

# Executive Summary

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## Blueprint for Academic Excellence School of Music AY2019-2020

### 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 Harding Dean, School of Music  
School of Music



UNIVERSITY OF  
**SOUTH CAROLINA**  
School of Music



# Blueprint for Academic Excellence

## School of Music

### AY2019-2020

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# Foundation for Academic Excellence

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## **Mission Statement**

Maximum of Only 500 characters--this is an abbreviated mission statement for MUSIC.

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:

Updated: 03/14/2018

## **Vision Statement**

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 - Real Time

Goals for the School of Music that are in progress for AY2019-2020.

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

<b>Goal Statement</b>	The School of Music will enhance excellence and diversity of teaching, learning and achievement in Faculty, Student, Program/Research development
<b>Linkage to University Goal</b>	<ul style="list-style-type: none"> <li>•Educating the Thinkers and Leaders of Tomorrow</li> <li>•Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners</li> <li>•Spurring Knowledge and Creation</li> <li>•Building Inclusive and Inspiring Communities</li> <li>•Ensuring Institutional Strength, Longevity, and Excellence</li> </ul>
<b>Alignment with Mission, Vision, and Values</b>	Meets all Vision assertions, mission points, and embraces all values.
<b>Status</b>	Progressing as expected (multi-year goal)
<b>Action Plan</b>	<p>Continue to examine faculty retention and targeting new positions of need for instructional requirements of the School's mission</p> <p>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...).</p> <p>Investigate facility renovations and additions to maximize student learning, musical experience, and school function.</p> <p>Pursue more and deeper collaborations across campus and with non-university stakeholders.</p> <p>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.</p> <p>Advance the reach and impact of the Assoc Dean for Equity, Diversity and his committee to achieve greater inclusion in our School, as well as transition the new Assoc Deans for Ugrad and Grad Studies in the School.</p>

<p><b>Achievements</b></p>	<p>As an on-going, all-encompassing goal, the School only makes progress each year being better--a "more perfect" school, as it were.</p> <p>Some achievements towards this goal in 2018-19:</p> <ul style="list-style-type: none"> <li>*MASS realization, not only the production but its impact on our audiences and Columbia and the Midlands</li> <li>*Transitioned the Koger Center for the Arts into hew School of Music</li> <li>*Completed Chamber Music Endowment Challenge Grant Match and launched new one</li> <li>*Began implementation of the new BM and MM performance degree concentrations</li> <li>*SCMEA invitation for the USC Symphony and the USC Symphonic Winds</li> <li>*faculty awards listed elsewhere in the document</li> </ul>
<p><b>Resources Utilized</b></p>	<p>A multitude of budgetary resources were committed to pursuing this goal in 2018-19. They range from increases in tuition supplements to grad assistants, to increase fringe benefits to faculty and staff, to mandated promotion raises and sabbatical/modified duties costs for faculty. They also include approx \$25,000 increase to replace a business manager with an Asst Dean in Finance, more than \$10,000 new annual School costs to provide service, ceremonial, and background music for unfunded university events, and \$73,500 increased programming and travel costs for producing musical performances like the Parker Quartet Residency, Left Bank Big Band and jazz combos, Opera at USC, and Choral Studies events.</p> <p>Numerous new staff hours are devoted to meeting the demands of staying current with the action plans associated with this goal. Though these have not required any new dollars in 2018-19, they do represent additional resources utilized.</p>
<p><b>Goal Continuation</b></p>	<p>This goal comprises the basic function of the Music unit and the essence of its mission. And enduring commitment to its continuance is seminal.</p>
<p><b>Goal Upcoming Plans</b></p>	<p>In addition to continuing those mentioned above from 2017-18...</p> <p>Obtaining and incorporating the Greene Street Methodist Church property into the facilities of the School of Music would provide much needed space for current music unit function. Our 2020 re-accreditation will undoubtedly affirm or make note of this. Currently our jazz program is pressed for useable space for practice, rehearsal, and instruction and the Green St property will address this. Additionally, any new degree programs we may wish to add for the school for the purpose of more fully meeting our mission, to meet unmet demand in the music-in-society marketplace, and to enhance our revenue profile in a new more responsibility-based budget model will require the space made available by the acquisition this property. The BOT is expected to act on this proposal at its April 2019 meeting.</p> <p>The School must continue to replace vacant positions such that all instructional needs are met, as well as though associated with the school's core values.</p>

<b>Resources Needed</b>	<p>The COO of the university has committed a great deal of one-time funds to the Koger Center to facilitate its updating after transition into an academic program that was effective on 1 July 2018. Additionally, his office has committed the dollars required to bring the Greene St property up to code and to insure the proper acoustical coalition of relevant spaces in that property, as projected by the study conducted in fall 2018 should the BOT approve the deal at its April 2019 meeting.</p> <p>The School must continue to raise the endowment for the Chamber Music Residency program such that the operating budget does not have to find in excess of \$30,000 annually in A funds in order to pay all expenses associated with the residency program beyond the current endowment earnings.</p>
<b>Goal Notes</b>	<p>It should noted that throughout the 2019 Blueprint the School has indicated both the proposed activities and the funding required for the 2018 Excellence Initiative proposal VISION 2025. This is because so much for what new hope to do to advance the School in the areas outlined in each of the goals in this Blueprint are aligned with, indeed comprise, the School's mission and vision--they are also articulate the essence of the Excellence Initiative's stated goals and objectives.</p>

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

<b>Goal Statement</b>	<p>The School of Music will increase the number/quality of graduate students applying and offer more and better funded graduate assistant positions.</p> <p>The School will increase the # of undergrads auditioning and the quality and yield matriculating.</p>
<b>Linkage to University Goal</b>	<ul style="list-style-type: none"> <li>•Educating the Thinkers and Leaders of Tomorrow</li> <li>•Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners</li> <li>•Spurring Knowledge and Creation</li> <li>•Building Inclusive and Inspiring Communities</li> <li>•Ensuring Institutional Strength, Longevity, and Excellence</li> </ul>
<b>Alignment with Mission, Vision, and Values</b>	<p>Meets all Vision assertions, mission points, and embraces all values.</p>
<b>Status</b>	<p>Progressing as expected (multi-year goal)</p>
<b>Action Plan</b>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>

<b>Achievements</b>	<p>*Graduate Auditionee numbers were up from 122 in 2016-17 to 143 in 2017-18 to 157 in 2018-19.</p> <p>*Undergraduate Auditionee numbers were up from 387 in 2016-17 to 408 in 2017-18 to 414 in 2018-19.</p> <p>*approx \$22k more for graduate financial aid in fellowships/new assistantships/enhanced stipends for existing GAs for 2018-19</p> <p>*the quality of undergraduate students matriculating relative to the pool of auditionees continues to be consistently good.</p> <p>*the quality of graduate students matriculating relative to the pool of auditionees continues to be a challenge.</p>
<b>Resources Utilized</b>	<p>The need for resources required to pursue this goal increase each year, and yet no new revenue sources can be identified to meet the needs. From 2017-18 to 2018-19 the cost of recruitment, admission, and financially aiding ugrad and grad students increased 4.8% (mostly tuition costs included in our graduate assistantships) to \$2,346,321. In 2018-19, for the first time since before 2005, meeting these costs required spending revenue we do not really have, in effect expending dollars in our educational foundation quasi-endowed accounts intended to be used as growing principal for future earnings expenditures.</p>
<b>Goal Continuation</b>	<p>The School must find additional new sources of financial aid revenue to be able to attract the best students interested in us from the market of professional music students in SC and beyond.</p>
<b>Goal Upcoming Plans</b>	<p>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.</p> <p>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.</p>

<b>Resources Needed</b>	<p>From peer reports obtained through the National Assoc of School of Music's HEADS data, the School has identified shortages in the stipend funding of our 65 GA assistship positions totaling \$390,000 (\$6000 per position). These funds would bring us to a 50%tile with all 49 other state flagships.</p> <p>The UofSC School of Msuic is considered among the top 10-15 public music units in America, and yet currently ranks 50th out of 50 for graduate financial aid in stipends beyond tuition remission. In Feb 2020, when our reaccreditation visitors review our self-study, the seriousness of this issue for the School will be apparent.</p> <p>The prospect of this necessary enhanced funding being attracted only from external fundraising and/or from our own entrepreneurial efforts in a new budget model future is daunting.</p> <p>For undergraduate scholarships, we compare better against peers, but are not able to close the deal with 17-22% of the top auditionees we attract to interest in our comprehensive, dynamic, and nationally-renowned school.</p>
<b>Goal Notes</b>	

### Goal 3 - Intensify Commitment to Student Success

<b>Goal Statement</b>	The School of Music will intensify its commitment to assuring student success
<b>Linkage to University Goal</b>	<ul style="list-style-type: none"> <li>•Educating the Thinkers and Leaders of Tomorrow</li> <li>•Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners</li> <li>•Spurring Knowledge and Creation</li> <li>•Building Inclusive and Inspiring Communities</li> <li>•Ensuring Institutional Strength, Longevity, and Excellence</li> </ul>
<b>Alignment with Mission, Vision, and Values</b>	Meets all Vision assertions, mission points, and embraces the value regarding "student success."
<b>Status</b>	Progressing as expected (multi-year goal)
<b>Action Plan</b>	<p>Continue to demand excellence in student achievement while promoting student choice and flexibility in curriculum, offering relevant options that our competitors do not.</p> <p>Continue to consider what are modern definitions of music student success.</p> <p>Encourage and celebrate student creativity and interests in elective and required projects.</p> <p>Increase magnitude and frequency of publicity of actual student achievements.</p> <p>Expand the resources for preparing students with career and financial development skills.</p> <p>Commit to a diverse set of teaching methods and modalities to result in student success.</p> <p>Continue to provide development for faculty on matters of planning for and expecting student success.</p>
<b>Achievements</b>	The School affirmed even more advancement integrating more choice into degree programs in 2018.
<b>Resources Utilized</b>	<p>We have devoted a portion of the workload of several staff positions in the school as personnel changed and duties could be re-evaluated, to assuring more activities could be initiated and assessed in community engagement, student research, music leadership projects, internationalization, and to affect other student ideas and plans.</p> <p>\$5000 was spent and is spent annually on support Creativity in Music Awards from our Music Leadership Lab, SPARK, for student projects.</p> <p>\$6900 was expended from specific education foundation funds to support student international travel.</p> <p>\$11,700 was expended from specific education foundation funds and provost doctoral commitments to support grad student travel to national and regional conferences.</p>

