Blueprint for Quality Enhancement at USC

SCHOOL OF MUSIC

2010-11

First Draft
3/31/10
I. Vision, Mission and Goals

A. Executive Summary

1. VISION

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

2. MISSION

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

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

3. HOW THE VISION STATEMENT IS COMPATIBLE WITH MISSION:

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

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

Since 1994, strategic accomplishments have been realized by the School and its faculty and students to secure a national reputation for the School, including such
model programs for musical leadership as the USC String Project, the Children’s Musical Development Center, the Congaree New Horizons Band, The Center for Southern African-American Music, the Conductor’s Institute, the Piano Pedagogy On-Line Forum, enviable ensemble programs in orchestra, band, choir, and opera and numerous outstanding degree programs across a wide array of music specialties.

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

4. ASSESSMENT OF CURRENT STANDING OF VISION AND MISSION

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

The School has accomplished a great deal of success with both preparing musical leaders and with developing its own reputation as a leader as well. Much, however, remains to be explored with this aspiration. To do so more fully, the faculty and students of the School must:
- engage in more focused research and practice on the use of technologies in music making and understanding
- discover and implement strategies and methodologies for expressing through demonstration of their own musical talents, music’s vital place in the lives of Americans
- investigate both curricular and extra-curricular activities for students to gain knowledge and skills concerning their own needs to formulate future professional careers in music

5. ENUMERATION OF GOALS

GOAL 1. The School of Music will enhance the quality of and environment for teaching and learning in the School.
GOAL 2. The School of Music will enhance the recruitment and admission of outstanding students.
GOAL 3. The School of Music will enhance its visibility.
GOAL 4. The School of Music will expand its scope of instruction, experiences, and engagement for developing musical leaders from its student body and faculty and staff in an effort to improve the lives of citizens through music.
GOAL 5. The School of Music will secure and sustain the focus and quality of its instructional, research/scholarly/performance and service programming through on-going FY 09, FY 10, and FY 11 ‘A’ funds budget reductions.
6. Additional information requested:
   A. Top ten comprehensive colleges of music:

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   Peers: North Carolina-Greensboro; Colorado-Boulder; Maryland-College Park; Penn State; Ohio State; Michigan State; LSU

   B. Top Strengths and Significant Achievements since 2005
   i. Numerous significant national awards for programs, faculty, staff and students from:
      a. National Opera Association
      b. National String Project Consortium
      c. National Association of Teachers of Singing
      d. College Music Society
      e. National Endowment for the Humanities
      f. American String Teachers Association
      g. American Bandmasters Association
      h. American Choral Directors Association
   ii. Significant enhancement of dollars available for undergraduate scholarships from $450,000 available in 2005 to $720,000 available in 2010
   iii. Quality of the Music Education degree programs, especially the unique string program
   iv. Quality of the large ensembles and graduate conducting degree programs associated with them
   v. Significant upgrade of the quality of the performance faculty and performance expectations of students
   vi. Improvement of the Carolina Band (Marching Band)
   vii. The development and implementation of the Carolina Institute for Leadership and Engagement in Music
   vii. Development and enhancement of the Community Music School, Music For Your Life Initiative

   C. Weaknesses/Plans/Assistance required
   The USC Jazz program features a big band, several jazz combos, a unique jazz string ensemble, and a distinct World Symphonic Jazz Ensemble that present numerous performance for all sorts of concert, festival, and service venues all over the region. The program consists of two degree tracks, a Bachelor of Music in Jazz Studies and a Master of Music in Jazz Studies. The enrollment in the degree tracks is small, and the ensembles are made up mostly of non-jazz majors who register for these activities as electives.
Growth in the jazz program has not been a goal of the School of Music for many years. The area is relatively well funded with gift dollars from donors who love jazz. These exist in both endowment and annual accounts. But, new faculty and emphasis in student recruitment was not advanced from the time of the opening of the new music bldg (1995) until the 2005 hiring of a second jazz faculty member in bass performance. It appears as though this is due to a variety of reasons chief among them two: 1. other performance and professional programs in the School were of a higher priority for development, and 2. jazz education in the SC public schools is highly underdeveloped, sending us far fewer and far less pre-prepared students in an area of music performance where pre-preparation is so vital. As a result, the School has only one dedicated full-time jazz faculty member (Ligon), and a second one, created with the School’s first-ever FEI position in 2005, has split instructional and professional duties between jazz and the classical string area (Bass, Butterfield).

