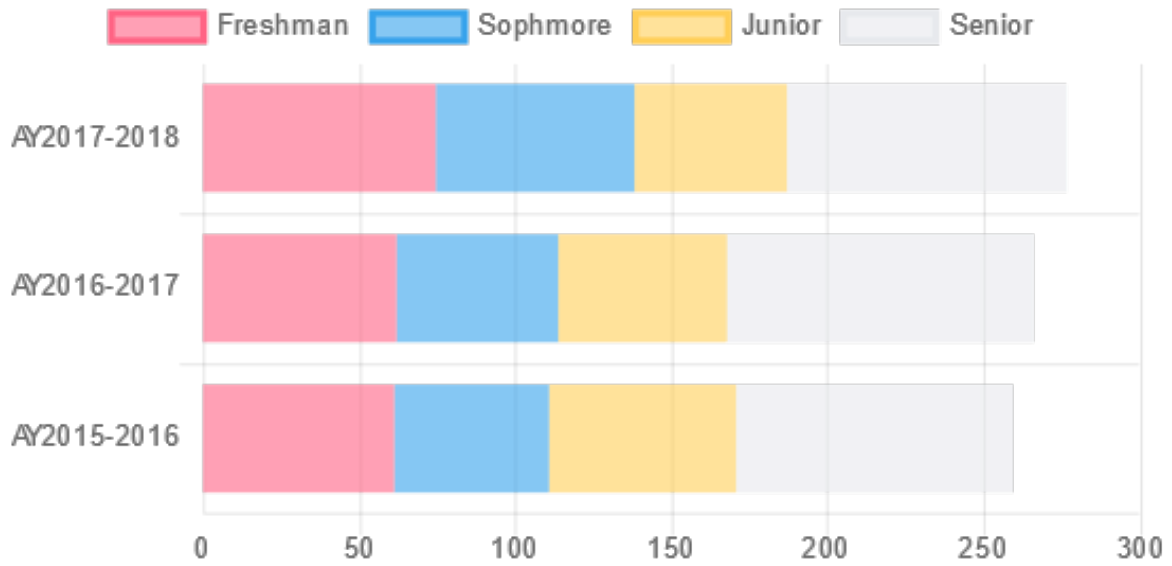

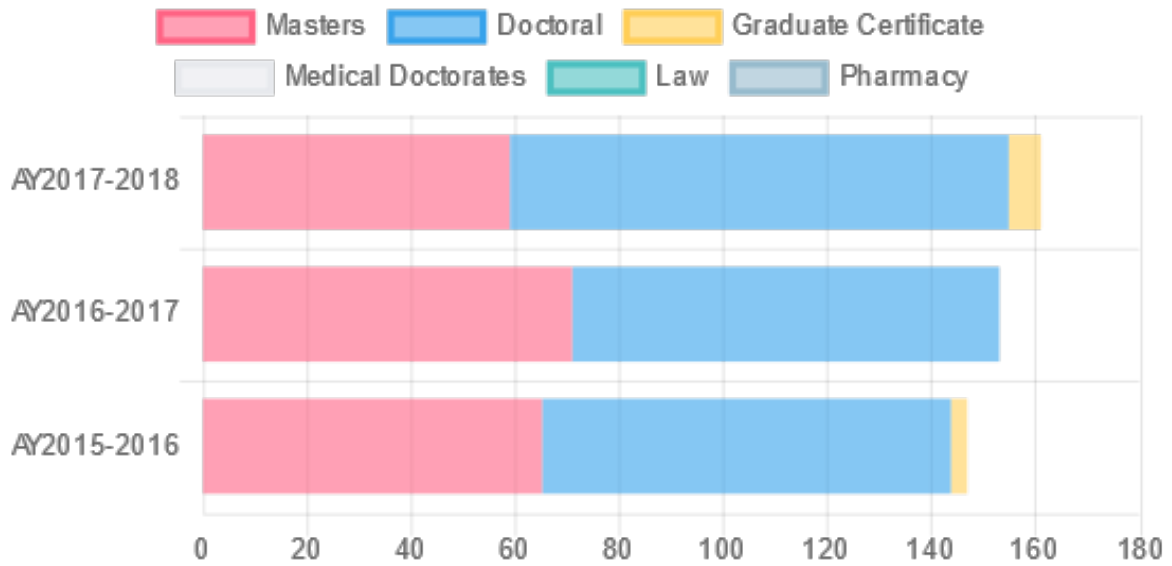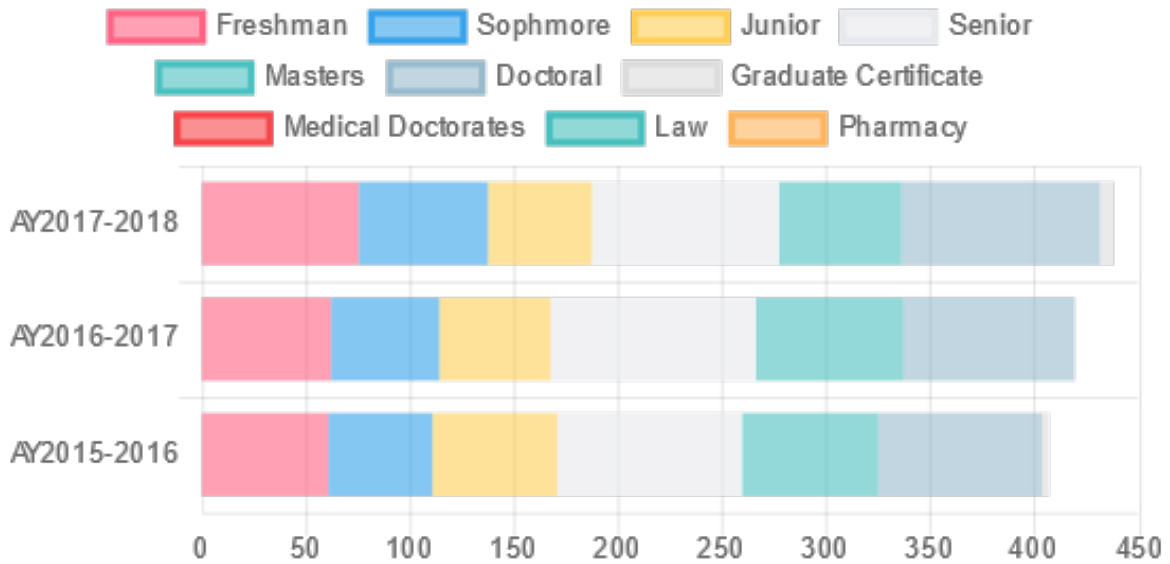**Illustration 4. Graduate/Professional Student Enrollment by Classification**