<b>Goal Continuation</b>	Assuring student success remains one of our core values. We have built an annual review of where we stand with meeting the principles of the value into our regular evaluation procedures. Pursuing this goal is on-going and will be continued.
<b>Goal Upcoming Plans</b>	<p>Continue to demand excellence in student achievement while promoting student choice and flexibility in curriculum, offering relevant options that our competitors do not.</p> <p>Continue to consider what are modern definitions of music student success.</p> <p>Encourage, celebrate, and reward student creativity and interests in elective and required projects.</p> <p>Increase magnitude and frequency of publicity of actual student achievements.</p> <p>Expand the resources for preparing students with career and financial development skills.</p> <p>Commit to a diverse set of teaching methods and modalities to result in student success.</p> <p>Continue to provide development for faculty on matters of planning for and expecting student success.</p>
<b>Resources Needed</b>	Included in the School's VISION 2025 Excellence Initiative request from 2018 is funding for a staff position (\$30k plus fringe) whose duties would include 15% of their time being devoted to direct support of music entrepreneurship and advocacy endeavors that are in growing demand from our current and potential students. These represent tangible examples of our advanced position as a national leader among public institution music units for the preparation of the 21st Century musician.
<b>Goal Notes</b>	It should be noted that our commitment to student success is considered the most holistic and well-documented such value at any national-quality comprehensive music school in the US--our 2020 NASM re-accreditation Visitors Report that we will receive in Spring of next following our Feb visit will likely indicate this.

#### Goal 4 - Enhance Focus on Preparing Music Leaders

<b>Goal Statement</b>	The School of Music will advance its focus on preparing music leaders
<b>Linkage to University Goal</b>	<ul style="list-style-type: none"> <li>•Educating the Thinkers and Leaders of Tomorrow</li> <li>•Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners</li> <li>•Spurring Knowledge and Creation</li> <li>•Building Inclusive and Inspiring Communities</li> <li>•Ensuring Institutional Strength, Longevity, and Excellence</li> </ul>
<b>Alignment with Mission, Vision, and Values</b>	Meets all Vision assertions, mission points, and embraces the value regarding "preparing music leaders."
<b>Status</b>	Progressing as expected (multi-year goal)
<b>Action Plan</b>	<p>Expand and enhance opportunities for students at all levels to participate, lead, and initiate community engagement activities.</p> <p>Enhance methods and opportunities for students to gain understanding and experience with music advocacy at all levels and will all constituencies.</p> <p>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.</p> <p>Consider new and different ways students' development of leadership skills can be incorporated into existing coursework.</p> <p>Continue to model good leadership behaviors and to enrich the culture of leadership in all areas of the School.</p>

<p><b>Achievements</b></p>	<p>In 2018, the School continued to administer three grant/awards programs to students and faculty to encourage and nurture leadership programming, projects, and instruction.</p> <p>New capstones experience in the music industry coursework and in the applied study of the new BM Performance concentrations have manifested leadership principles.</p> <p>Expand and enhance opportunities for students at all levels to participate, lead, and initiate community engagement activities.</p> <p>Enhance methods and opportunities for students to gain understanding and experience with music advocacy at all levels and will all constituencies.</p> <p>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.</p> <p>Consider new and different ways students' development of leadership skills can be incorporated into existing coursework.</p> <p>Continue to model good leadership behaviors and to enrich the culture of leadership in all areas of the School.</p> <p>The School will partner fully, as a campus leader and model among academic units, with USCCoConnect on achieving Experiential Learning activities for all Carolina undergraduates.</p> <p>The School has identified a Professor Practice position in National Music Advocacy as the third priority in its 2018 Excellence Initiative proposal, VISION 2025. The individual hired into this role will provide current and potential students, as well as mobilize existing local, regional, and national alumni of the School of Music with the skills dispositions and connections to be better advocates and advocacy leaders for the cause of music and music education in American life. Her appointment at the UofSC SC School of Music would be our most distinguished hire EVER, and provide instantaneous and profound advancement to our position as a model public music school in the field of music leadership. It is dependent upon success with the funding of the VISION 2205 Excellence Initiative proposal.</p>
<p><b>Resources Utilized</b></p>	<p>See below...Excellence Initiative proposal VISION 2025.</p>
<p><b>Goal Continuation</b></p>	<p>A focus on Music leadership not only as a core value but as an enduring commitment, is probably the UofSC School of Music's most distinguishing national branding mark. For us to achieve not only our vision, but also to remain relevant and viable as a national music school, we will continue to strive to be the model public collegiate music school for preparing tomorrow's music leaders.</p>

<b>Goal Upcoming Plans</b>	<p>In addition to continuing work described above...</p> <p>Consider campus collaborations..The School will partner, as a campus leader and model among academic units, with USCConnect on achieving Experiential Learning activities for all Carolina undergraduates.</p> <p>The School has identified a Professor Practice position in National Music Advocacy as the third priority in its 2018 Excellence Initiative proposal, VISION 2025. The individual hired into this role will provide current and potential students, as well as mobilize existing local, regional, and national alumni of the School of Music with the skills, dispositions and connections to be better advocates and advocacy leaders for the cause of music and music education. Her appointment at UofSC would be our most distinguished hire EVER, and provide instantaneous and profound advancement to our position as a model public music school in the field of music leadership. It is dependent upon success with the funding of the VISION 2205 Excellence Initiative proposal.</p>
<b>Resources Needed</b>	Broken record... the Excellence Initiative Proposal's \$450k recurring and \$100k one-time funds provides for the necessary expansion to achieve this goal.
<b>Goal Notes</b>	

## Goal 5 - Prepare Outstanding Musician/Educators

<b>Goal Statement</b>	The School of Music will expand its emphasis on preparing educators as excellent musicians and musicians as excellent educators
<b>Linkage to University Goal</b>	<ul style="list-style-type: none"> <li>•Educating the Thinkers and Leaders of Tomorrow</li> <li>•Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners</li> <li>•Spurring Knowledge and Creation</li> <li>•Building Inclusive and Inspiring Communities</li> <li>•Ensuring Institutional Strength, Longevity, and Excellence</li> </ul>
<b>Alignment with Mission, Vision, and Values</b>	Meets all Vision assertions, mission points, and embraces the value regarding "preparing outstanding musician/educators."
<b>Status</b>	Progressing as expected (multi-year goal)
<b>Action Plan</b>	<p>Develop specific skill sets and dispositions required of educators to be excellent musicians and musicians to be excellent educators.</p> <p>Investigate facility and equipment enhancements to maximize student learning and musical experience for education, pedagogy, and music performance instruction.</p> <p>Explore new coursework and experiences for MM and DMA students to gain teaching and pedagogy experiences.</p> <p>Explore new coursework and experiences for music education graduate students in MM, MAT and PhD programs to gain music study and music making experiences.</p> <p>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</p> <p>Enhance the offerings for undergraduate music education students to gain performance, composition, arranging, and/or writing experiences in music.</p> <p>Enhance teaching opportunities for SoM ugrad majors in the Music For Your Life Programs, where applicable.</p> <p>Expand opportunities for students to observe good teaching models among faculty.</p> <p>Expand the School's means for assessing student progress in teaching Excellence</p> <p>Enrich focus on inquiry-based music learning</p>

<b>Achievements</b>	<p>In 2018 the School made facility and equipment enhancements through faculty start-up expenditures and grant funding to enhance student learning in education, pedagogy, and music performance instruction.</p> <p>Additional teaching practica in Music For Your Life programs in early childhood, lifelong learning, and string middle nd sign school teaching were advanced in 2018.</p> <p>The School's graduate programs in piano pedagogy featured multiple national guest clinicians in 2017-2019.</p> <p>Enrollment in the School's MAT program is at an all-time high.</p>
<b>Resources Utilized</b>	<p>Approx \$56k was expended in 2018 to support student learning and faculty research in music education, pedagogy, and independent music teaching and in the preparation of outstanding music educators. These funds purchased new technology, paid for guest clinician fees and expenses, supported research and instruction in independent music teaching, and came from School A funds, new faculty start-up dollars, provost doctoral funds awarded to the School, E fund revenues from community programming fees, and grant funds.</p>
<b>Goal Continuation</b>	<p>The School's focus the discipline of music education remains our most central purpose. An emphasis on the preparation of school music teachers at the ugrad level is what generated the UofSC music unit and degree programs in the 1920s. Additionally, our School's achievements in pedagogy, or the independent teaching of music, is exemplary and nationally recognized. Innovative approaches, technology-driven delivery systems, inventive programming, comprehensive collaborations are all features of our enduring commitment to pursue this goal of making our teachers and pedagogues the best musicians they can be and vice-versa.</p>
<b>Goal Upcoming Plans</b>	<p>The School has identified a new faculty position in music education and pedagogy as the fourth priority in its 2018 Excellence Initiative proposal, VISION 2025. The individual hired into this role will provide innovative leadership in teacher training and independent music teaching, two aspects of learning not usually embodied by one instructor. This position and a meaningful and necessary enhancement of our commitment to our distinct core value of preparing outstanding musician educators is dependent upon success with the funding of the VISION 2025 Excellence Initiative proposal.</p>
<b>Resources Needed</b>	<p>E.I. funding.</p>
<b>Goal Notes</b>	