Strengthening the area does make sense as it is a unique program in our state with outstanding faculty. The potential greater quality, though perhaps not nationally competitive, is present at the School currently. Achieving this strengthening will require attention to new faculty in specific areas, though obtaining new faculty for the jazz program remains a low priority for new position requests in any new faculty exercise. Some imaginative faculty funding and recruitment between the Dean and the Provost and the VP for Research was required to begin this strengthening in 2006-7. Indeed, the School’s first Centenary Plan faculty position was granted to SONIA JACOBS who will aid development of the jazz program from 2007-2009. She has been appointed to an additional three-year position beginning in 2010.

Though one should not describe the Opera @ USC program as a weakness, indeed it is a superior success, especially given its rather dramatic limitations, the opera program deserves note in this section. Opera @ USC achieves great notoriety and outstanding student outcomes—it has been recognized by the National Opera Association with a second prize in 2008 with its production of Argento’s Postcard from Morocco, and routinely achieves renowned reviews. But, it is a vagabond, with no performance home and is in the constant state of being just one production away from extinction due to the budgetary uncertainty of venue costs for each production. The situation is untenable and is major reason why the NASM cited the School’s lack of an adequate performance venue for it as an operational standard non-compliance during its Feb 2010 visit.

Funding for graduate students lags competing institutions. The School of Music routinely loses the highest quality applicants for graduate study due to:
1. insufficient # of graduate assistantship positions to attract students who audition here and wish to study at Carolina, and
2. insufficient funding of existing graduate assistantship positions.

The provost is aware of this situation and has augmented the School of Music budget beginning in 2010 with an additional recurring $80k to target item # 2 above—funding for existing positions. He has indicated a desire to do more as well. The School has leveraged this $ and is considering devoting some new unrestricted funds currently targeted for undergraduate scholarships for two new graduate assistant positions. If approved, these could begin as early as 2010-11.
B. Goals, Initiatives, and Associated Action Plans

GOAL 1. The School of Music will enhance the quality of and environment for teaching and learning in the School. (this goal is continuing from 2008 and 2009)

Description of the goal and summary of the relationship of the goal to the university’s Vision and Mission, including a annotation of relationship to relevant Advance Carolina goals

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

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

1. we can identify a marked increase in the quality of the professional attainments of our graduates (we have attained this incrementally and continue to grow our expectation annually)

2. we can identify a new category of experienced and established-reputation applicant and matriculate to our faculty ranks (we are seeing signs now of securing this level of recognition)

2010 Initiatives:

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

Action 1. Maximize utilization of the new Band/Dance Hall.

This action serves the initiative and goal by focusing attention on the vital component of the environment where music learning must take place. Meaningful indicators include the feedback received from constituents in the form of formal surveys and informal comments that indicate the level of suitability of their experience relative to the conditions under which they had the experience (i.e., students in classrooms, audiences in concert halls, etc...). The funding plan for this initiative includes dollars that have been appropriated from state and university sources for School of Music Building function, as well as the Office of the VP for Business and Finance, the Provost, and the School of Music Dean. Additional
funding plans will come from capital campaign dollars when they are available for the construction of the new Concert Hall, and to provide continuing support of the opera program and of new off-campus initiatives elsewhere in this Strategic Plan as required.

