

*Blueprint for Quality Enhancement at
USC*

SCHOOL OF MUSIC

FY 09

*Final Version
4/29/09*

I. Vision, Mission and Goals

A. Executive Summary

1. VISION

The vision of the School of Music at USC is to be the Southeast's premier public university music school for the preparation of tomorrow's professional musicians and to be a national leader for improving the lives of Americans through music.

2. MISSION

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:

- *prepare musicians for professional careers and leadership in music teaching, performance, composition, research, and related fields*
- *serve as a cultural and educational center of excellence for the State of South Carolina and the nation*
- *generate research and other creative activities in music that have local, national, and international impact*
- *provide meaningful music experiences for all University students through courses designed to foster an awareness of the role of music in society*
- *enhance the University of South Carolina's commitment to become one of the finest public universities in America*

3. HOW THE VISION STATEMENT IS COMPATIBLE WITH MISSION:

The USC School of Music is a collection of roughly 50 faculty, 20 staff, several buildings of appropriate facilities, and numerous other resources whose charge is to educate students in music and to provide musical experiences, knowledge, and skills to all who encounter its endeavors. It has existed to serve the musical and educational needs of the populace of the state of South Carolina since 1924.

Between 1973-1994 the school's status and quality achievements emerged significantly, its growth evidenced today in two ways. First, the School of Music stands as an emblem of musical excellence for South Carolina and the Southeast. Secondly, it is the home of distinctive educational assets for persons who wish to lead musical activities of all kinds in their communities of choice throughout the United States and the world.

Since 1994, strategic accomplishments have been realized by the School and its faculty and students to secure a national reputation for the School, including such

model programs for musical leadership as the USC String Project, the Children's Musical Development Center, the Congaree New Horizons Band, The Center for Southern African-American Music, the Conductor's Institute, the Piano Pedagogy On-Line Forum, enviable ensemble programs in orchestra, band, choir, and opera and numerous outstanding degree programs across a wide array of music specialties.

As the mission of the School has evolved in recent years to include tasks associated with "leading" as well as "preparing," and as the School has attained a fine measure of success with these new tasks, the vision of the School must now feature this aspect of musical training and achievement in full focus, with the significant goal of being the premier institution for such not only in our region, but beyond as well.

4. ASSESSMENT OF CURRENT STANDING OF VISION AND MISSION

As articulated above, the USC School of Music is meeting its mission to a very significant extent. The unit is highly respected in the Columbia metro area, throughout the State of South Carolina and across the US for both its daily and its annual contributions to music as indicated in the five tenets of the mission statement.

The School has accomplished a great deal of success with both preparing musical leaders and with developing its own reputation as a leader as well. Much, however, remains to be explored with this aspiration. To do so more fully, the faculty and students of the School must:

- *engage in more focused research and practice on the use of technologies in music making and understanding*
- *discover and implement strategies and methodologies for expressing, through demonstration of their own musical talents, music's vital place in the lives of Americans*
- *investigate both curricular and extra-curricular activities for students to gain knowledge and skills concerning their own needs to formulate future professional careers in music*

5. ENUMERATION OF GOALS

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

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

GOAL 3. The School of Music will enhance its visibility.

GOAL 4. The School of Music will expand its scope of instruction, experiences, and engagement for developing musical leaders from its student body and faculty and staff in an effort to improve the lives of citizens through music.

GOAL 5. The School of Music will restore the instructional, research/creative activity, and service elements of its mission cut or deferred by appropriate budget reductions in FY 09.

B. Goals, Initiatives, and Associated Action Plans

GOAL 1. The School of Music will enhance the quality of and environment for teaching and learning in the School. (this goal is continuing from 2008)

Description of the goal and summary of the relationship of the goal to the university's Vision and Mission

The USC School of Music is one of our nation's top 25 public institution music units. It could not have achieved this level of distinction without subscribing to and providing consistently outstanding traditional music training and experiences in performance, composition, pedagogy, music theory, history/literature, education, and research/creative/scholarly pursuit of all of the above. Sustaining and augmenting, where necessary, the standards that decades of students have been expected to meet at the USC School of Music to become excellent professional musicians is the most central goal of the School.