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

<b>Goal Statement</b>	The School of Music will enhance its pursuit to prepare more diversely skilled musicians
<b>Linkage to University Goal</b>	<ul style="list-style-type: none"> <li>•Educating the Thinkers and Leaders of Tomorrow</li> <li>•Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners</li> <li>•Spurring Knowledge and Creation</li> <li>•Building Inclusive and Inspiring Communities</li> <li>•Ensuring Institutional Strength, Longevity, and Excellence</li> </ul>
<b>Alignment with Mission, Vision, and Values</b>	Meets all Vision assertions, mission points, and embraces the value regarding "preparing more diversely skilled musicians."
<b>Status</b>	Progressing as expected (multi-year goal)
<b>Action Plan</b>	<p>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.</p> <p>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...).</p> <p>Advance greater opportunities for secondary performing medium study and experience.</p> <p>Provide opportunities for more engagement by faculty and students in diverse communities and with diverse populations</p> <p>Create new partnerships with campus arts and non-arts units that maximize musical skills with non-music activities.</p> <p>Examine opportunities for team-teaching in an effort to expose students to multiple methodologies in a single course.</p> <p>Investigate means for encouraging greater participation &amp; registration in chamber music activities.</p> <p>Encourage student creativity and interests in diverse music study and music making.</p>
<b>Achievements</b>	The biggest achievement in 2017 here, by far, was the faculty approval of the "applied music features" in 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.)."

<b>Resources Utilized</b>	<p>Staff and faculty planning and implementation.</p> <p>Approx \$61k one-time funds from the Music budget were utilized for technology-related supplies and equipment, mostly realizing start-up requests from faculty.</p>
<b>Goal Continuation</b>	<p>This is the School's most aspirational distinctive core value. We have much more to do to realize this goal than we do with others. Its action plans will evolve more thoroughly than those of other goals.</p>
<b>Goal Upcoming Plans</b>	<p>The School has identified a new faculty position in jazz and diverse musical skills as the second priority in its 2018 Excellence Initiative proposal, VISION 2025. The individual hired into this role will provide musical, instructional, and artistic expertise to our musical future in the School, assisting with not only specific instruction in jazz and diverse musics, but also with multiple technologies and audience development plans. This position and a meaningful and necessary enhancement of our commitment to our distinct core value of preparing tomorrow's most diversely skilled musician is dependent upon success with the funding of the VISION 2025 Excellence Initiative proposal.</p>
<b>Resources Needed</b>	<p>VISION 2025 E.I. proposal.</p>
<b>Goal Notes</b>	

# Academic Programs

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## 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). In fact, in 2019 the recent emeritus director the program at Oklahoma, has expressed publicly her feeling that the graduate piano pedagogy program at UofSC is now the nation's leading program.

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; Maryland

## Instructional Modalities

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

### Innovations and changes to course offerings

MUSC 130 Ensemble (0-1) **Changed chamber ensembles to variable credit which will serve to increase student performance opportunities.**

MUSC 305 Intro to Music Industry Studies (1) MUSC 498 Music Practicum (2) **Added to create new minor in Music Industry Studies.**

MUSC 399 Service Learning S Africa (1-3) **Offered to provide USC music students concentrated interaction with the South African culture.**

MUSC 500 Topics: Styles of Singing (2) **Created to address interest in the field of crossover vocal training.**

MUSC 570 Italian and Latin Diction (2) MUSC 578 German and English Diction (2) MUSC 579 French Diction (2) **Restructured diction offerings to provide more rigorous training for vocal performance majors.**

MUSC 744 Intro to Sound Studies (3) MUSC 744 Takemitsu and Contemporaries (3) MUSC 744 Intro to Ethnomusicology (3) **Increased number of topics courses available in order to meet the needs of a growing graduate student population.**

MUED 107 Classroom Instruments (1) MUED 360 Percussion Techniques (1) MUED 465 General Music in Elementary Schools (2) MUED 467 Choral Methods & Materials (3) MUED 533 Methods for String Instruction I (2) MUED 551 The Middle School Band (2) MUED 568 (2) Organization and Admin of Music Programs. **Added a pre-requisite (MUED 200) in order to better prepare students for success in these courses.**

MUED Music in the Elementary Class (3) Added to benefit education majors within and outside Music.

## **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 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

13 new pathways of dual degree BAs in music with various other BAs throughout the campus.

## **Program Terminations**

*Academic Programs that were newly terminated or discontinued during the Academic Year.*

## **None Supplemental Info - Academic Programs**

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

# Academic Initiatives

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## 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:

- 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 private lesson and group settings.
- 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 573L and 574L, a laboratory in piano pedagogy in which they teach private and group classes.
- f. Undergraduate students in brass, percussion, strings, voice and winds take a pedagogy course which includes teaching in private settings.

- Applied lessons: (Reflective Observation, Abstract conceptualization, Active experimentation and Concrete experience)

- a.Students are regularly asked to comment and critique performances in Studio Class and through written reflections, 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)

- 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.

- 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 learning 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. MUED 200 (Music Education Practicum) students observe early childhood, elementary, middle school, and high school music classes in local public schools.
- ii. MUED 335L (Choral Literature Lab II) students participate in a secondary choral practicum designed to introduce them to in-service teachers, gain information about early career challenges, and perspectives on working with underserved populations.
- iii. MUED467P (Practicum in Choral Music) students complete 10 hours of secondary school practicum experience. Students observe teachers, teach warmup exercises, lead sectional rehearsals, and rehearse large ensembles.
- iv. MUED 552 (The High School Band) students observe local high school band rehearsals.
- e. Undergraduate students in Opera Workshop (MUSC 130K) and graduate students in Opera Theatre (MUSC 780) are required to keep a reflective journal, attend an opera off-campus, and perform either in seminar or at an off campus event each semester.
- f. In MUSC 776 (Special Topics in Piano Pedagogy), graduate students observe and assist in lessons for students with autism and other special needs. They complete reflective assignments on their experience as part of their grade.

•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.

b. ACDA Student Chapter provides a variety of experiential learning opportunities including:

- i. High School Choral Clinics: assist with planning and logistics, side-by-side singing, and observation of rehearsals.
- ii. ChorTransform: secondary choral practicum designed to introduce them to in-service teachers, gain information about early career challenges, and perspectives on working with underserved populations.
- iii. Attend professional conferences at the state, regional, and national level.

## 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. Students 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). Graduate assistants teach in a variety of situations within the university, from individual applied lessons, to chamber music, to large classroom formats. Graduate students regularly present performances and research at professional musical organizations and societies, specific to their areas of specialty, including SCMTA, MTNA, SCMEA, and many others.

Many of our classes incorporate experiential learning situations as well. For example, The SAVVY Arts Venture Challenge and Entrepreneurship in Music/The Arts (MUSC 580) provide experiential learning opportunities, where 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.

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. Many more perform in regional symphony orchestras and in other professional situations. In addition, special outreach programs take our musicians and music into settings in the community like the V.A. Hospital, the Richland County Public Library, area senior living communities, and the Lee County Correctional Institution.

## **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 in excess of \$900,000 annually of undergrad financial merit-based aid in School of Music dollars, and spend in excess of \$1.2M 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.*

OLD

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.

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 (Taylor 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 (Taylor Harding is president), and College Music Society (Taylor 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 undergrad levels and we fall further behind our competition in most years as a result.

# Faculty Population

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## Faculty Employment Summary

Table 1. Faculty Employment by Track and Title.

	Fall 2018	Fall 2017	Fall 2016
<b>Tenure-track Faculty</b>	48	50	50
<b>Professor, with tenure</b>	23	22	21
<b>Associate Professor, with tenure</b>	17	17	19
<b>Assistant Professor</b>	8	11	10
<b>Librarian, with tenure</b>	0	0	0
<b>Research Faculty</b>	0	0	0
<b>Research Professor</b>	0	0	0
<b>Research Associate Professor</b>	0	0	0
<b>Research Assistant Professor</b>	0	0	0
<b>Clinical/instructional Faculty</b>	2	2	1
<b>Clinical Professor</b>	0	0	0
<b>Clinical Associate Professor</b>	0	0	0
<b>Clinical Assistant Professor</b>	0	0	0
<b>Instructor</b>	2	2	1
<b>Lecturer</b>	0	0	0
<b>Visiting</b>	0	0	0
<b>Adjunct Faculty</b>	23	19	19

## 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](https://nces.ed.gov/ipeds/Section/collecting_re)

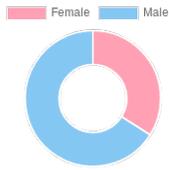
**Table 2. Faculty Diversity by Gender and Race/Ethnicity, Fall 2018, Fall 2017, and Fall 2016.**

	<b>Fall 2018</b>	<b>Fall 2017</b>	<b>Fall 2016</b>
<b>Gender</b>	50	52	51
<b>Female</b>	17	16	15
<b>Male</b>	33	36	36
<b>Race/Ethnicity</b>	50	52	51
<b>American Indian/Alaska Native</b>	0	0	0
<b>Asian</b>	2	2	2
<b>Black or African American</b>	3	2	1
<b>Hispanic or Latino</b>	0	0	0
<b>Native Hawaiian or Other Pacific Islander</b>	0	0	0
<b>Nonresident Alien</b>	0	0	0
<b>Two or More Races</b>	0	0	0
<b>Unknown Race/Ethnicity</b>	0	0	1
<b>White</b>	45	48	47

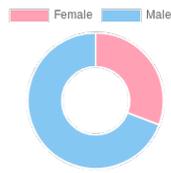
Illustrations 1 and 2 (below) portray this data visually.