Illustration 5. Total Student Enrollment by Classification (All Levels)

Enrollment by Time Status

Table 6. Student Enrollment by Level and Time Status.

	Fall 2017	Fall 2016	Fall 2015
Undergraduate	**277**	**267**	**261**
Full-Time	265	263	249
Part-Time	12	4	12
Graduate/Professional	**161**	**153**	**147**
Full-Time	124	118	109
Part-Time	37	35	38
Total - All Levels	**438**	**420**	**408**
Full-Time	389	381	358
Part-Time	49	49	49

Student Diversity by Gender
Table 7. Student Enrollment by Gender.

	Fall 2017	Fall 2016	Fall 2015
Undergraduate	**277**	**267**	**261**
Female	121	117	115
Male	156	150	146
Graduate/Professional	**161**	**153**	**147**
Female	88	71	59
Male	73	82	88

Illustration 6. Undergraduate Student Diversity by Gender

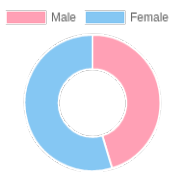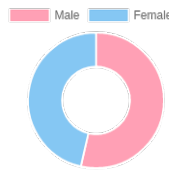| 2018 Undergraduate Gender	2017 Undergraduate Gender	2016 Undergraduate Gender
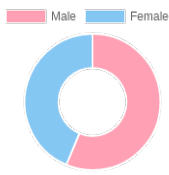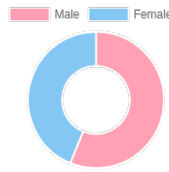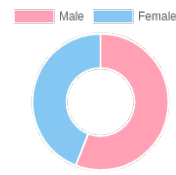
Illustration 7. Graduate/Professional Student Diversity by Gender

2018 Graduate Gender	2017 Graduate Gender	2016 Graduate Gender
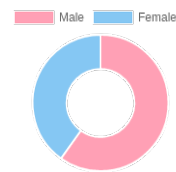
Student Diversity by Race/Ethnicity

Table 8. Student Enrollment by Race/Ethnicity.

	Fall 2017	Fall 2016	Fall 2015
Undergraduate	**277**	**267**	**261**
American Indian/Alaska Native	0	0	0
Asian	2	6	3
Black or African	27	23	16
Hispanic or Latino	14	9	7
Native Hawaiian or Other Pacific Islander	0	0	0
Nonresident Alien	4	4	2
Two or More Races	9	10	8
Unknown Race/Ethnicity	3	3	3
White	218	212	222
Graduate/Professional	**161**	**153**	**147**
American Indian/Alaska Native	0	0	0
Asian	6	6	6
Black or African	10	10	12
Hispanic or Latino	6	7	7
Native Hawaiian or Other Pacific Islander	0	0	0
Nonresident Alien	41	35	31
Two or More Races	7	5	4
Unknown Race/Ethnicity	1	1	1
White	90	89	86