This is a continuing goal. Just as with all macro-change, it will be necessary to measure in stages the indicators of when our School has achieved adequate enhancement of the quality of and environment for teaching and learning, as this is a goal that will never be fully retired. We will know that we are making the type of progress with pursuing this goal when:

1. we can identify a marked increase in the quality of the professional attainments of our graduates;
2. we can identify a new category of experienced and established-reputation applicant and matriculate to our faculty ranks.

2009 Initiatives:

Initiative 1 (a). Secure adequate facilities for the function of superior teaching and learning.

Action i. Complete the new Band/Dance Hall.

This action serves the initiative and goal by focusing attention on the vital component of the environment where music learning must take place. Meaningful indicators include the feedback received from constituents in the form of formal surveys and informal comments that indicate the level of suitability of their experience relative to the conditions under which they had the experience (i.e., students in classrooms, audiences in concert halls, etc.). The funding plan for this initiative includes dollars that have been appropriated from state and university sources for School of Music Building function, as well as the Office of the VP for Business and Finance, the Provost and the School of Music Dean.

Additional funding plans will come from capital campaign dollars when they are available for the construction of the new Concert Hall, and to provide continuing support of the opera program and of new off-campus initiatives elsewhere in this Strategic Plan as required.

Action ii. Continue to pursue the new Concert Hall near the Music Building and Koger Center.

This action serves the initiative and goal by providing for the School's greatest current resource need—a performing venue of sufficient size and scope to handle all of the School's ensemble performances including choir and opera, and solo and chamber music events that attract an audience of larger than 200. The indicator for the accomplishment of this action is the completion of the hall itself, though there are small indicators of positive movement on this action before this final payoff indicator. These include: the identification of key gift donor and partners, the acceptance of plans by campus officials, the updating of the campus master plan and various milestones along the path to fundraising success.

Initiative 1 (b). Enhance curricula and learning experiences for students

Action i. Review, develop, and revise curricula as needed and to embrace innovation and adaptive modalities

This action serves the initiative and goal by providing for the instructional experiences and methods that contribute to outstanding teaching and learning. Its chief indicator is more positive information on formal and informal surveys from students, faculty, and alumni regarding the quality and suitability of our course content, pedagogical approaches, instructional aids, and learning materials. The funding plan for this action includes sustaining traditional sources of funding for instructional improvements, and targeting new avenues for grant funding for faculty to pursue with teaching enhancement through, for one, the USC Center for Teaching Excellence.

Action ii. Review School of Music program specific priorities and objectives

This action serves the initiative and goal by providing for regular assessment of relevant School of Music goals, and the extent to which we remain focused on the initiatives and actions that serve to reach those goals. Its chief indicators are: the agendas, minutes, and actions of certain key standing committees in the School, such as the Executive committee, Technology Committee, Research Task Force, Theory Vision Team, Music for Your Life Committee, Undergraduate and Graduate Curriculum and Policy committees, etc. The funding plan for this action includes sustaining traditional sources of funding for completing committee work.

Action iii. Investigate partnerships and articulation with other schools and colleges as well as with interdisciplinary programs

This action serves the initiative and goal by focusing on expanding the realms of learning to include more experiential learning through such engagement activity as research, creative and other performance, and scholarly pursuits with other

agencies who have similar goals, or wish to solve similar problems. These will, in the coming five years include investigations in:

- *Music Entrepreneurship with the School of Music's *CILEM* and the Moore School

- *Musical Community Engagement projects with local and regional entities through *CILEM*

- *Further development with models of delivering elementary and secondary school music to students will be explored through *CILEM* and other School of Music research efforts in concert with the College of Education.

- *a possible joint or collegially-developed degree with the College of Engineering in digital recording

- *Additional artistic presentations of interdisciplinary endeavor will be produced in conjunction with the Arts Institute.