## Illustration 1. Faculty Diversity by Gender

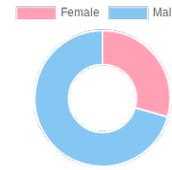
2018 Faculty Gender



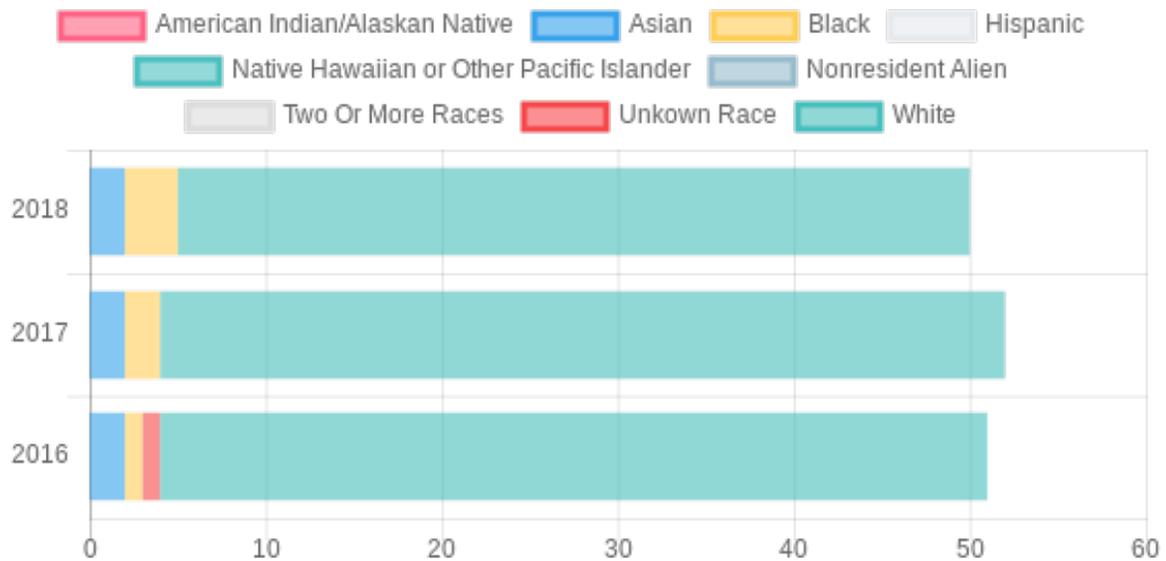
2017 Faculty Gender



2016 Faculty Gender



## Illustration 2. Faculty Diversity by Race & Ethnicity



# Faculty Information

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## 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 2018 (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.

### Selected...

#### Bain

"Mutational Variance of the Transcriptome and the Origins of Phenotypic Plasticity," (13010-FC52). Sponsor: National Science Foundation (NSF); Total Requested: \$1,186,311; Grant #: 1556645; Dates: 06/01/2016 - 05/31/2021. Dr. Jeff Dudycha (USC Department of Biological Science), principle investigator, Grant period: 6/01/2016 - 05/31/2021. *Mutational Music Project*, Reginald Bain (USC School of Music), other senior person. Funding (for the musical part only): \$64,817.[1]

#### Eller

2017 Ephemera CD of chamber music by composer Jesse Jones was released Unisono for Violin, Clarinet and Piano, Innova Records record label

# Fang

Bratislava, Slovakia performance of Noir (2005) for orchestra commissioned by the Slovak Philharmonic

# Hara

## Books

1. Joe Hisaishi's Soundtrack for My Neighbor Totoro. Under contract. Sole author.

I was approached by the editor of Bloomsbury's 33.1/3 Japan Series, Noriko Manabe to submit a manuscript on this topic in November 2016. I completed and submitted a book proposal in December 2017 and received a contract from Bloomsbury in February 2018. I plan to complete the manuscript of the book by December 2018.

2. Sound of Memory, Location of Time: Experiencing Nostalgia in Puccini's Operas. In progress. Sole author.

This is a book based on my dissertation but with considerable revision and additional research. I have written essays and delivered talks based on the materials in the past year as a way to refine my document. I have contacted and received positive feedback from the series editor of the Ashgate Interdisciplinary Studies in Opera, Robert Marvin. I plan to continue working on the proposal alongside the Hisaishi project above and submit it by Spring 2019.

**Hubbert**

2019 NEH Annual Fellowship

**Ligon**

Commission for a piece performed at Midwest  
Conference, Dec. 2018

## **Parker-Harley**

Funded Grant: Pop-Up Music School, Creativity in Teaching Grant awarded by the Spark Laboratory at the USC School of Music (\$1600)

Funded Grant: Richard Greener Music Project, Visiting Scholars Grant Program awarded by the USC Office of the Provost (\$12,500); co-authored with Rebecca Nagel and Michael Harley

## **Price**

Editorial Board of the Piano Pedagogy Forum

President, Frances Clark Center for Keyboard Pedagogy

## Streisfeld

### Recordings

Waterlines- New Focus Recordings - released 9/28/18.  
Chamber music recordings of *Visions and Revisions* by Christopher Trapani as a member of the JACK Quartet.

Quartets - Albany Records - released 1/1/18 - Chamber music recording with the JACK Quartet

### Stuart

### Recordings

- Spring 2018- Sarah Hennies/Greg Stuart: *Rundle* (Notice Recordings, 2018). Cassette/digital. Submitted. Chamber/Improvisation/Composition.

- 2/9/18- Eva-Maria Houben: *Duos*. (Bandcamp, 2018). Digital. Released. Chamber.

- <https://gregstuart.bandcamp.com/releases>

- 2/2/18- Jürg Frey: *Buch der Räume und Zeiten* (Irritable Hedgehog, 2018). CD/digital. Released. Chamber.

- <http://recordings.irritablehedgehog.com/album/buch-der-r-ume-und-zeiten>

### Terwilliger

Opus Two Performances:

Kaohsiung, Taiwan; Taipei, Taiwan; Eisenstadt, Austria; Sopron, Hungary; Saarburg, Germany; Paris, France

# Valerio

Invited Sole Author - Chapter Accepted - Book in Production to be Released Spring, 2018

Valerio, W. H. (Submitted, 2017). Engaging movement practices for young musicians: Four perspectives. In S. Burton & A. M. Reynolds (Eds.), *Engaging Musical Practices: A Sourcebook for Elementary General Music*. Lanham, MD: Rowman & Littlefield. South Carolina Music Educators Association 2018 Deborah Smith Hoffman Mentor Award

## 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.

# Teaching

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## 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:

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

**Table 4. Faculty-to-Student Ratio, Fall 2018, Fall 2017, and Fall 2016**

Fall 2018	Fall 2017	Fall 2016
01:7.2	1:4.9	1: 6.9

## 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

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

## Research Award Nominations

Recipient(s)	Award	Organization
Jenkins, J. Daniel	Claude V. Palisca Award	American Musicological Society
Cannon, Cormac	The American Prize in Conducting	The American Prize
Barnes, Gail	Russell Research Award in Arts and Humanities	USC

## Service Award Nominations

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

## Teaching Award Nominations

Recipient(s)	Award	Organization
Fugo, Charles	Music Teachers National Association Foundaion Fellowship	MTNA
Schlaefer, Ellen	Wally Russell Professional Mentoring Award	United States Institute for Theatre Technology
Parker-Harley, Jennifer	Michael J. Mungo Graduate Teaching Award	USC
Parker-Harley, Jennifer	Michael J. Mungo Undergraduate Teaching Award	USC
Wyatt, Larry	Michael Mungo Graduate Teaching Award	USC
Bain, Reginald	Garnet Apple Award for Teaching Innovation	USC
Nagel, Rebecca	2019 Garnet Apple Award for Teaching Innovation	USC
Stuart, Gregory	Michael Mungo Undergraduate Teaching Award	USC

## Other Award Nominations

<b>Recipient(s)</b>	<b>Award</b>	<b>Organization</b>
Barnes, Gail	ASTA String Researcher 2019 Award for Long Term Achievement.	American String Teachers' Association
Valerio, Wendy	2018 Deborah Smith Hoffman Mentor Award for Excellence as a Mentor	SC Music Educators Association

# Faculty Awards Received

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*Faculty of MUSC were recognized for their professional accomplishments in the categories of Research, Service, and Teaching.*

## Research Awards

<b>Recipient(s)</b>	<b>Award</b>	<b>Organization</b>
Barnes, Gail	American String Teachers Assoc. Career Researcher 2019	ASTA (American String Teachers Association)

## Service Awards

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

## Teaching Awards

<b>Recipient(s)</b>	<b>Award</b>	<b>Organization</b>
Price, Scott	2018 Music Teachers National Association Achievement Award	MTNA
Cannon, Cormac	The American Prize in Conducting-Band/Wind Ensemble Divisions, 2016-17	The American Prize
Valerio, Wendy	2018 Deborah Smith Hoffman Mentor Award	South Carolina Music Educators Association
Jenkiins, Danny	Grammy Music Educator Award	Grammy Music
Jenkins, Danny	Garnet Apple Award for Teaching Innovation	USC
Weiss, Scott	Distinguished Service to Music Medal	National Kappa Kappa Psi

## Other Awards

<b>Recipient(s)</b>	<b>Award</b>	<b>Organization</b>
Wyatt, Larry	Outstanding Music Alumnus	Murray State University

# Student Recruiting and Retention

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## 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 on audition days, we provide information sessions, including opportunities for prospective students and their parents to meet faculty in their specific area of study. They meet Dean Harding and have the opportunity to ask him any questions they have in an open forum. They can take tours of our building, the Music Community residential hall, and campus; talk directly with current students; hear current students perform; learn about our programs and degrees, etc. This event allows students the opportunity to satisfy their requirement to audition, but it also allows them to receive all the information they need to consider attending UofSC 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 UofSC.