**Action ii. Continue to pursue the new Concert Hall near the Music Building and Koger Center and meet the relevant NASM operational standard cited as non-compliant currently relative to this issue.**

This action serves the initiative and goal by providing for the School’s greatest current resource need and only significant operational matter currently in non-compliance with NASM standards—a performing venue of sufficient size and scope to handle all of the School’s ensemble performances including choir and opera, and solo and chamber music events that attract an audience of larger than 200. Great progress was made on this action in 2009—approval of the partnership with the Moore School for a jointly used auditorium adjacent to the Koger Center. The 2009-10 visit of the NASM re-accreditation team, who cited the lack of such a hall as a non-compliance issue for the School of Music, will motivate additional movement on this action in 2010-11.

The ultimate indicator for the accomplishment of this action is the completion of the hall itself, though there are small indicators of positive movement on this action before this final payoff indicator. These continue to include: the acceptance of plans by campus officials, the identification of key gift donor and partners, the identification and commitment of any university and/or other public sources of funds for the completion of the auditorium itself, and various milestones along the path to fundraising success.

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

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

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

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

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

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

This action serves the initiative and goal by focusing on expanding the realms of learning to include more experiential learning through such engagement activity as research, creative and other performance, and scholarly pursuits with other agencies who have similar goals, or wish to solve similar problems. These will, in the coming five years, include investigations in:

* Music Entrepreneurship with the School of Music’s CILEM and the Moore School (completed and approved in 2009-10 for initial offer in 2010-11)

* Musical Community Engagement projects with local and regional entities through CILEM (numerous programs established in 2009-10, including those with USC Aiken, Newberry School District, VA Hospital, RC Public Library, etc…)

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

* A possible joint or colloquially-developed degree with the College of Engineering in digital recording

* A performing arts series in partnership with USC regional campuses beginning in 2010-11

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

Initiative 1(c). Comply with curricular recommendations from the Re-accreditation visit of the National Association of Schools of Music

Action i. Enact the adjustments to specific curricula cited by NASM

This action serves the initiative and goal by providing for the improved quality and standards compliance necessary for all degree programs. NASM has cited just a few such matters that will be largely painless to enact. One, however, will be more significant: the elimination of Master of Music Theory degree due to our inability to adequately staff it (loss of a vacant theory position pending for FY 11 budget cuts).
Further, should the FY 11 cuts to Music be of 3% magnitude or more, more positions will be lost and at least one more graduate program may need elimination—the Master of Music History (though this was not cited by NASM since there was no pending loss of a faculty position in Music History at the time of the February 2010 visit of NASM. The chief indicator for this action is more positive information on formal and informal surveys from students, faculty, and alumni regarding the quality and suitability of our course content, pedagogical approaches, instructional aids, and learning materials. The funding plan for this action includes sustaining traditional sources of funding for instructional improvements, and targeting new avenues for grant funding for faculty to pursue with teaching enhancement through, for one, the USC Center for Teaching Excellence.

**GOAL 2. The School of Music will enhance the recruitment and admission of outstanding students** (this goal is continuing from 2008 and 2009)

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

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

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

Matriculating a greater percentage of the very best students we audition is the subtext of **Goal 2. The School of Music will enhance the recruitment and admission of outstanding students.** To do so requires fine facilities, an excellent faculty, outstanding degrees and musical programs, and adequate scholarship and assistantship dollars to be competitive. The USC School of Music possesses each of the factors listed here except for
competitive assistantship awards. Additionally, we fall further and further behind in this category and in the scholarship category as what was once a substantial budget capable of providing very competitive awards lags behind competitive tuition increases each and every year. Initiatives and actions developed to address this goal in the Blueprints 2006-2008 that remain un-fulfilled as described below, was re-shaped into just one initiative in the 2009 Blueprint to more fully reflect these givens outlined above and remains similarly articulated in this 2010 Blueprint.

Pursuit and attainment of **Goal 2. The School of Music will enhance the recruitment and admission of outstanding students** relates to several Advance Carolina goals, including Teaching and Learning (nearly all excellent learning achieved in music is accomplished as a result of attaining a critical mass of outstanding students. Unlike many disciplines but like team sports and other performing arts, the success of meaningful learning experiences for every music student is dependent upon the quality of his/her companion students). A further purposeful fulfillment of **Goal 2. The School of Music will enhance the recruitment and admission of outstanding students** is that the Advance Carolina goal, Quality of Life in the University Community must be heavily impacted. The University depends on a vibrant School of Music to enhance the tenets of this goal, and attracting and retaining a high-quality student body is an essential element to maintaining a vibrant School of Music.