Indicators for the completion of this action will be as varied as the examples shown above, but the success of each can be recognized with scholarly and research documentation, as well as through the training of graduates through teaching and learning that will be better equipped and demonstrate such in their professional lives. Funding plans also vary from the necessity for private funding (*CILEM*) to the requirement of grant funding (College of Engineering cooperation), to the sustenance of the Arts Institute.

GOAL 2. The School of Music will enhance the recruitment and admission of outstanding students (this goal is continuing from 2008)

Description of the goal and summary of the relationship of the goal to the university's Vision, and Mission

The most distinctive measure of a School of Music's achievement is the quality and accomplishments of its students. Preparing outstanding students by fully developing their potential is a practice with which the School is already excellent. Attracting the most capable and highly pre-prepared students is vital in advancing the national competitiveness of its graduates, the recognition of the school, and to achieving its vision as the *southeast's premier public university music school for the preparation of tomorrow's professional musicians.*

The School manages its enrollment very carefully to be somewhere between 470 and 500 each year. The current Music Building and temporary band/string project hall were not designed to accommodate more majors than this, nor can the size of the faculty or the size of the scholarship and assistantship budgets. As the size of the teaching faculty expands as a result of the Faculty Excellence Initiative, and as the size of usable square footage for musical endeavor grows with the 2008 completion of the String Project facility and the 2009-projected completion of the Band/Dance Hall, the School of Music is entering into a new phase of planning to determine its ideal student body size and scope and then provide for its implementation. Until then, however, the focus on student recruitment continues to be to enhance quality and not to enhance quantity.

Matriculating a greater percentage of the very best students we audition is the subtext of ***Goal 2. The School of Music will enhance the recruitment and admission of outstanding students.*** To do so requires fine facilities, an excellent faculty, outstanding degrees and musical programs, and adequate scholarship and assistantship dollars to be competitive. The USC School of Music possesses each of the factors listed here except for competitive assistantship awards. Additionally, we fall further and further behind in this category and in the scholarship category as what was once a substantial budget capable of providing very competitive awards lags behind competitive tuition increases each and every year. Initiatives and actions developed to address this goal in the 2006, 7 and 8 Blueprints that remain un-fulfilled as described below, have been re-shaped into just one initiative in the 2009 Blueprint to more fully reflect these givens outlined above.

Similar to Goal 1 above, the aspiration to enhance the recruitment and admission of outstanding graduate and undergraduate students is one that will never be fully retired. Though we are making significant strides with the recruitment of outstanding students (attracting them to audition for us), we will know that we are making the type of progress with pursuing the admission's part of this goal we wish to make ("sealing the deal") by matriculating these outstanding auditioned and accepted students when we can identify a marked increase in the number of our highest ranked auditionees accepting our scholarship offer and matriculating.

2009 Initiatives:

Initiative 2 (a) Secure current levels of scholarship, fellowship and assistantship aid to outstanding students, increase amounts then offered, and offer more students such aid

Action i. Secure a recurring source of funds for the \$150,000 necessary to support School of Music non-resident scholarships. This new source would provide for marching band stipends/scholarship for residents. The 4% tuition funds annually granted to the School that are not eligible for non-resident scholarships.

This action has been complete in 2008-9. With the support of the ESPN-Gamecock Athletics' agreement, and the direction of the President's and Provost's office, these recurring dollars have been secured from a variety of sources.

Action ii. Secure additional dollars to sustain increases in graduate assistant stipends and tuition remission levels begun in FY07 but suspended for FY09 given economic realities and budget cuts, as well as to support regular graduate students with further development of fellowship support dollars.

Each of these actions serves the initiative and goal by addressing the single greatest challenge to a strategic increase in the quality of incoming students to the School: competitive scholarships. They each reflect this primary vehicle for converting interested students into matriculating students. Their indicators are: 1) a greater audition pool of more outstanding students and 2) a higher percentage of annual student yield in the Fall. The funding plan for these

actions requires a recurring commitment from a university source (provost, business/finance, athletics, etc...) for the \$150,000 required in *action i.* above.