### **College fairs/conventions/exhibiting opportunities:**

Our Assistant Dean for Enrollment Management 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)

All-Virginia Band/Chorus/Orchestra - Richmond, VA (April)

NACAC PVA Fairs: Typically we attend fairs in New York City, Washington, DC, Charlotte, and Atlanta (September/October/November)

### **We also participate in these on-campus events, as requested by Admissions:**

Admitted Students Day - 2

USC Open Houses - 2

Top Scholar events - 2 (This year Assistant Dean for Enrollment Management 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.

**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):**

- UofSC 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
- Various choral clinics
- Various guest artist masterclasses

**National 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.

In November, Jennifer co-presented the session "Recruitment and Retention: Establishing Pipelines, Managing the Cohort, Stemming Enrollment Decline" with Frederick Peterbark of Ithaca College at the Annual Meeting of National Association of Schools of Music. About 250 attended, and there were more than 200 requests for the presentation slides.

**Other important recruiting tactics:**

- Fostering our alumni network
- Hosting on-campus visits
- Presenting on-campus concerts and recitals
- Faculty and student outreach via presentations, concerts, teaching, etc.

## **Student Retention**

*Efforts at retaining current students in College/School programs.*

The School of Music's approach to retention is in conjunction with UofSC's internationally recognized student services programs in this arena.

**Our music-specific retention programs include:**

Establishing the Music Community, a living/learning partnership with UofSC Housing. The MC allows residents to enroll in common coursework, and living/learning partnerships that allow for common coursework are a known success factor in improving student retention. The MC has existed 13 years.

Tutoring in areas such as music theory and writing is available on premises at the School of Music.

Professional advising from Jillian Carey, who advises all music undergraduates.

Student progress monitoring from Dr. Tina Stallard, Associate Dean and Director of Undergraduate Studies, who connects with faculty regularly to identify students with absentee problems or other signs of academic distress, following up on a case by case basis. Graduate students receive similar monitoring from Associate Dean and Director of Graduate Studies Clifford Leaman.

Some of our best retention tools are organically tied into curriculum and degree requirements:

Large student ensembles, such as the UofSC Marching Band, the UofSC Symphony Orchestra, the Concert Choir, and University Chorus, play a key role in successful student engagement at UofSC, serving as both a retention and learning tool and giving students an opportunity for both musical and group leadership. Faculty ensemble directors work with students multiple years in a row and develop nurturing relationships with their students throughout their time at UofSC. New students are immediately plugged into a supportive network of peers in a range of ages, including graduate students, enrolled in multiple majors across campus, bonded by the love of music performance.

Applied study (private lessons) require faculty and students to interact weekly in a one-on-one learning setting, giving faculty a venue to check in with students' mental health, academic progress, etc. and quickly identify problems and refer students to resources for help.

# Student Enrollment & Outcomes

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

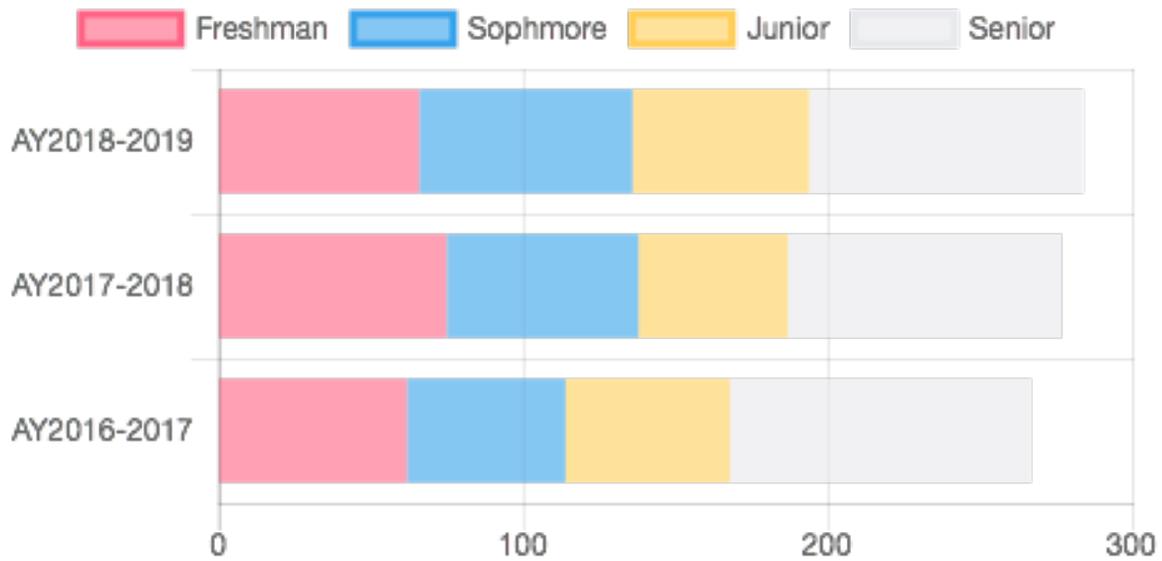
Note: Student enrollment and outcomes data are calculated by headcount on the basis of primary program of student only.

## Student Enrollment by Level & Classification

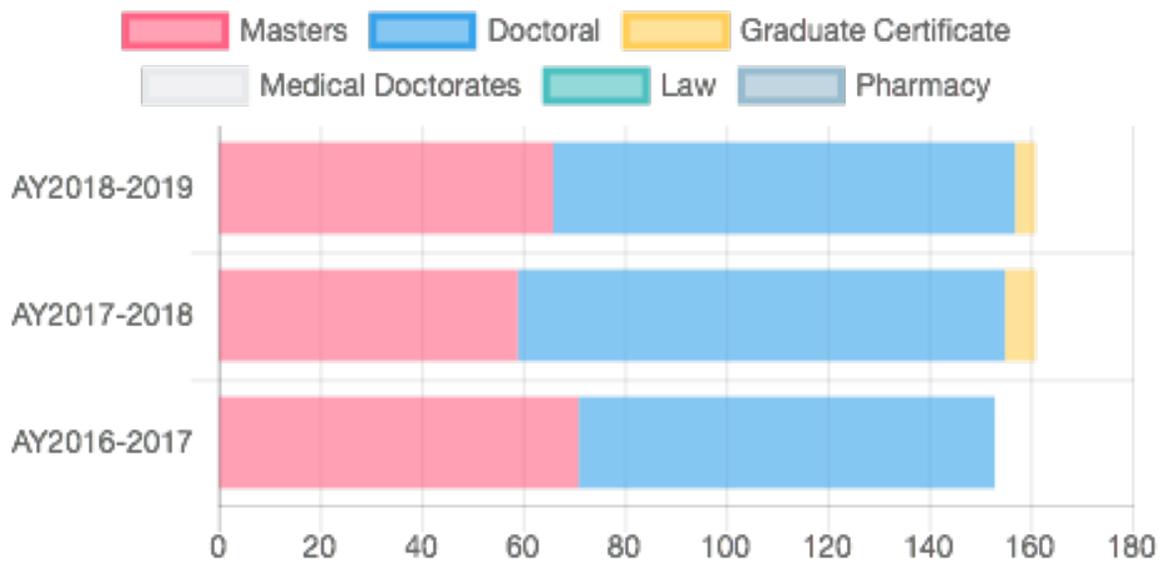
Table 5. Student Enrollment by Level & Classification.