* Similar to Goal 1 above, the aspiration to enhance the recruitment and admission of outstanding graduate and undergraduate students is one that will never be fully retired. Though we are making significant strides with the recruitment of outstanding students (attracting them to audition for us), we will know that we are making the type of progress with pursuing the admission part of this goal we wish to make ("sealing the deal" by matriculating these outstanding auditioned and accepted students) when:

* we can identify a marked increase in the number of our highest ranked audinees accepting our scholarship offer and matriculating.

**2010 Initiatives:**

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

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

This action will be realized for the first time in 2009-10 when the $100,000 (see description below) from the VP F&P is loaded into the
School’s S-412 act to supplement the ‘A’ funds for D funds currency exchange approved in FY 08 and executed now for FY 09 and 10.

Action ii. Secure additional dollars to sustain increases in graduate assistant stipends and tuition remission levels begun in FY 07 but suspended for FY 09 given economic realities and budget cuts, as well as to support regular graduate students with further development of fellowship support dollars.

Each of these actions serves the initiative and goal by addressing the single greatest challenge to a strategic increase in the quality of incoming students to the School: competitive scholarships. They each reflect this primary vehicle for converting interested students into matriculating students. Their indicators are: 1) a greater audition pool of more outstanding students and 2) a higher percentage of annual student yield in the Fall. The funding plan for these actions requires a recurring commitment from a university source (provost, business/finance, athletics, etc…) for the $150,000 required in action i. above. As stated, this $150,000 from the Provost’s office has been increased to $210,000 with the $60,000 in new dollars coming as a result of the ESPN contract with the SEC and the Gamecock Athletics agreement with the USC President to provide $1M annually for 15 years to the University to support student financial issues. This $210,000 is split in two forms of funds: 1. $110,000 of A funds granted directly to USC Bands for exchange to $110,000 of D funds from the band’s annual athletic band budget, and 2. $100,000 of new S Funds for athletic band scholarships. Ads the School of Music publicly launches its $4M band campaign in April 2010, it has, with the assistance of the Univ/Gamecock Athletics, already hit half the goal. The $2M scholarship assistantship/fellowship goal of the upcoming USC capital campaign must address undergraduate scholarships, and graduate assistantships and fellowships for music students beyond just those in the bands.

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

Action i. Sustain the Director of Admissions’ budget
Action ii. Secure additional resources and opportunities for faculty and students to travel for student recruitment activities

Each of these actions serves the initiative and goal by reiterating the School’s commitment to not maintaining recruitment/admissions budgets.

**GOAL 3. The School of Music will enhance its visibility** (this goal is continuing from 2008 and 2009)

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

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

The pursuit and fulfillment of this goal is a direct measure of the University’s greater success with Advance Carolina’s fifth goal, Recognition and Visibility. In fact, the initiatives and actions denoted below towards the attainment of this goal are some of the very ones articulated in the annotation of the Recognition and Visibility goal on the Advance Carolina website:

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

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

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

2010 Initiatives:

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

Action 1. Update School of Music website with more complete information and better media, more reflective of School of Music technological capacity.

This action serves the goal by establishing a more effective presence for School of Music information in the higher education music marketplace. An indicator of its success is more positive feedback, a measurably greater number of hits, and an articulated greater depth of exploration of the School’s website by all interested persons. In addition, CASE awards and other recognitions for School publications is an indicator of success with this action. The funding plan for this initiative includes mostly more effective use of existing resources. The School’s IT infrastructure is not as efficient as it could be—$125k in funds in FY 07s and
08 from the IT office, as directed by the Provost eliminated old inefficiencies, but these funds were for the current Dean’s 2005 recruitment and will not be continuing after FY 11. More time and energy must be devoted to the website than can be by the existing IT staff of two in the School. Plans include identifying some internal School of Music fee funds to seeking hourly assistance with webmastering in FY 11. School publications have not had, until recently, a great history of coordination. Providing this coordination will result in some significant economies of scale for the production of such items.