Initiative 2 (b) *Continue to provide for recruitment and admissions budgets for faculty, staff and students to conduct the work necessary to identify, engage and attract outstanding students.*

Action i. Sustain the Director of Admissions' budget

Action ii. Secure additional resources and opportunities for faculty and students to travel for student recruitment activities.

Each of these actions serves the initiative and goal by reiterating the School's commitment to not maintaining recruitment/admissions budgets. In fact, during 2008-9 we were able to identify part of a vacant staff position in the School to assisting the Director of Admissions, and we recruited an outstanding alum to the position.

GOAL 3. *The School of Music will enhance its visibility.* (this goal is continuing from 2008)

Description of the goal and summary of the relationship of the goal to the university's Vision, and Mission

For a variety of local and regional constituents and for a number of reasons, the fact that the School of Music enjoys a national reputation is not well known in South Carolina. Locally and throughout the state it is clear that the USC School of Music provides the finest educational and performance opportunities for young musicians and musical audiences of any SC college or university. But it is not well known here just how significant this impact is, nor how meaningful and relevant what is accomplished at the School is to much-needed national models for how music schools can work to make communities better places to live everywhere. Enhancing the visibility of the School to do this, and the vitality with which its activities help shape a more humane and informed world, remains a strategic goal for the School.

We will measure the success of our efforts to increase the media presence of the school by considering three factors in evaluation:

1. more numerous and substantial national, regional, state, and local citations and advertisements in media for not just musical presentations, but for non-performance based achievements in music as well;
2. a wider "buzz" among the constituents from whom we seek greater attention;
3. greater attendance and ticket sales (where appropriate) for all types of School of Music productions.

2009 Initiatives:

Initiative 3. (a). *Enhance the School's reputation through enriched media presence*

Action i. Update School of Music website with more complete information and better media, more reflective of School of Music technological capacity.

This action serves the goal by establishing a more effective presence for School of Music information in the higher education music marketplace. An indicator of its success is more positive feedback, a measurably greater number of hits, and an articulated greater depth of exploration of the School's website by all interested persons. In addition, CASE awards and other recognitions for School publications is an indicator of success with this action. The funding plan for this initiative includes mostly more effective use of existing resources. The School's IT infrastructure is not as efficient as it could be—\$125k in funds in FY 07s and 08 from the IT office, as directed by the Provost have eliminated old inefficiencies. More time and energy can be devoted to the website by the IT staff than is currently being administered. School publications have not had, until recently, a great history of coordination. Providing this coordination would result in some significant economies of scale for the production of such items.

Action ii. Develop advertising budget.

This action is suspended due to FY 09 budget reductions

Action iii. Produce a new CD Sampler of outstanding School student and faculty performances

This action serves the goal and initiative by making permanent the quality of the school in an artifact that is useful to build visibility for the school's music performances and musical learning. It has been funded with a private gift in 2008-9 and the final version of the master CD is in production. We expect the CD to be released this summer of early fall.

Initiative 3. (b). Enhance the School's professional engagement

Action i. Sponsor additional local, regional, national and international activities for student and faculty professional presentation among existing and potential stakeholders.

This action serves the initiative and goal by creating wider and broader forums for the recognition of the musical excellence of the faculty and students at USC. An indicator of its success is a measurable increase in the citations of USC music faculty and student work through journals and publications in, or inclusive of, the music professions; reviews of faculty and student performances and recordings; and the incorporation of educational methodologies and other techniques advocated by USC faculty and student faculty work. The funding plan for this action had been focused mostly on adapting travel budgets to accommodate more activity from all faculty and student ensembles, target: \$40,000 annually from the Provost's Recurring Transfer to the School of Music budget. It was to require such adaptation from existing budgets of the major student ensembles, band, orchestra, choirs, jazz, opera, etc. Significant augmentation of the operating budgets of these ensembles through annual endowment earnings is a \$3M goal of the capital campaign and an essential source of new dollars to fund this action. **The**

action has been largely put on hold for 2009-10 due to FY 09 budget reductions.