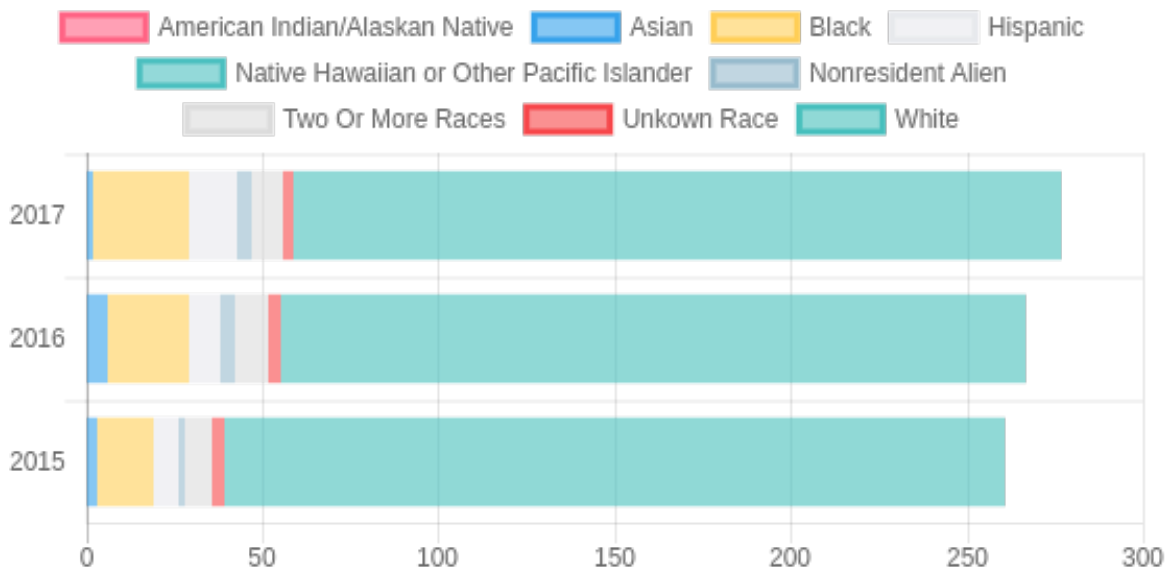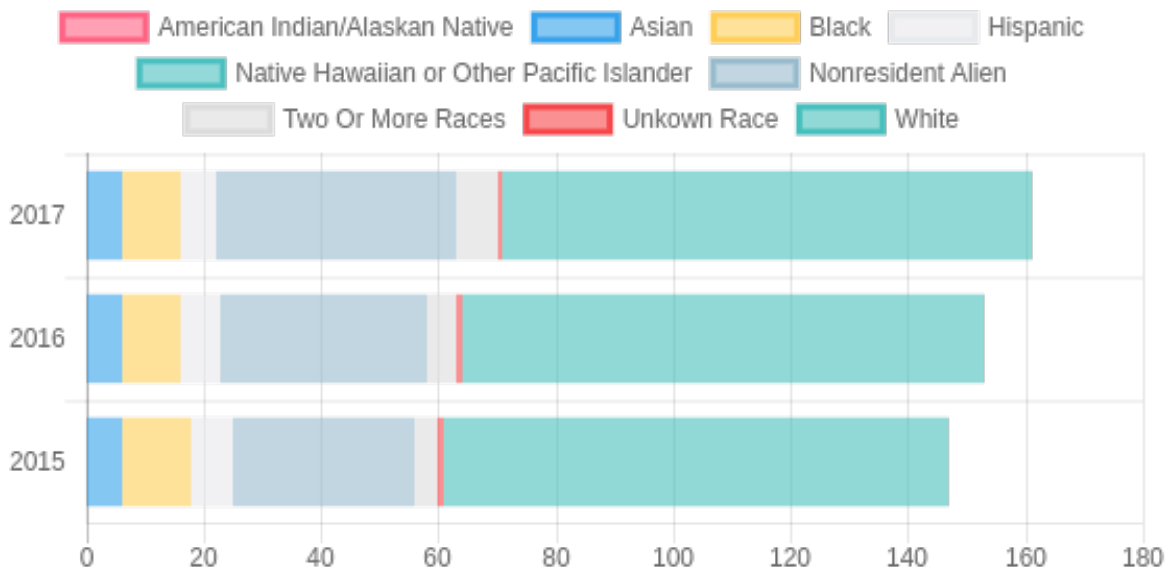**Illustration 8. Undergraduate Student Diversity by Race/Ethnicity**

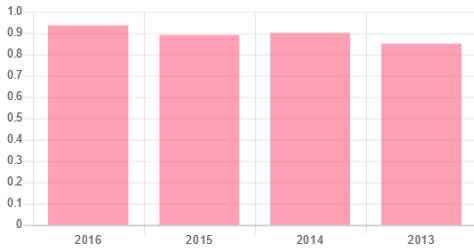**Illustration 9. Graduate/Professional Student Diversity by Race/Ethnicity**

Undergraduate Retention

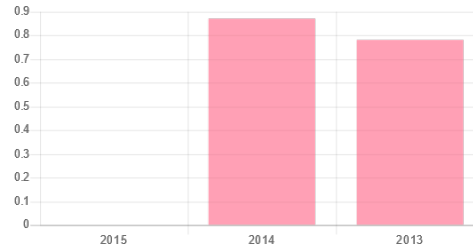**Table 9. Undergraduate Retention Rates for First-time Full-time Student Cohorts**

	First Year	Second Year
Fall 2016 Cohort	93.7%	N/A
Fall 2015 Cohort	89.1%	N/A
Fall 2014 Cohort	90%	87%
Fall 2013 Cohort	85%	78%

Illustration 10. Undergraduate Retention, First- and Second Year

First Year   Second Year

Student Completions

Graduation Rate - Undergraduate

**Table 10. Undergraduate Graduation Rates for First-time Full-time Student Cohorts at 4-, 5-, and 6 Years.**

	4-Year	5-Year	6-Year
Fall 2011 Cohort	77.5%	82.5%	83.8%
Fall 2010 Cohort	0%	0%	0%
Fall 2009 Cohort	0%	0%	0%

Degrees Awarded by Level

Table 11. Degrees Awarded by Level.

	AY2016-2017	AY2015-2016	AY2014-2015
Associates Degree	0	0	0
Bachelors	61	59	62
Masters	24	24	30
Doctoral	11	21	11
Medical	0	0	0
Law	0	0	0
Pharmacy Doctorate	0	0	0
Graduate Certificate	4	1	2

Illustration 11. Degrees Awarded by Level
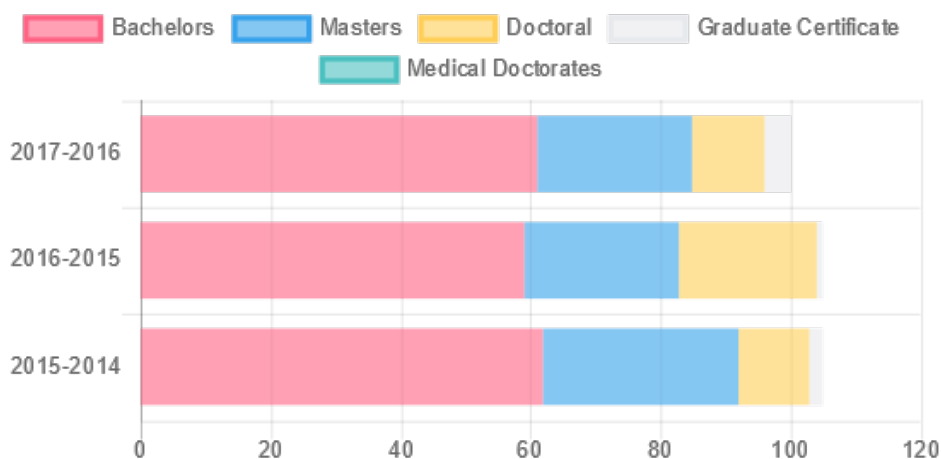
Alumni Engagement & Fundraising

Alumni
Substantial activities, engagements, and initiatives with alumni during AY2017-2018, focusing on relationships and activities with alumni.