Action ii. Develop advertising budget.

*This action is suspended due to FY 09 and FY 11 budget reductions*

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

This action serves the goal and initiative by making permanent the quality of the school in an artifact that is useful to build visibility for the school’s music performances and musical learning. It has been funded with a private gift in 2008-9 and the final version of the master CD is in production. The CD was released in the Fall of 2009.

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

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

This action serves the initiative and goal by creating wider and broader forums for the recognition of the musical excellence of the faculty and students at USC. An indicator of its success is a measurable increase in the citations of USC music faculty and student work through journals and publications, or inclusive of, the music professions; reviews of faculty and student performances and recordings; and the incorporation of educational methodologies and other techniques advocated by USC faculty and student faculty work. The funding plan for this action had been focused mostly on adapting travel budgets to accommodate more activity from all faculty and student ensembles, target: $40,000 annually from the Provost’s Recurring Transfer to the School of Music budget. It was to require such adaptation from existing budgets of the major student ensembles, band, orchestra, choir, jazz, opera, etc… Significant augmentation of the operating budgets of these ensembles through annual endowment earnings is a $3M goal of the capital campaign and an essential source of new dollars to fund this action. The action was suspended initially due to FY 09 budget reductions, but the School of Music Executive Committee recommended to the Dean that funds in an Educational Foundation account that are meant for Faculty Development and have been traditionally spent there for the bringing in of guest artists instead be used for the next two FYs 10 and 11 to make up the deficiency in travel funding, especially to support junior faculty research/creative and scholarly activity

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

**GOAL 4. The School of Music will expand its scope of instruction, experiences, and engagement with developing musical leaders from its student body, and faculty and staff in an effort to improve the lives of citizens through music.** (this goal is continuing from 2008 and 2009)

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

Pursuit and attainment of **GOAL 4. The School of Music will expand its scope of instruction, experiences, and engagement with developing musical leaders from its student body, and faculty and staff in an effort to improve the lives of citizens through music** relates to several Advance Carolina goals, including Teaching and Learning (as a great deal of the preparation of musical leaders influences and is
impacted by instruction and outcomes achievement), and Research, Scholarship and Creative Achievement.

A further purposeful fulfillment of GOAL 4. The School of Music will expand its scope of instruction, experiences, and engagement with developing musical leaders from its student body, and faculty and staff in an effort to improve the lives of citizens through music is that the Advance Carolina goal, Service Excellence as the School’s programs in leadership training are inherently linked to its community programming, the Music for Your Life Initiative, that represents one of the University’s finest examples of Carnegie Endowment-recognized community engagement excellence at USC.

Indicators
When we can attest in our annual reports that:

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

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

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

2010 Initiatives:

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

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

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

*improving the website (achieved in FY 10, though not yet posted)
*create/maintain relevant speaker/guests and other activities for students and faculty (eight were presented in FY 10)
*apply for grants to fund activities (see action iii. below)
*improve communication with faculty and students (new Director has achieved this in FY 10)
*begin to develop internship opportunities for students in the School of Music (ongoing)
*produce proposal for the creation of a Music Entrepreneurship minor (completed in FY 10, offered initially in Fall 2010)
*continue curricular implementation, including expanding advocacy coursework and exploring establishing
community engagement activities curricularly
(ongoing)

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

These three actions serve the initiative and goal by securing the nationally unique and distinctive entity that will oversee the following essential portion of the School of Music’s vision: national leader for improving the lives of Americans through music. Indicators of its success are that Institute will be embraced by students, explored by faculty, invited to present on its philosophy and programs nationally, and receive requests from local agencies for partnering to meet strategic musical needs in communities. The funding plan for this initiative and actions is based upon two factors: 1. The annual revenue of the Community Music School which constitutes the operating budget for CILEM, 2. Sufficient success with programmatic grant-making to institute staff and students. Great progress was made in FY 10, and though the tenets of Action ii. above remain the same for FY 11, higher benchmarks are set for each—the ones now bolded are ones that are critical for FY 11.