Action ii. Host local, regional, national and international professional conferences, camps, and relevant symposia.

This action serves the initiative and goal by establishing a greater known presence of the USC School of Music among active presenters of music in higher education. The School of Music has done precious little of this to date, citing the lack of a concert hall as a major factor. It is a major factor, but it should not be a deterring factor. We began implementing this action with two events in 2008 and two coming in 2010. An indicator of its success was that we learned following the April 2008 conference held at the School of Music—a national conference of the North American Saxophone Alliance—that it was a tremendous success. We do an excellent job with summer camps and work to augment the diversity of our offerings with them continuously. Though we still do lack vital facilities (medium sized performance hall) to adequately deliver these kinds of hosted events, the opening of the String Project Bldg (open for the April 08 NASA Conference) and the Band/Dance Hall in coming months will help us compensate to some extent. The funding plan for this action consists almost entirely of revenue that would be generated through registration fees for each event, though making sure we have adequate facilities triggers a series of other funding issues enumerated elsewhere in the 2009 Blueprint. Budgets for these events will be built so that the registration fees cover all expenses associated with the events.

GOAL 4. The School of Music will expand its scope of instruction, experiences, and engagement with developing musical leaders from its student body, and faculty and staff in an effort to improve the lives of citizens through music. (this goal is continuing from 2008)

Description of the goal and summary of the relationship of the goal to the University's Vision and Mission

This goal is concerned with seeking new methods for meeting existing standards, a course of action essential for tomorrow's elite national music schools to pursue. Standards-based music instruction remains most seminal to the training of the professional musician. Providing emerging systematic engagement practices, such as pedagogical and advocacy training will result in meaningful audience interaction and experience for all professional music students not just those in music education where this technique has traditionally been employed. Such instructional experiences must be developed throughout the study of music's sub-disciplines (theory, performance, musicology, music education, composition, pedagogy, conducting, et) in the School.

Indicators

When we can attest in our annual reports that:

1. our students can demonstrate, in both written and applicable forms, new skills gained from instructional and experiential learning that goes beyond the purely musical; and,

2. faculty and staff published, recorded, cited, and reviewed work reflects a focus on the learning modalities that affect School of Music efforts to improve the lives of citizens through music.

We will have accomplished the chief indicator of success with this goal and can retire it as currently articulated.

2009 Initiatives:

Initiative 4 (a). Continue development of the Carolina Institute for Leadership and Engagement in Music

Action i. Charge the new Director with the leadership and management of the Institute

Action ii. Review delivered and planned Institute activities, obtain music faculty approval for those requiring it, and develop new ones, including:

- ❖ *improving the website*
- ❖ *create/maintain relevant speaker/guests and other activities for students and faculty (2 a semester)*
- ❖ *apply for grants to fund activities (see action iii. Below)*
- ❖ *improve communication with faculty and students*
- ❖ *begin to develop internship opportunities for students in the arts*
- ❖ *produce proposal for the creation of a Music Entrepreneurship minor*
- ❖ *continuing curricular implementation, including expanding advocacy coursework and exploring establishing community engagement activities curricularly*

Action iii. Begin targeting and approaching potential sources of funding for 2010 CILEM activities

These three actions serve the initiative and goal by securing the nationally unique and distinctive entity that will oversee the following essential portion of the School of Music's vision: *national leader for improving the lives of Americans through music*. Indicators of its success are that Institute will be embraced by students, explored by faculty, invited to present on its philosophy and programs nationally, and receive requests from local agencies for partnering to meet strategic musical needs in communities. The funding plan for this initiative and actions is based upon two factors: 1. The annual revenue of the Community Music School which constitutes the operating budget for *CILEM*, 2. Sufficient success with programmatic grant-making to institute staff and students.

Initiative 4 (b). Enhance and focus the quality and quantity of faculty, staff, and student research/ scholarly/creative activity and development, and stewardship

Action i. Provide increased funding and opportunity for faculty and staff travel.
This action is suspended due to FY 09 budget reductions

Action ii. Provide increased resources for faculty, staff and student research/scholarly/creative activity.