Alumni network:

As a USC saxophone alumna and music admissions director at USC from 2002-present, Jennifer Jablonski, Diredctor
Admissions has developed a strong USC music alumni network, including many of our top alumni educators. These
relationships are very important, as most high school musicians ask their music teachers for recommendations for music programs at colleges/universities and a list of recommended college faculty in their area of study. Each year, our music admissions area coordinates alumni receptions/networking events at the state music educator conference here in Columbia (South Carolina Music Educators Association) and at Midwest Band and Orchestra Clinic in Chicago in order to foster our relationship with alumni and to celebrate the growth of our School of Music. These alumni educator relationships are integral to our recruiting efforts.

Exhibiting at conferences/conventions:

The University of South Carolina School of Music is an exhibitor at key music conferences in the nation, allowing us an important opportunity to strengthen our relationship with Music alumni across the nation and to recruit top students. At our exhibit booth, we offer alumni a Gamecock lapel pin to show their support of their alma mater and use the interaction as an
opportunity to reconnect with our alumni, learning about their work in music and telling them about recent changes at the
School of Music (new faculty hires, upcoming performances, etc.). At the South Carolina Music Educators Association conference in Columbia, the Midwest Band and Orchestra Clinic in Chicago, and the Florida Music Educators Association conference in Tampa, we interact with hundreds of music alumni each year at our booth, one-on-one.

Development, Fundraising and Gifts
Substantial development initiatives and outcomes during AY2017-2018, including Fundraising and Gifts.

A newly endowed scholarship for Music Education Students with the added gift of a spendable allocation so that it can to be awarded immediately;
Challenge gift for matching funds to celebrate the 15th Anniversary of the Southeastern Piano Festival;
$25,000 in endowment funds raised this academic year toward the Challenge Match for the String Quartet in Residence program. To
date, more than $135,000 has been raised toward the $200,000 goal.

We had two significant anniversaries to celebrate in 2017: the 25th year of our volunteer support group, the Friends of the School of Music and the 15th year of the Southeastern Piano Festival. To capitalize on these, special fundraising events took place in late January and mid- February. 10 new patron level donors were added to the supporters of the SEPF and the Friends had their second highest grossing Musical Feast in the past 10 years.

We are developing a corporate sponsorship program for the School of Music, with a focus on building consistent support for the 6 major programs. We have proposals out for a major sponsor for the large production, Bernstein's MASS, scheduled for spring 2018 and by far the most ambitious multi-disciplinary program in our School's history.

We have identified our most loyal donors, (200 households), those who have given to the School 7 out of the past 10
years and we have developed strategy to further engage this group with special advance information, special events and stewardship recognition. Approximately 30% of these loyalty donors will be approached for planned or estate gifts.

Supplemental Info - Alumni Engagement & Fundraising

Any additional information on Alumni Engagement and Fundraising appears as Appendix 6. (bottom)

Community Engagement

Description

Community engagement and community based research, scholarship, outreach, service or volunteerism conducted during AY2017-2018, including activities at the local, state, regional national and international levels.

Examples of School of Music activities in community outreach/engagement:

HIGH PROFILE CONCERTS AND EVENTS

Southeastern Piano Festival: transforms the University of South Carolina School of Music and Columbia into a major cultural destination that draws in audiences and young piano talent from across the United States.

Freeman Sundays @ 3: these Sunday concerts feature the university's renowned music faculty in fresh and vibrant chamber
music programs that pair canonic masterpieces alongside brand new works.

Imani Winds Residency: Imani Winds, the nation's leading woodwind quintet and one of the world's most acclaimed chamber
ensembles, will be at the USC School of Music October 25-28, 2016, and Feb. 22-23, 2017. Many of Imani's residency activities are free and open to the public. Outreach activities in the community are scheduled. Funded by a Visiting Scholar Grant.

Parker Quartet Chamber Music Residency: The USC School of Music's Quartet-in-Residence with the world-renowned Parker Quartet brings a series of public concerts, master classes, community outreach and special opportunities for chamber
music enthusiasts each fall and spring.

Southern Exposure New Music Series: the award winning series is devoted to exploring the rich variety of contemporary
classical and world music written in the past 30 years and masterworks of the 20th century.

The SAVVY Arts Venture Challenge: the leading experiential entrepreneurship workshop for musicians, performing artists and educators (formerly known as The SAVVY Musician in Action).

USC Band Clinic: in its 36th year of existence, the USC Band Clinic is a high school honor band clinic that brings over
400 of the most outstanding high school band students from throughout the region to the USC campus for a weekend of music-making and learning

LARGE SCALE ONGOING PROGRAMS

USC Marching Band: performs for football and basketball games to audiences in the tens of thousands

USC String Project: creating a partnership to provide teaching experience for University of South Carolina students while providing accessible string education for community children and adults.

Children's Music Development Center: comprises Music Play at the School of Music, Music Play at the Children Center at USC, and K4-Grade 6 Music Education at St. Peter's Catholic School. Graduate music education students lead weekly music classes and undergraduate music education majors perform weekly practicums at each location.

Community Music School: private instrumental and vocal music lessons and classes are offered to the greater Columbia
 community.

 Community Music School - Piano Division & Pedagogy Laboratory: CMS Piano Division provides piano lessons and classes for local community members, both children and adults, at all levels of study (beginning through advanced pianists). The
 Pedagogy Laboratory is a hands-on teaching course that augments the academic coursework in Performance Pedagogy
 (MUSC 573 and 574). In this course, undergraduate students teach CMS students in a highly supervised setting. Through this program, USC students learn to be effective piano teachers, and community piano student increase their knowledge
 and skills in piano playing and music.