	Fall 2018	Fall 2017	Fall 2016
<b>Undergraduate Enrollment</b>			
<b>Freshman</b>	66	75	62
<b>Sophomore</b>	70	63	52
<b>Junior</b>	58	49	54
<b>Senior</b>	90	90	99
<b>Sub Total</b>	284	277	267
<b>Graduate Enrollment</b>			
<b>Masters</b>	66	59	71
<b>Doctoral</b>	91	96	82
<b>Graduate Certificate</b>	4	6	0
<b>Sub Total</b>	161	161	153
<b>Professional Enrollment</b>			
<b>Medicine</b>	0	0	0
<b>Law</b>	0	0	0
<b>PharmD</b>	0	0	0
<b>Sub Total</b>	0	0	0
<b>Total Enrollment (All Levels)</b>	<b>445</b>	<b>438</b>	<b>420</b>

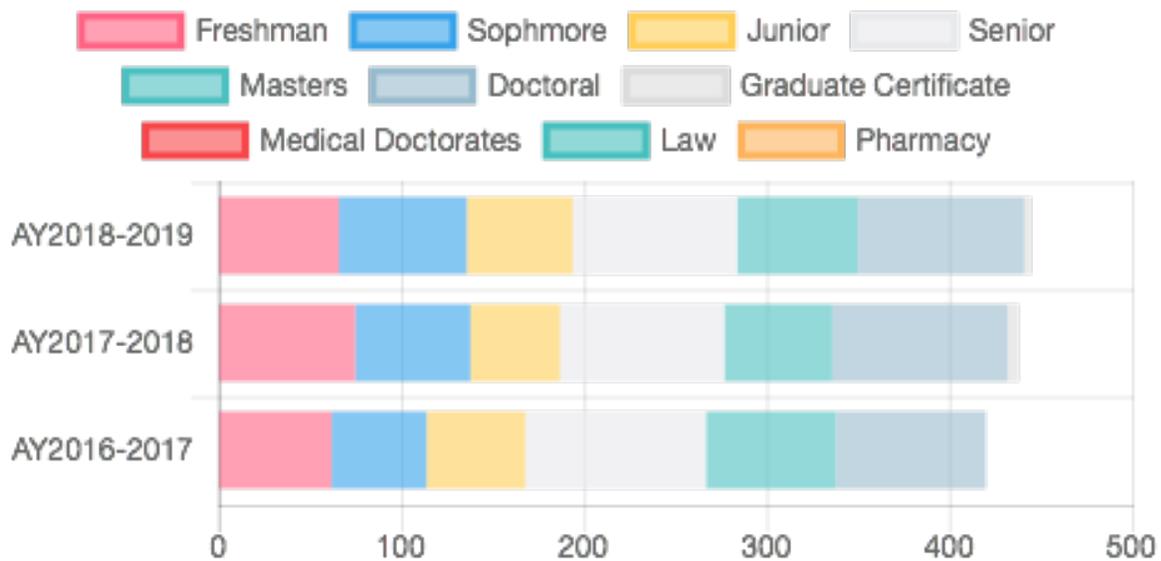
**Illustration 3. Undergraduate Student Enrollment by Classification**



**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 2018	Fall 2017	Fall 2016
<b>Undergraduate</b>	<b>284</b>	<b>277</b>	<b>267</b>
Full-Time	280	265	263
Part-Time	4	12	4
<b>Graduate/Professional</b>	<b>161</b>	<b>161</b>	<b>153</b>
Full-Time	119	124	118
Part-Time	42	37	35
<b>Total - All Levels</b>	<b>445</b>	<b>438</b>	<b>420</b>
Full-Time	399	389	381
Part-Time	46	46	46

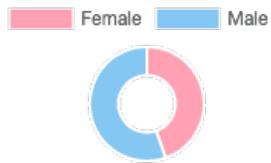
## Student Diversity by Gender

Table 7. Student Enrollment by Gender.

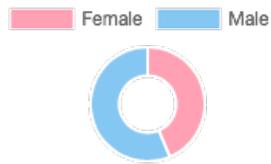
	Fall 2018	Fall 2017	Fall 2016
<b>Undergraduate</b>	<b>284</b>	<b>277</b>	<b>267</b>
<b>Female</b>	127	121	117
<b>Male</b>	157	156	150
<b>Graduate/Professional</b>	<b>161</b>	<b>161</b>	<b>153</b>
<b>Female</b>	86	88	71
<b>Male</b>	75	73	82

## Illustration 6. Undergraduate Student Diversity by Gender

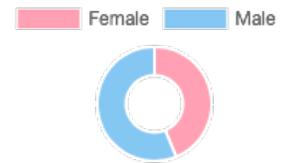
2018 Undergraduate Gender



2017 Undergraduate Gender

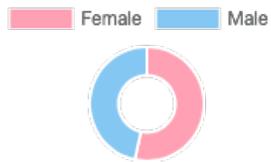


2016 Undergraduate Gender

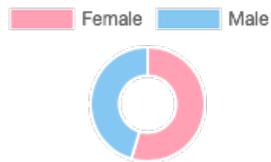


## Illustration 7. Graduate/Professional Student Diversity by Gender

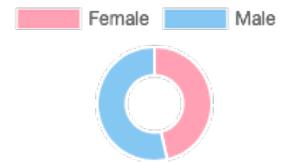
2018 Graduate Gender



2017 Graduate Gender



2016 Graduate Gender

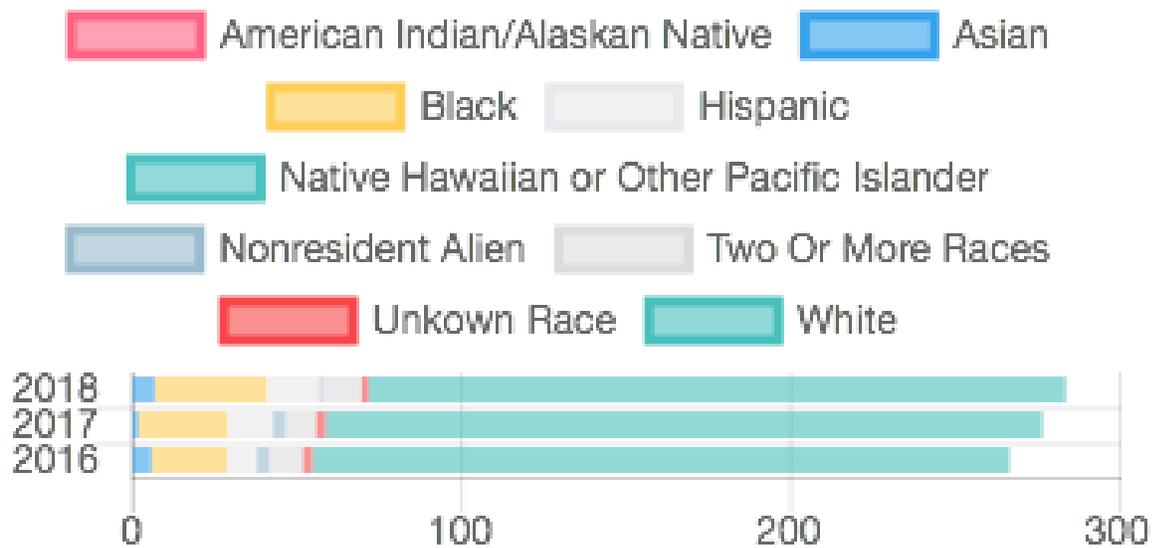


# Student Diversity by Race/Ethnicity

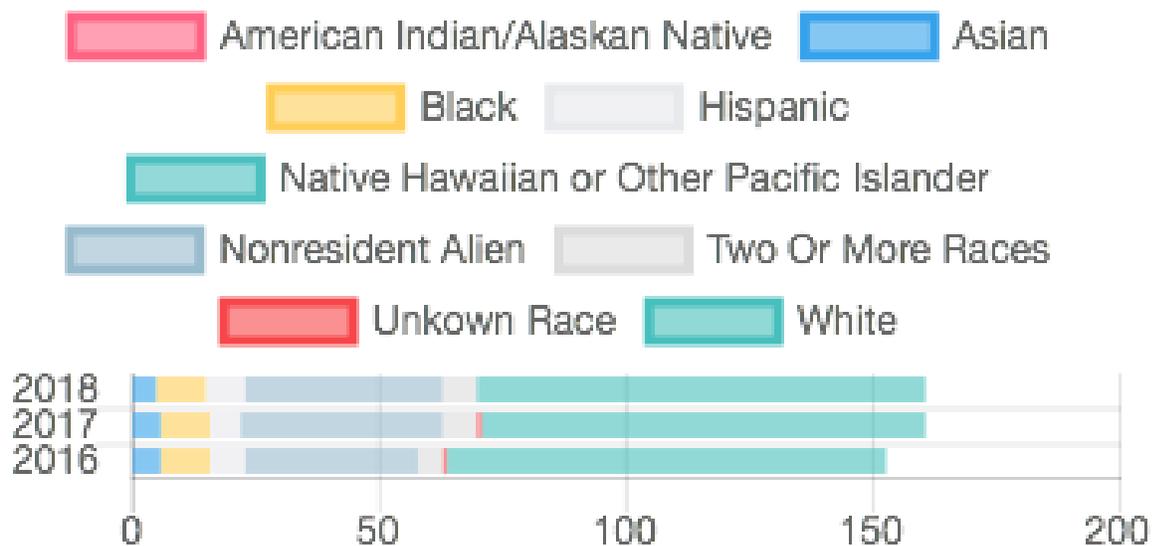
Table 8. Student Enrollment by Race/Ethnicity.

	Fall 2018	Fall 2017	Fall 2016
<b>Undergraduate</b>	<b>284</b>	<b>277</b>	<b>267</b>
American Indian/Alaska Native	0	0	0
Asian	7	2	6
Black or African	34	27	23
Hispanic or Latino	16	14	9
Native Hawaiian or Other Pacific Islander	0	0	0
Nonresident Alien	1	4	4
Two or More Races	12	9	10
Unknown	2	3	3
<b>Race/Ethnicity</b>			
White	212	218	212
<b>Graduate/Professional</b>	<b>161</b>	<b>161</b>	<b>153</b>
American Indian/Alaska Native	0	0	0
Asian	5	6	6
Black or African	10	10	10
Hispanic or Latino	8	6	7
Native Hawaiian or Other Pacific Islander	0	0	0
Nonresident Alien	40	41	35
Two or More Races	7	7	5
Unknown	0	1	1
<b>Race/Ethnicity</b>			
White	91	90	89

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



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



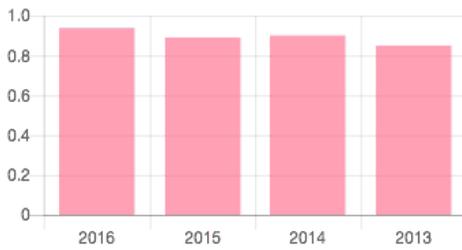
# Undergraduate Retention

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

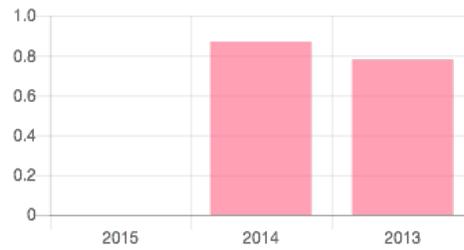
	First Year	Second Year
Fall 2016 Cohort	93.7%	N/A
Fall 2015 Cohort	89.1%	N/A
Fall 2014 Cohort	90%	87%
Fall 2013 Cohort	85%	78%

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.