This action serves the initiative and goal by making possible greater focus on bringing national distinction to music faculty achievement at USC. An indicator of its success is similar to what is discussed in 3. (b) Action i above: a measurable increase in the citations of USC music faculty and student work through journals and publications in, or inclusive of, the music professions, reviews of faculty and student performances and recordings, and the incorporation of educational methodologies and other techniques advocated by USC faculty and student faculty work. The funding plan for this initiative includes identifying applicable annual yields from endowments whose purposes can be to enhance faculty productivity (there are a few that have been used primarily to support the bringing in of guest artists that have been targeted at USC faculty activity without being in conflict with their original gift agreements—music faculty have approved this plan). Further, graduate school travel grants for graduate students, and two significant new developments for undergraduate students have provided critical support for meaningful research contributions to the university and beyond by music students.: 1) the proposal to gain Undergraduate Research Office recognition and further campus acknowledgement for School of Music *Performance Certificate* achievers through the Undergraduate Research Tracks of Distinction; and 2) an extraordinary record of achievement, in 2006, 7 and 8 and so far in 2009 by School of Music undergraduates in the Magellan Scholars program.

Initiative 4 (c). Enhance technological infusion in all aspects of the School's function

Action i. Develop strategies for helping music faculty, staff and students utilize USC.CAST, an audio and video podcasting system developed for the School of Music in 2006 by an alumnus of the School.

This action, and the next one (4.c.ii) serves the initiative and goal by balancing the emergence of the USC School of Music's currency in meeting the needs of the music professions, with the requirements of technological implementation required to affect the meeting of these needs. An indicator of this action's success is the adoption of the new *USC.CAST* for distribution of its own musical and instructional media to stakeholders. The funding plan for this action is entirely met by projected IT budgets, augmented by recent VP IT commitments and new School of Music technology fee revenues in the School of Music.

Action ii. Investigate a significant technological educational project with the Governor's School for the Arts and Humanities.

The School of Music has partnered with the SCGSAH to develop and deliver music appreciation through the SC Department of Education's Virtual School program to underserved communities where teachers for such courses are not

in supply. The funding plan for this initiative includes Governor's School dollars, nominal fees from local entities for engagement in the project, and support from the SC Department of Education.

Action iii. Assist faculty and students with exploration of sound technologies implementation for instructional content delivery in all potentially applicable music courses.

An indicator of success with respect to this action will be revealed in a positive assessment of usage in the reports of technological infusion in coursework in the School that is administered by the campus IT officials each Spring. It can also be revealed in more extensive portfolios of student work. The funding plan for this action is entirely met by projected IT budgets, augmented by recent VP IT commitments and new School of Music technology fee revenues in the School of Music.

GOAL 5. The School of Music will restore the instructional, research/creative activity, and service elements of its mission cut or deferred by appropriate budget reductions in FY 09.

Description of the goal and summary of the relationship of the goal to the university's Vision and Mission

Though it may be more appropriate to interpret budgetary funding and the reduction of dollars through budget reversions more as a loss of tools to achieve other goals and not to consider the attempt to reverse this action as a goal in itself, it is appropriate here to indicate a recovery of some kind from these cuts as a goal due to the far-reaching nature they have had on all aspects of School function. The midyear cuts of FY 09, totaling 6.5% of the School's budget, or a funding loss in excess of 6.5% have altered the School's ability to meet all of its goals and initiatives. Additionally, the new initiatives being born throughout this Blueprint and across the USC campus that have at their core: 1) the developing of new revenue streams in their largest part to counteract the effects of the cuts; and 2) advocacy efforts to impact the political forces responsible for such cuts and further cuts or increases, suggests that focusing on budgetary reductions of this magnitude and scope requires itself a dedicated goal.

Initiative 5 (a). Develop a plan for enhanced course offerings that maximize new tuition dollars

Action i. Maximize the effect of the new in 2008-9 guitar class elective for non-majors

Action ii. Develop a strategy for engaging and accommodating more non majors in private voice and private piano lessons and perhaps private harp classes taught by graduate assistants similar to the plan enacted in 2008-9 for guitar classes.