 Suzuki Strings: offers Suzuki instruction on both violin and cello, and is open to all children ages 3 and above. The program is also used as a practicum opportunity for USC School of Music students in the Masters in Pedagogy degree in violin, and those students who are interested in teaching Suzuki violin, as they get to work with the program students under a supervising teacher.

 Congaree New Horizons Band: opportunities for adults ages 50+ to learn as a new beginner or relearn how to play a band instrument. No previous music experience is necessary.

 Carolina LifeSong: provides piano lessons and music experiences for students with special needs.

 All-State Band Recording Project: Wind and percussion faculty at the USC School of Music record the etudes that are required for high school all-state band auditions each year. They also provide written comments in order to help students better prepare these etudes. Recordings and comments are posted on the all-state band recording website, making these materials readily available for free to students across South Carolina.

 Center for Southern African-American Music: the mission of the Center for Southern African-American Music is to preserve and record oral histories, music recordings, film and video footage of African-American Music in the South to be remembered and enjoyed by all people. The university became the owner of 11 million feet of Movietone News rare footage film in 1980, and the collection holds some of the earliest footage of African-American songs.

COMMUNITY EVENTS

 Music & Culture Colloquium Series: series organized by the music history area typically offering 6-8 lectures featuring guests, USC faculty and students covering a variety of topics. Events are free and open to the public.

 USC Band Clinic: in its 36th year of existence, the USC Band Clinic is a high school honor band clinic that brings over
 400 of the most outstanding high school band students from throughout the region to the USC campus for a weekend of music-making and learning.

Honor Choruses: elementary, middle and high school students participate in high caliber choruses

 South Carolina Cello Choir: Professionals, amateurs, teachers and students from around the region take part in this musical phenomenon, learning from renowned clinicians and music faculty.

South Carolina Double Reed Day: Double reed players of all ages and abilities are invited to the biennial South Carolina Double Reed Day at USC.

South Carolina Day of Percussion: a full day of clinics, master classes, concerts and educational sessions.

South Carolina All State Double Reed Workshop: workshop for middle and high school oboe and bassoon players to prepare for the South Carolina All State auditions

USC String Quartet Workshop: an intensive one-day event geared towards talented and motivated high school string players who would like an intensive and stimulating day of string quartet playing.

All State Tune Up: USC Percussion Society teaching middle and high school students in small group and individual settings teaching the all-state solos, rudiments, scales, timpani tunings and sightreading.

All-State Preparation Workshop for Flutists, USC flute studio

Fall Festival for Young Pianists - Shoot for the Stars: Creating Music Together: pianists, age 5-12, participate in a variety of fun-filled musical activities, focused on the act of creating and making music in groups. All levels welcome, beginning to
advancing players

SUMMER PROGRAMS:

Carolina Opera Experience
Carolina Summer Music Conservatory
Center for Piano Studies
Conductors Institute
Drum Major Clinic
KinderFlute
Music Play
Music Education Professional Development Seminars
NewBassoon Institute
Southeastern Piano Festival
String Project Summer Camp
Summer Chorus
The Savvy Arts Venture Challenge
Youth Choir

OTHER REPRESENTATIVE ACTIVITIES

Plink, Rattle, Toot: Words Meet Music. Spark and Richland Library collaboration: live chamber music is performed to the reading of children's books. USC student musicians perform and original compositions by School of Music student composers written for specific books are performed.

Sounds Around Town: an initiative by the flute studio that organizes performances across Columbia annually on a specific day in the spring.

Initiatives with Lee Correctional: new initiatives coordinated by Spark include a music theory class and voice class, both taught via a remote video connection. Faculty member Dr. Danny Jenkins teaches the music theory class and doctoral
voice student Lara Wilson teaches the voice class.

Bach in the Subways: an international movement that encourages performances of the music of J. S. Bach

in public spaces in March. Spark has organized this in Columbia the last two years.

 A Flutist's Book of Days: the University of South Carolina flute studio, led by Jennifer Parker-Harley, is assembling recordings of flute repertoire for every day of the year. Available on YouTube.

 Pre-concert talks for Columbia Baroque: featuring music history faculty member Sarah Willliams

 ArtBreak: Julie Hubbert on Sonic Authenticity in Period Film: talk given at Columbia Museum of Art by music history faculty
 member Julie Hubbert

 Spark Creativity in Music student finalists:

March 11 (Sat), 8:00pm
Michael Brown - Four Singers Walk into a Bar
Random Tap
10509 Two Notch Rd,
Elgin, SC 29045

March 12 (Sun), 9:00pm
Michael Brown - Four
Singers Walk into a Bar
Art Bar
1211 Park St, Columbia,
SC 29201

March 14 (Tue), 7:30 pm

Michelle Smith-Beck - Heroes are made by the paths they choose...
School of Music Recital Hall
813 Assembly St,
Columbia, SC 29208

March 31 (Fri), 6:30pm
Keri Lee Pierson - An Evening of Music and Wine
Total Wine
275-C Harbison Blvd,
Columbia, SC 29212

Apr 1 (Sat), 3:00pm
Kalim Campos - Kick-Off from Columbia, SC
Still Hopes Retirement Community
1 Still Hopes Drive, West
Columbia, SC 29169

April 1 (Sat), 6:30pm
Keri Lee Pierson - An Evening of Music and Wine
Wired Goat Cafe
709 Gervais St, Columbia,
SC 29201

Apr 2 (Sun), 3:00-4:00pm
Christopher Schoelen - Orpheus Pan Tellus and Acoustic Ecology

Mill Creek Greenhouses
2324 Leesburg Rd.,
Columbia SC 29209

Apr 6 (Thu), 6:00pm
Philip Snyder V - Hide/Seek
Tapp's Art Center
1644 Main St Columbia, SC
29201

Community Perceptions

How unit assesses community perceptions of engagement, as well as impact of community engagement on students, faculty, community and the institution.

Community engagement is an element in the faculty report of activities. Community perceptions are generally reported via
 direct comments from individuals to School of Music faculty and administrators.   The USC School of Music is nationally known and locally respected for the size, scope, reach, content, and full School faculty and student participation in its community engagement activities.