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

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

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

This action serves the initiative and goal by making possible greater focus on bringing national distinction to music faculty achievement at USC. An indicator of its success is similar to what is discussed in 3.b.i above: a measurable increase in the citations of USC music faculty and student work through journals and publications, or inclusive of, the music professions, reviews of faculty and student performances and recordings, and the incorporation of educational methodologies and other techniques advocated by USC faculty and student faculty work. The funding plan for this initiative includes identifying applicable annual yields from endowments whose purposes can be to enhance faculty productivity (there are a few that have been used primarily to support the bringing in of guest artists that have been targeted at USC faculty activity without being in conflict with their original gift agreements—music faculty have approved this plan). Further, graduate school travel grants for graduate students, and two significant new developments for undergraduate students have provided critical support for meaningful research contributions to the university and beyond by music students: 1) the proposal to gain Undergraduate Research Office recognition and further campus acknowledgement for School of Music Performance Certificate achievers through the Undergraduate Research Tracks of Distinction, and 2) an extraordinary record of achievement, in
2006-2009 and so far in 2010 by School of Music undergraduates in the Magellan Scholars program.

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

Action i. Develop strategies for helping music faculty, staff and students utilize USC.CAST, an audio and video podcasting system developed for the School of Music in 2006 by an alumnus of the School. This action, and the next one (4.c.ii) serves the initiative and goal by balancing the emergence of the USC School of Music's currency in meeting the needs of the music professions, with the requirements of technological implementation required to affect the meeting of these needs. An indicator of this action’s success is the adoption of the new USC.CAST for distribution of its own musical and instructional media to stakeholders. The funding plan for this action is entirely met by projected IT budgets, augmented by recent VP IT commitments and new School of Music technology fee revenues in the School of Music.

Action ii. Continue delivery of a significant technological educational project with the Governor’s School for the Arts and Humanities.

The School of Music has partnered with the SCGSAH to develop and deliver music appreciation through the SC Department of Education’s Virtual School program to underserved communities where teachers for such courses are not in supply. The funding plan for this initiative includes Governor’s School dollars, nominal fees from local entities for engagement in the project, and support from the SC Department of Education.

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

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

Action iv. Augment the IT staff at the School of Music in order to give greater attention to matters of help desk support and web presence.

More time and energy must be devoted to the website and help desk support than can be by the existing IT staff of two in the School. Plans include identifying some internal School of Music fee funds to seeking hourly assistance with webmastering and help desk assistance/desktop support to music faculty/staff in FY 11.
GOAL 5. The School of Music will secure and sustain the focus and quality of its instructional, research/scholarly/performance, and service programming through on-going FY 09, FY 10, and FY 11 ‘A’ funds budget reductions. (this goal is one adapted slightly from a similar 2009 version)

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

Though it may be more appropriate to interpret budgetary funding and the reduction of dollars through budget reversions more as a loss of tools to achieve other goals and not to consider the attempt to reverse this action as a goal in itself, it is appropriate here to indicate a recovery of some kind from these cuts as a goal due to the far-reaching nature they have had on all aspects of School function. The midyear cuts of FY 09, totaling 8.5% of the School’s budget, or a funding loss in excess of 8.5% have altered the School’s ability to meet all of its goals and initiatives. Additionally, the new initiatives being born throughout this Blueprint and across the USC campus that have at their core 1) the developing of new revenue streams in their largest part to counteract the effects of the cuts, and 2) advocacy efforts to impact the political forces responsible for such cuts and further cuts or increases, suggests that focusing on budgetary reductions of this magnitude and scope requires itself a dedicated goal.