These actions serve the goal and initiative by leveraging the desire among the general USC student to engage their love for music by studying elective music-making opportunities for credit (and cheaper than in the private sector

for no-credit). A guitar class was begun in FY 09 where 10-20 students were taught 2 credits of guitar by a graduate assistant in a combination of class and private applied (one-on-one) instructional formats. The revenue from this course could top \$10,000 for a fully-enrolled year, so we are exploring the possibilities of doing likewise with piano, voice, and harp, the performing media where we routinely experience inquiries.

Initiative 5 (b). *Bring to fruition new degree programs that will enhance revenue*

Action i. Implement the new MAT in Teaching

This action serves the goal and initiative by bringing in an estimated \$77,000-155,000 annually once fully enrolled. The funding plan for the action is a part of the degree proposal and will be absorbed into the net \$77-155k annual revenue enhancement.

Action ii. Design and implement a new MM in String Pedagogy

Currently an FEI position in violin and string pedagogy is being searched with an explicit “leap-frog” desire being to develop a nationally-unique MM in String Pedagogy to augment our currently distinctive string and string education programs here at Carolina. When the degree is implemented we could experience new revenue of up to \$50,000 per year.

Action iii. Investigate the possibilities of an undergraduate professional degree in some kind of digital media, recording field that: 1) meets student needs, 2) is consistent with existing faculty expertise, and 3) can produce new revenue.

The School of Music boasts quite a fine recording services office staffed by a nationally-respected engineer who also offers a variety of highly-enrolled elective courses in recording and digital media. As these often expensive-to-obtain resources are already in place functioning to a very high level and to the expectations of a variety of music and non-music student populations, it makes sense to explore the action of enhancing the instructional offerings in the area with low additional instructional costs and potentially high rates of tuition and fee revenue generated from a distinctive and desired need.

Initiative 5. c. Fully engage in USC leadership efforts to restore FY 09 and beyond appropriated budget reductions over time

Action i. Participate in all advocacy efforts on behalf of the university.

This action serves the goal and initiative by positioning the School of Music as a purposeful partner in any lobby efforts on behalf of the support for higher education in SC by its populace, its public and private institutions, and its government.

C. Summary of International Dimension

The School of Music does support several study abroad programs in the summer in Spain and Italy, but maintains no regular student or faculty exchange program with any foreign universities. Many faculty and students engage in international activities throughout the year, but primarily in the summer. A Hungarian university piano

faculty member has approached the School about being a Fulbright host for her in 2010 and we are pursuing that initiative. American university curricula in music are highly sequential and make taking time off to study abroad during regular academic years difficult.

As the School's primary function has been to advance the presence and vitality of music in America, our international dimension has not been highly developed. Other than devoting some additional scholarship dollars to high profile, highly desired international students, the School has not had the resources lately to develop large-scale partnerships of international dimension.

III. Statistical Profile

D. Instructional

1. Number of applications for admission by level (certificate, first professional, masters, doctoral). (Does not include transfers or readmits)

<u>Applications</u>	Fall 2005	Fall 2006	Fall 2007	Fall 2008
Undergraduate	238	256	309	315
Masters	29	66	99	77
Certificate	4	7	5	8
Doctoral	13	43	48	48
Total	284	372	461	448

2. Number of admissions by level (certificate, first professional, masters, doctoral). (Does not include transfers or readmits)

<u>Admissions</u>	Fall 2005	Fall 2006	Fall 2007	Fall 2008
Undergraduate	153	164	192	169
Masters	29	26	35	36
Certificate	4	4	4	6
Doctoral	13	20	14	24
Total	199	214	245	235

3. Freshmen retention rate for classes entering Fall 2004, Fall 2005, Fall 2006

Year entered	
Fall 2005	89.3%
Fall 2006	95.1%
Fall 2007	86.6%

4. Number of majors enrolled by level (headcount and FTE; undergraduate, certificate, first professional, masters, doctoral).