Incentivizing Faculty Engagement

Policies and practices for incentivizing and recognizing community engagement in teaching and learning, research, and creative activity.

Community engagement is encouraged and is a vital element in many School of Music courses. It is especially evident in the
 music education curriculum. New incentives for increasing faculty involvement in community engagement include Teaching
 Innovation Grants, sponsored by Spark, Carolina's Music Leadership Laboratory. These grants provided up to $1500 for special projects devised by faculty.

 Additionally, community engagement activities are now listed in the tenure and promotion criteria as acceptable items for
 recognition in research, teaching, and service depending upon the nature of the engagement, and is acceptable at local/regional and national/international levels. The School of Music is the first college at Carolina to observe and prioritize
 community engagement in this important way, and may still be the only one tho have done so.

Supplemental Info - Community Engagement

Any additional information on Community Engagement appears as Appendix 7. (bottom)

Collaborations

Internal Collaborations

Opera at USC

Arts Leadership Collaborative

Year of Innovation and Collaboration.

Bernstein Mass.

Music for numerous university events and activities: commencement, special occasions and ceremonies,

The Music Community, a partnership between Housing and the School of Music that provides an on-campus living/learning
environment for our new music students.

NY Ballet Stars with the USC Dance program, Dept of Theatre & Dance

External Collaborations

(see Community Engagement
activities above)

Supplemental Info - Collaborations
Any additional information about Collaborations appears as Appendix 8. (bottom)

Campus Climate & Inclusion
Activities unit conducted within AY2017-2018 that were designed to improve campus climate and inclusion.

Almost every activity performed locally by the School of Music contributes to an improved campus climate. By its very essence Music embraces diversity. Music itself is a non-essential for human existence, yet every culture on the planet has invented it, with surprising ingenuity, imagination and fascinating variety. We can appreciate the virtuosity of an Australian didgeridoo as much as we can appreciate a Beethoven symphony. We easily fill our Recital Hall to "standing room only" for Indian sitar, tabla and tambura as easily as we fill it for a piano festival or chamber music concert. It is not just music that we
appreciate. It is the unlimited creativity of the human spirit.

The School of Music highlights outstanding key faculty that focus on specific demographic groups. Three deserve mention here.

Dr. Ronald Davis-
the Schoo of Music's Assistant Dean for Equity, Diversity and Inclusion

Dr. Birgitta Johnson -
Dr. Johnson is a rising star in the growing number of interdisciplinary appointments, serving as Assistant Professor of Ethnomusicology and African American Studies. She is active in a wide range of research subjects: American and African music; music and worship in African American churches; musical change and identity in Black popular music; music in African American megachurches, sacred music in the African diaspora, and community archiving.

In addition to MUS 555 "World Music Survey" and AFAM 398H "The Cultural History of Rap," Dr. Johnson also teaches
"Blues Routes, Culture, American Society," "African American Sacred Music Survey," and "Music of Africa." Her expertise
was noted locally when she was asked to participate in a community presentation and talk in April 2016 on the Tapp Center Lecture Series, "Hip-Politics: Hip-Hop's Impact on American Politics & Policy" by Anton Gunn.

Dr. Scott Price - Dr. Price is the founder of The Carolina LifeSong Initiative, which serves students with special needs and includes them in activities in which they may excel. The initiative teaches that every person has a musical voice and music
speaks to and from every person. The initiative provides piano instruction and music experiences for people with autism, ADD/ADHD, developmental delays, Down syndrome, hearing and visual impairments and PPD-NOS. Students come to The Carolina LifeSong Initiative program from Dr. Price's personal connections in the community, and through parent networking. Every semester includes a public recital for the students. The LifeSong Initiative will sponsor a Sensory-Friendly Concert
for the Columbia area special needs community (and anyone else who wishes to attend) on Friday, March 17, 2017 at 7:30pm in the Recital Hall. This is a sensory-friendly piano concert with program and environment designed specifically for our audience members with autism and other special needs. Autism-related coping behaviors are understood and welcomed.

The Carolina LifeSong Initiative sponsored the creation of "Piano Teaching and Special Needs," a special topics course to promote teacher training for advanced graduate students pursuing degrees in piano pedagogy.

Dr. Gregory Springer - The Congaree New Horizons Band provides people over the age of 50 the opportunity to play in a

concert band at the School of Music. Members of the Congaree New Horizons Band come from all walks of life, and no prior musical experience is required to participate. They learn to play and perform a band instrument in a group setting and have a
lot of fun doing it. Practice sessions includes full group rehearsals and small group and individual instruction. The band
performs two to four concerts per semester at various locations in the Columbia Metropolitan area. USC's Congaree New
Horizons Band is affiliated with New Horizons International Music Association, an organization that encourages seniors to
learn and make music with friends. New Horizons has approximately 220 bands worldwide. Among the many member of the ensemble, Dr. Caroline M. Eastman, Professor and Director of Undergraduate Studies for the College of Engineering and
Information Technology is presently participating as an aspiring artist on French horn.

There are countless other examples of contributions. For example, on Thursday January 12, 2017 the Black Law Students
Association hosted a panel discussion commemorating the Life and Legacy of Dr. Martin Luther King. A high point was reached when voice graduate student Ramelle Brooks sang from the podium. The tone of the gathering, calm and reverential up to that point, was elevated to an emotional high.

Within the School of Music - Safe Zone Allies

In the School of Music itself our students tend to naturally develop friendships across a wide spectrum of backgrounds. This is due to several possible factors. For one, our students develop a strong social mentality through consistent ensemble participation.

Safe Zone Allies serve as crucial LGTB community support network across campus. In the School of Music we have four
designated Safe Zone Allies offices. All four report that there has been relatively little use of their services. One has had a few students come in to discuss classroom issues and the discussion pivoted to ally topics. Another had students come by to ask specifically about the Safe Zones themselves. With two others, no one has come in for any assistance. A Safe Zone Ally in our main office made the observation that the impression in the School of Music is that overall we have a very accepting atmosphere.