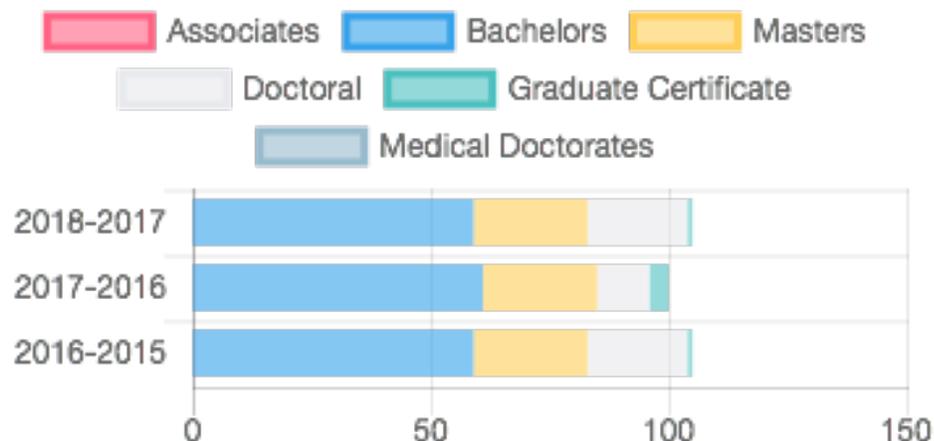
	2011	2010	2009
4-Year Same	51.3%	37%	21.8%
4-Year Diff	13.8%	11%	9%
4-Year Total	65.1%	48%	30.8%
5-Year Same	61.3%	45.2%	39.7%
5-Year Diff	20%	13.7%	17.9%
5-Year Total	81.3%	58.9%	57.6%
6-Year Same	63.8%	49.3%	41%
6-Year Diff	20%	13.7%	17.9%
6-Year Total	83.8%	63%	58.9%

## Degrees Awarded by Level

Table 11. Degrees Awarded by Level.

	AY2017-2018	AY2016-2017	AY2015-2016
Associates Degree	0	0	0
Bachelors	48	61	59
Masters	25	24	24
Doctoral	21	11	21
Medical	0	0	0
Law	0	0	0
Pharmacy Doctorate	0	0	0
Graduate Certificate	2	4	1

Illustration 11. Degrees Awarded by Level



# Alumni Engagement & Fundraising

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## Alumni

*Substantial activities, engagements, and initiatives with alumni, 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, Director

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, including Fundraising and Gifts.*

\$1.1 million in private support was raised in FY18. Highlights included 3 newly endowed funds for student scholarships and 2 for faculty support.

The Challenge match for the String Quartet in Residence program was surpassed, providing \$225,000 in endowed funds for program support. Our focus will be to continue to raise endowment funds as we emphasize the need for on-going annual support.

Major gifts were secured for the Savvy summer institute and for our outreach programs.

One new planned gift of \$50,000 was secured and one "matured" at \$300,000.

In addition to endowed funds, we secured more than \$120,000 in unrestricted funds, the second largest amount in more than 10 years. Part of this success came as a result of our success in the University's first ever giving day, Give4Garnet on April 18.

In FY19 our focus has been on developing a corporate sponsorship program for the School of Music, and our Friends of the School of Music have taken a lead in sponsorships for the Moveable Musical Feast, scheduled for April 13, having raised \$61,000 before tickets go on sale. We will build on this success with proposals to our corporate partners for consistent support of our 6 major programs.

To date we have established a new \$100,000 planned gift for scholarships; a \$50,000 naming gift; major gifts for sponsorship; and \$25,000 in faculty support.

We have an expansive initiative in progress to engage 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 for this group, to provide special advance information, special events and stewardship recognition. Approximately 30% of these loyalty donors will be approached for planned or estate gifts.

# Community Engagement

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## Description

*Community engagement and community based research, scholarship, outreach, service or volunteerism conducted, 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 Williams

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 to have done so.

# Collaborations

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## Internal Collaborations

Opera at USC

Numerous collaborations between Spark, Carolina's Music Leadership Laboratory, and areas in the School of Music. Some examples include "Up Close and Personal" sessions that feature conversations and workshops with distinguished guests such as composers Nico Muhly and Gabriela Lena Frank, musicians Ross Karre, and the Grammy-winning vocal octet Roomfull of Teeth.

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.

Collaborations between Spark and the composition program include student composers writing for the Spark Collective. New compositions are performed by the Collective in the New Voices concerts that occur each semester and in other venues such as the Richland Library.

## External Collaborations

(see Community Engagement activities above)

# Campus Climate and Inclusion

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## Campus Climate & Inclusion

*Activities unit conducted that were designed to improve campus climate and inclusion.*

When the School of Music Diversity Committee was organized two years ago an African American student was nominated to serve as the undergraduate representative. When I met with him and asked him if he was willing to serve his initial response was, "Why do we need this committee? I haven't seen any problems since I've been here." That expression goes to something we do not take for granted in the School of Music: the climate in the building, though not perfect, is satisfactory overall. Two factors contribute to this. One is our "ensemble mentality." All students and a majority of the faculty participate in one or more of our various music ensembles: bands, orchestras, choirs, chamber groups, marching band. That involves us all in the process of collaborating with each other to produce professional musical experiences. The other factor is that all students work consistently one-on-one with a faculty member for private instruction, which creates a student/teacher connection unique within the university. It is a fine climate.

On the subject of faculty diversity, we had four faculty searches this year. The chairs and affirmative action advocates for all committees attended the Faculty Diversity Training sessions offered this year by both the Office of Equal Opportunity Programs and the Office for Diversity and Inclusion. As part of our job advertising, and to insure that we reach as wide a candidate pool as possible, the School of Music subscribes to the *Chronicle of Higher Education* with the Diversity Package.

We faced some difficulties this year. Several incidents of vandalism were reported, mostly the defacing of pictures and posters on hallway bulletin boards. Because this vandalism had racial and homophobic overtones the cases were referred to the School of Music Diversity Committee. These were the first instance where hallway surveillance videos were used to identify the perpetrators. The individuals responsible turned out to be two teenage participants in one of our after school community programs that were left unsupervised in the building.

Incident reports were filed with the Office of Equal Opportunity Programs. Because the vandalism was not caused by any USC faculty, staff or students, the Office of Equal Opportunity Programs closed the investigation with no action taken. The faculty member in charge of that specific program took immediate action addressing the problem with the students' parents and there have been no further problems reported.

The School of Music Diversity Committee initiated a discussion with the faculty members that supervise our community outreach programs and it was discovered that there have been other instances of disruptive behavior caused by program participants and the family members that accompany them into our facilities. This discussion resulted in a formal proposal being submitted to the dean's office for the drafting of a "Participants' Code of

Conduct" to clarify behavioral expectations for all individuals visiting the School of Music.

This vandalism situation had the potential for being far worse than it ended up being. People were upset by it and emotions ran high from a number of sides. I give credit to our dean, Tayloe Harding for skillfully leading us all through this process to everyone's benefit.

# Concluding Remarks

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## Quantitative Outcomes

*Explain any surprises regarding data provided in the quantitative outcomes modules 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.*

Beginning on 1 July 2018, the School of music became the administrative home for the Koger for The Arts, ushering in a new era for the Koger Center and new possibilities for programming and collaboration for both Koger and the School of Music.

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.

# **Appendix 1. Academic Programs**

# Terms and Conditions

## **Agreement between user and <https://lockin.in>**

Welcome to <https://lockin.in>. The <https://lockin.in> website (the "Site") is comprised of various web pages operated by Lockin LLC ("Lockin"). <https://lockin.in> is offered to you conditioned on your acceptance without modification of the terms, conditions, and notices contained herein (the "Terms"). Your use of <https://lockin.in> constitutes your agreement to all such Terms. Please read these terms carefully, and keep a copy of them for your reference.

<https://lockin.in> is a E-commerce Site

Lockin provides online file storage named Vault. Users can upload, organize, stream, share and download files of their choosing.

## **Privacy**

Your use of <https://lockin.in> is subject to Lockin's Privacy Policy. Please review our Privacy Policy, which also governs the Site and informs users of our data collection practices.

## **Electronic Communications**

Visiting <https://lockin.in> or sending emails to Lockin constitutes electronic communications. You consent to receive electronic communications and you agree that all agreements, notices, disclosures and other communications that we provide to you electronically, via email and on the Site, satisfy any legal requirement that such communications be in writing.

## **Your account**

If you use this site, you are responsible for maintaining the confidentiality of your account and password and for restricting access to your computer, and you agree to accept responsibility for all activities that occur under your account or password. You may not assign or otherwise transfer your account to any other person or entity. You acknowledge that Lockin is not responsible for third party access to your account that results from theft or misappropriation of your account. Lockin and its associates reserve the right to refuse or cancel service, terminate accounts, or remove or edit content in our sole discretion.