<u>Majors</u>	Fall 2005	Fall 2006	Fall 2007	Fall 2008
Undergraduate	544	458	465	453
Masters	39	35	43	50
Certificate				
Doctoral	38	41	37	44
Total	621	534	545	547

5. Number of graduates in Fall 2007, Spring 2008, and Summer 2008 by level (undergraduate, certificate, first professional, masters, doctoral).

<u>Graduates</u>	Fall 2007	Spring 2008	Summer 2008
Undergraduate	19	58	7
Masters	4	15	7
First Professional		3	2
Doctoral	4		
Total	27	76	16

6. Four, Five and Six Year Graduation rates for three most recent applicable classes.

	2002	2001	2000
4 year	42.0	34.7	37.9
5 year	58.0	57.0	62.1
6 year	63.8	61.1	65.2

7. Total credit hours generated (regardless of major) for Fall 2007, Spring 2008 and Summer 2008.

<u>Credit Hours</u>	Fall 2007	Spring 2008	Summer 2008
Undergraduate	6616	5566	164
Masters	482	520	199
First Professional	0		
Doctoral	317	346	116
Total	7415	6432	479

8. Number of faculty by title (tenure-track by rank, research by rank, etc.). By department where applicable.

	Fall 2005	Fall 2006	Fall 2007	Fall 2008
<u>Tenure Track Faculty</u>				
Professor	19	19	17	17
Associate Professor	8	8	7	9
Assistant Professor	16	16	18	17
Instructors		0	0	1
Lecturers		1	0	
<u>Visiting Fac</u>				
Professor		0	0	
Associate Professor		0	0	
Assistant Professor	1	1	1	1
<u>Adjunct Fac</u>	13	19	13	17

9. Total Continuing Education units (standard CEUs or Institutional CEUs) generated for Fall 2006, Spring 2007 and Summer 2007.

CEUs	Fall 2007	Spring 2008	Summer 2008
			69

E. Research, Scholarship and Creative Accomplishments

10. Numbers of publications in calendar year 2008 by category (e.g., books, book chapters, refereed articles, non-refereed publications). **91**

Books	1
Book revisions	3
Book chapters	3
Refereed articles	27
Refereed, partial recordings	8
Non-refereed articles	33
Compositions/Arrangements	16

11. Number of performances and/or juried exhibitions at national or international venues in calendar year 2008. **619**

Solo performances, including conducting	307
Clinics and Workshops	71
Other Performances	241

12. Sponsored Research Activity Summary:
 Number of active research collaborations with MUSC and Clemson. 0
13. Total extramural funding processed through SAM in FY2008, and Federal extramural funding processed through SAM in FY2008. 0
14. Total research expenditures per tenured/tenure-track faculty for FY2008, by rank and by department. 0
15. Amount of sponsored research funding per faculty member.
16. Percentage of unit faculty with sponsored research activity.
17. Number of faculty serving as co-investigators in cross-unit grant applications. 0
18. Number of faculty cross-appointed in Centers and/or Institutes. 0
19. Number of patents, disclosures and licensing agreements in calendar year 2008. 0
20. Number of proposals submitted to external funding agencies during calendar year 2008.

F. Faculty Hiring:

21. Number of full-time faculty hired for AY2008/9.
- | | |
|----------------------|---|
| Professor: | 0 |
| Associate Professor: | 0 |
| Assistant Professor: | 3 |
| Visiting Assistant: | 0 |
22. Number of post-doctoral scholars in FY2008. None
23. Anticipated losses of faculty by year for the next five years.
- | | |
|---------|-----|
| 2008/09 | – 0 |
| 2009/10 | – 2 |
| 2010/11 | |
| 2011/12 | |
| 2012/13 | |
24. Number of Faculty Excellence Initiative applications submitted in AY07-08.
 Number approved: **2**
25. List Center of Economic Excellence endowed chair applications submitted for AY 2008-09: **None**
26. Number of Centenary Plan applications submitted in AY2007-08: **None**