Another reason that the Safe Zone Allies are not utilized more is because of a unique feature in the School of Music curriculum. Every music student is required to study weekly one-on-one with their major professor. With these close working
relationships trust and support can develop. Many students will confide with their private instructors before they will go to a stranger in another office. Although this is a common occurrence such events go unreported and are difficult to verify.

Supplemental Info - Campus Climate & Inclusion
Any additional information about Campus Climate and Inclusion appears as Appendix 9. (bottom)

Concluding Remarks

Quantitative Outcomes

Explanation of any surprises with regard to data provided in the quantitative outcomes throughout this report.

There are no surprises to the School as revealed in this data.

Cool Stuff

Describe innovations, happy accidents, good news, etc. that occurred within your unit not noted elsewhere in your reporting.

A number of summer programs embrace innovative models, such as the Carolina Opera Experience, where 5th through 10th graders compose, choreograph, design, and perform an original opera.

 We have deemed one day a week as Wellness Wednesday, with a number of programs that emphasize healthy living and performance including massage, kitten petting, and yoga.

 USC was the first university in the country to offer a minor in music entrepreneurship.

 We start off each year with a Graduate Student Blast Off, or interactive program for incoming students to get them thinking about how to get more out of their experience at USC.

 Creativity in Music Awards are offered to encourage students to take chances with interesting projects. The 2016-17 awards centered on hosting innovative performances, with one finalist involving music, dance and art, another pairing music and wine, and another exploring relationships between music and nature.

 USC started the world's first library collection that contains resources on careers, innovation, wellness, and finance for
 musicians.

 Each semester, a number of extra-curricular initiatives address a variety of success issues. This includes Spark weeks, our
 Discussion over Dinner series, subsidized photo shoots, and residencies by prominent musical leaders.

 In 2017,we will introduce new degrees including a BM in "Performance Plus" (with tracks in entrepreneurship, chamber
 music, and technology) and an MM in Community Engagement.

 quantitative Outcomes

 1) Student Enrollment headcount by Level & Classification, Fall 2014, Fall 2015, Fall 2016
 2) Student Diversity Headcount by Gender & Race/Ethnicity, Fall 2014, Fall 2015, Fall 2016
 3) Graduation Rates at 4-5-6 years, FTFT Cohorts for Fall 2008, Fall 2009, Fall 2010
 4) Degrees Awarded by evel - AY 13-14, AY 14-15, AY 15-16
 5) Retention Rate - First Year, FTFT Cohorts Fall 2013, Fall 2014, Fall 2015
 6) Retention Rate - Second Year, FTFT Cohorts Fall 2012, Fall 2013, Fall 2014
 7) Faculty Population - Headcount - by Track and Title, Fall 2014, Fall 2015, Fall 2016
 8) Faculty Diversity - Headcount - by Gender & Race/Ethnicity, Fall 2014, Fall 2015, Fall 2016
 9) Faculty-to-Student Ratio- Fall 2014, Fall 2015, Fall 2016
 10) Faculty Hires, Departures, Retention Packages - AY2013-2014, AY2014-2015, AY2015-2016

The Office of Research's Information Technology and Data Management will provide the following information for each college/school. Please append this information to your Blueprint. This information will be submitted directly into the electronic Blueprint system by Office of Research.

1) The total number and amount of externally sponsored research proposal submissions by funding source for FY 2016.

2) Summary of externally sponsored research awards by funding source for FY 2016. Total extramural funding processed through Sponsored Awards Management (SAM) in FY 2016, and federal extramural funding processed through SAM in FY2016. Amount of sponsored research funding per faculty member in FY 2016 (by rank, type of funding; e.g., federal, state, etc., and by department, if applicable).

3) Number of patents, disclosures, and licensing agreements in fiscal years 2014, 2015 and 2016.

Appendix 1. Academic Programs

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Lockin welcomes your questions or comments regarding the Terms:

Lockin LLC
1255 Laurel Street

Columbia, South Carolina 29201

Email Address:
support@lockin.in

Telephone number:
8035454091

Effective as of April 27, 2016

Appendix 3. Research & Scholarly Activity

Office of Research
Information Technology & Data Management

School of Music

Fiscal Year 2017

UNIVERSITY OF
SOUTH CAROLINA

Faculty Information

RESEARCH AND SCHOLARLY ACTIVITY

The following refers to Appendix 1, 2 & 3 , which provides detailed information from the Office of the Vice President for Research, department of Information Technology and Data Management, including:

1) The total number and amount of externally sponsored research proposal submissions by funding source for the appropriate Fiscal Year.

2) Summary of externally sponsored research awards by funding source for the appropriate Fiscal Year. Total extramural funding processed through Sponsored Awards Management (SAM) in the Fiscal Year, and federal extramural funding processed through SAM in the Fiscal Year. (Available at: http://sam.research.sc.edu/awards.html) Amount of sponsored research funding per faculty member in FY YYYY (by rank, type of funding; e.g., federal, state, etc., and by department, if applicable).

3) Number of patents, disclosures, and licensing agreements for three most recent Fiscal Years.

Identified areas of challenge and opportunities with faculty research and scholarly activity, referencing Academic Analytics data (through 2015) and the report provided by the Office of Research's Information Technology and Data Management, including specific plans to meet these challenges or take advantage of the opportunities.