Lockin does not knowingly collect, either online or offline, personal information from persons under the age of thirteen. If you are under 18, you may use <https://lockin.in> only with permission of a parent or guardian.

## **Cancellation/Refund Policy**

Lockin allows users to cancel their accounts at any time. Cancellations made after 30 days will not qualify for a refund. Please contact [support@lockin.in](mailto:support@lockin.in) with any questions.

## **Links to third party sites/Third party services**

<https://lockin.in> may contain links to other websites ("Linked Sites"). The Linked Sites are not under the control of Lockin and Lockin is not responsible for the contents of any Linked Site, including without limitation any link contained in a Linked Site, or any changes or updates to a

Linked Site. Lockin is providing these links to you only as a convenience, and the inclusion of any link does not imply endorsement by Lockin of the site or any association with its operators.

Certain services made available via <https://lockin.in> are delivered by third party sites and organizations. By using any product, service or functionality originating from the <https://lockin.in> domain, you hereby acknowledge and consent that Lockin may share such information and data with any third party with whom Lockin has a contractual relationship to provide the requested product, service or functionality on behalf of <https://lockin.in> users and customers.

### **No unlawful or prohibited use/Intellectual Property**

You are granted a non-exclusive, non-transferable, revocable license to access and use <https://lockin.in> strictly in accordance with these terms of use. As a condition of your use of the Site, you warrant to Lockin that you will not use the Site for any purpose that is unlawful or prohibited by these Terms. You may not use the Site in any manner which could damage, disable, overburden, or impair the Site or interfere with any other party's use and enjoyment of the Site. You may not obtain or attempt to obtain any materials or information through any means not intentionally made available or provided for through the Site.

All content included as part of the Service, such as text, graphics, logos, images, as well as the compilation thereof, and any software used on the Site, is the property of Lockin or its suppliers and protected by copyright and other laws that protect intellectual property and proprietary rights. You agree to observe and abide by all copyright and other proprietary notices, legends or other restrictions contained in any such content and will not make any changes thereto.

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### **Third Party Accounts**

You will be able to connect your Lockin account to third party accounts. By connecting your Lockin account to your third party account, you acknowledge and agree that you are consenting to the continuous release of information about you to others (in accordance with your privacy settings on those third party sites). If you do not want information about you to be shared in this manner, do not use this feature.

### **International Users**

The Service is controlled, operated and administered by Lockin from our offices within the USA. If you access the Service from a location outside the USA, you are responsible for compliance with all local laws. You agree that you will not use the Lockin Content accessed through

<https://lockin.in> in any country or in any manner prohibited by any applicable laws, restrictions or regulations.

### **Indemnification**

You agree to indemnify, defend and hold harmless Lockin, its officers, directors, employees, agents and third parties, for any losses, costs, liabilities and expenses (including reasonable attorney's fees) relating to or arising out of your use of or inability to use the Site or services, any user postings made by you, your violation of any terms of this Agreement or your violation of any rights of a third party, or your violation of any applicable laws, rules or regulations. Lockin reserves the right, at its own cost, to assume the exclusive defense and control of any matter otherwise subject to indemnification by you, in which event you will fully cooperate with Lockin in asserting any available defenses.

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TO THE MAXIMUM EXTENT PERMITTED BY APPLICABLE LAW, IN NO EVENT SHALL LOCKIN LLC AND/OR ITS SUPPLIERS BE LIABLE FOR ANY DIRECT, INDIRECT, PUNITIVE, INCIDENTAL, SPECIAL, CONSEQUENTIAL DAMAGES OR ANY DAMAGES WHATSOEVER INCLUDING, WITHOUT LIMITATION, DAMAGES FOR LOSS OF USE, DATA OR PROFITS, ARISING OUT OF OR IN ANY WAY CONNECTED WITH THE USE OR PERFORMANCE OF THE SITE, WITH THE DELAY OR INABILITY TO USE THE SITE OR RELATED SERVICES, THE PROVISION OF OR FAILURE TO PROVIDE SERVICES, OR FOR ANY INFORMATION, SOFTWARE, PRODUCTS, SERVICES AND RELATED GRAPHICS OBTAINED THROUGH THE SITE, OR OTHERWISE ARISING OUT OF THE USE OF THE SITE, WHETHER BASED ON CONTRACT, TORT, NEGLIGENCE, STRICT LIABILITY OR OTHERWISE, EVEN IF LOCKIN LLC OR ANY OF ITS SUPPLIERS HAS BEEN ADVISED OF THE

POSSIBILITY OF DAMAGES. BECAUSE SOME STATES/JURISDICTIONS DO NOT ALLOW THE EXCLUSION OR LIMITATION OF LIABILITY FOR CONSEQUENTIAL OR INCIDENTAL DAMAGES, THE ABOVE LIMITATION MAY NOT APPLY TO YOU. IF YOU ARE DISSATISFIED WITH ANY PORTION OF THE SITE, OR WITH ANY OF THESE TERMS OF USE, YOUR SOLE AND EXCLUSIVE REMEDY IS TO DISCONTINUE USING THE SITE.

### **Termination/access restriction**

Lockin reserves the right, in its sole discretion, to terminate your access to the Site and the related services or any portion thereof at any time, without notice. To the maximum extent permitted by law, this agreement is governed by the laws of the State of South Carolina and you hereby consent to the exclusive jurisdiction and venue of courts in South Carolina in all disputes arising out of or relating to the use of the Site. Use of the Site is unauthorized in any jurisdiction that does not give effect to all provisions of these Terms, including, without limitation, this section.

You agree that no joint venture, partnership, employment, or agency relationship exists between you and Lockin as a result of this agreement or use of the Site. Lockin's performance of this agreement is subject to existing laws and legal process, and nothing contained in this agreement is in derogation of Lockin's right to comply with governmental, court and law enforcement requests or requirements relating to your use of the Site or information provided to or gathered by Lockin with respect to such use. If any part of this agreement is determined to be invalid or unenforceable pursuant to applicable law including, but not limited to, the warranty disclaimers and liability limitations set forth above, then the invalid or unenforceable provision will be deemed superseded by a valid, enforceable provision that most closely matches the intent of the original provision and the remainder of the agreement shall continue in effect.

Unless otherwise specified herein, this agreement constitutes the entire agreement between the user and Lockin with respect to the Site and it supersedes all prior or contemporaneous communications and proposals, whether electronic, oral or written, between the user and Lockin with respect to the Site. A printed version of this agreement and of any notice given in electronic form shall be admissible in judicial or administrative proceedings based upon or relating to this agreement to the same extent and subject to the same conditions as other business documents and records originally generated and maintained in printed form. It is the express wish to the parties that this agreement and all related documents be written in English.

### **Changes to Terms**

Lockin reserves the right, in its sole discretion, to change the Terms under which <https://lockin.in> is offered. The most current version of the Terms will supersede all previous versions. Lockin encourages you to periodically review the Terms to stay informed of our updates.

### **Contact Us**

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

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## 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.*

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## Summary of Extramural Proposal Submissions by Source - FY2017

### Appendix 1

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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
<b>Total Count</b>		0	0	0	0	1	1
<b>Total First Year</b>	41,700	0	0	0	0	40,000	1,700

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# Extramural Funding by Source, Department, Faculty & Rank

## Appendix 2

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

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# Patents, Disclosures, and Licensing Agreements

## Fiscal Year 2017

### Appendix 3

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<b>SCHOOL OF MUSIC</b>				
	<b>Invention Disclosures</b>	<b>Provisional Patent Applications</b>	<b>Non-Provisional Patent Applications</b>	<b>Issued Patents</b>
<b>TOTALS:</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Department Breakdown</b>				
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

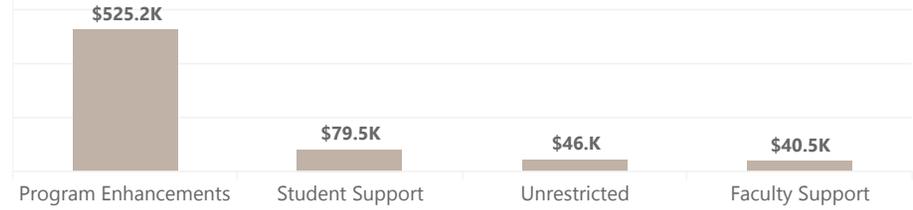
All Gift Band Music Unit FY 2018 Year Production Calculation

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

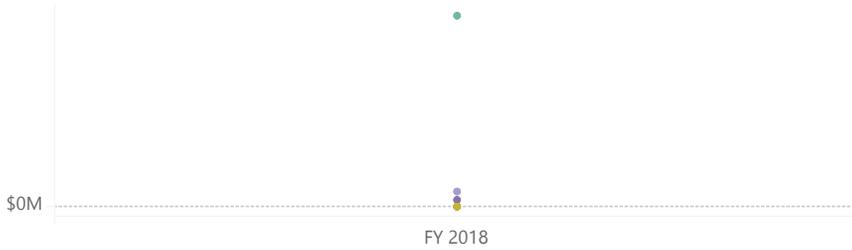
## FY - YTD Production



## Total \$ by Purpose



## Gift Type



## Total \$ by Gift Type



## Donor # by Constituency



## Total \$ & Donor # by Constituency



## Designation

Endowment	\$574.2K
Spendable	\$116.9K

07/01/2017

## Total \$ by Designation