Summary of Extramural Proposal Submissions by Source - FY2017

Appendix 1

PI Home Department	Total Amt. First Year	Commercial	Federal	Local Gov't.	Other	Private/Non-Profit	State
Music	41,700	0	0	0	0	1	1
Total Count		0	0	0	0	1	1
Total First Year	41,700	0	0	0	0	40,000	1,700

Extramural Funding by Source, Department, Faculty & Rank
Appendix 2

PI Home Department	PI Name	Primary Job/Rank	Tenure Status	Total Funding	Federal
Music, School of				0	

Patents, Disclosures, and Licensing Agreements
Fiscal Year 2017
Appendix 3

SCHOOL OF MUSIC			
	Invention Disclosures	**Provisional Patent Applications**	**Non-Provisional Patent Applications**	**Issued Patents**
TOTALS:	**0**	**0**	**0**	**0**
Department Breakdown			
Composition	0	0	0	0
Music Education	0	0	0	0
Music History	0	0	0	0
Music Theory	0	0	0	0
Audio Recording	0	0	0	0
Entrepreneurship	0	0	0	0

*Note: These numbers include US, PCT, and foreign applications/patents
*Source: Office of Economic Engagement
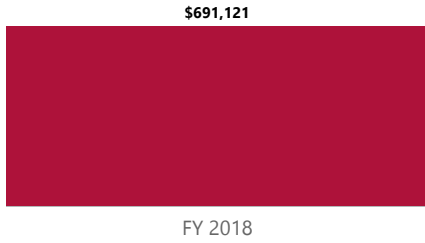
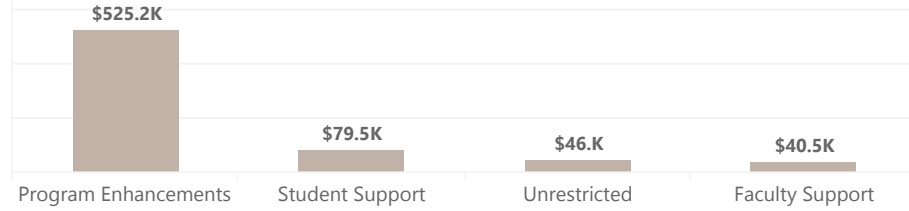# Appendix 6. Alumni Engagement & Fundraising

Unit Performance

Data update time: 3/2/2018 11:09:39 AM - Printed by Jancy Houck

FY - YTD Production
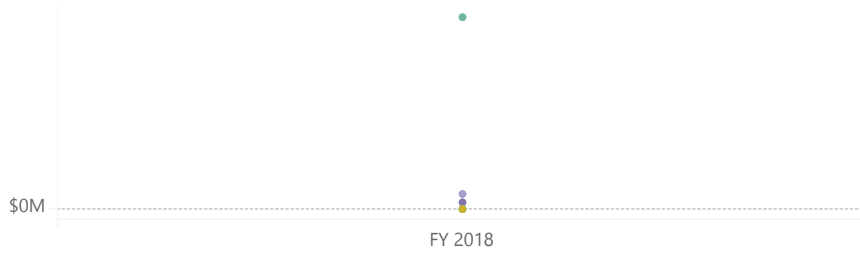
$691,121

FY 2018

Total $ by Purpose

	$525.2K	$79.5K	$46.K	$40.5K
	Program Enhancements	Student Support	Unrestricted	Faculty Support

Gift Type

$0M

FY 2018

Total $ by Gift Type

Pledge	$21,669
Gifts	$620,453
PG's	$0
SAM	$0
GIK	$49,000
Payments	

Donor # by Constituency

200

100

0

07/01/2017

Total $ & Donor # by Constituency

$315.4K	$153.3K	$73.5K	$55.K	$40.8K	$37.5K	$14.3K	$1.4K
Organizati..	Individual	F&S	Alumni	Parent	Foundation	Corporation	Student
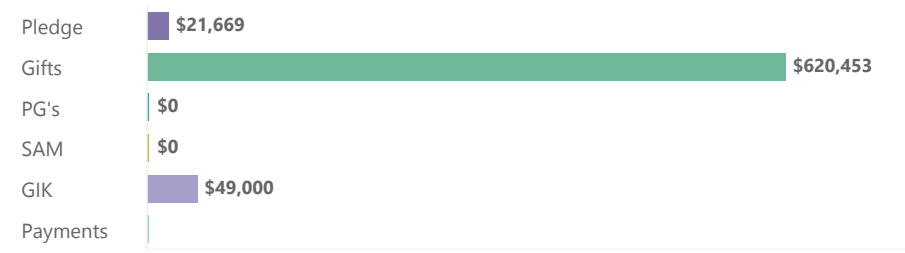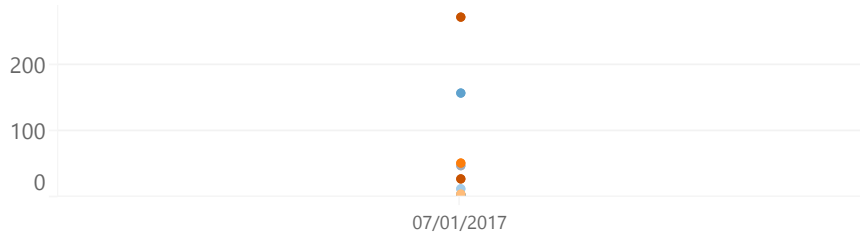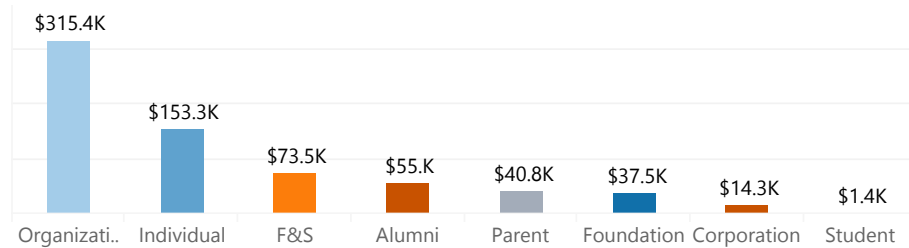
Designation

Endowment	$574.2K
Spendable	$116.9K

07/01/2017

Total $ by Designation

Endowment	$574,229
Spendable	$116,892