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

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

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

These actions serve the goal and initiative by leveraging the desire among the general USC student to engage their love for music by studying elective music-making opportunities for credit (and cheaper than in the private sector for no-credit). A guitar class was begun in FY 09 where 10-20 students were taught 2 credits of guitar by a graduate assistant in a combination of class and private applied (one-on-one) instructional formats. The revenue from this exceeded $10,000 for a fully-enrolled year, so we are exploring the possibilities of doing likewise with piano, voice, and harp, the performing media where we routinely experience inquiries.

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

Action i. Implement the new MAT in Teaching

This action serves the goal and initiative by bringing in an estimated $77,000-155,000 annually once fully enrolled. The
funding plan for the action is a part of the degree proposal and will be absorbed into the net $77-155k annual revenue enhancement. We anticipate realizing some of these funds in FY 11 for the first time.

Action ii. Design and implement a new MM in String Pedagogy
An FEL position in violin and string pedagogy was filled this year to begin in August 2010 with an explicit “leap-frog” desire being to develop a nationally-unique MM in String Pedagogy to augment our currently distinctive string and string education programs here at Carolina. When the degree is implemented we could experience new revenue of up to $50,000 per year.

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

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

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

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

A. Funding

A. Plans for Enhancing Revenue

The School continues to practice a revenue enhancement plan that features seven principles:

1. Maximizing Endowment earnings through more aggressive annual development work and through capital campaign activity, including the April 2010 public announcement of a USC Bands campaign to coincide
with then new Band Hall and the retirement of legend James K, Copenhaver.

2. Carrying forward a portion of the Music Enrichment Fee growth over time, and budgeting only a portion of each semester’s earned amounts for recurring funds each semester

3. Re-evaluating potential re-direction of every faculty and staff position as they become vacant following a retirement/resignation

4. New research and engagement activities, founded as a result of both CILEM and through other means, resulting in enhanced sponsored funding to the School

5. Several new degree programs each of which would be tuition revenue enhancers for the school representing net growth to the total number of music majors beginning in 2010-11 (bolded ones are new to 2010-11, italicized ones are still in various stages of development: MAT; E.D.S; Music Entrepreneurship Minor with the Moore School; MM in String Pedagogy, a baccalaureate digital recording degree, etc...)

6. Budgeting newly developed summer activities (camps) to increase revenue for related academic year programs

7. The enhancement of course work offerings for many non-majors at a low cost to the School—a new core course is currently in development for 2010-11, as are voice and piano classes specifically for non-majors.

III. Resource Requirements

With the 2009 additions of the String Project Building and the new Band Hall, as well as projected 2010 renovations made to the Music Bldg as a result of FY 10 stimulus funds, the School has met most of its capital infrastructure needs, save two significant ones, each cited by the NASM. These are cited throughout the Blueprint.

1. The Mid-sized concert hall

2. Necessary Information Technology enhancements

IV. Unit Statistical Profile

A. Instructional

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

<table>
<thead>
<tr>
<th>Applications</th>
<th>Fall 2007</th>
<th>Fall 2008</th>
<th>Fall 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate</td>
<td>309</td>
<td>315</td>
<td>337</td>
</tr>
<tr>
<td>Masters</td>
<td>99</td>
<td>77</td>
<td>102</td>
</tr>
<tr>
<td>Certificate</td>
<td>5</td>
<td>8</td>
<td>10</td>
</tr>
</tbody>
</table>

20
2. Number of admissions by level (certificate, first professional, masters, doctoral). (Does not include transfers or readmits)

<table>
<thead>
<tr>
<th></th>
<th>Fall 2007</th>
<th>Fall 2008</th>
<th>Fall 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate</td>
<td>192</td>
<td>169</td>
<td>226</td>
</tr>
<tr>
<td>Masters</td>
<td>35</td>
<td>36</td>
<td>28</td>
</tr>
<tr>
<td>Certificate</td>
<td>4</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Doctoral</td>
<td>14</td>
<td>24</td>
<td>19</td>
</tr>
<tr>
<td>Total</td>
<td>245</td>
<td>235</td>
<td>279</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Year entered</th>
<th>Retention Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2006</td>
<td>95.1%</td>
</tr>
<tr>
<td>Fall 2007</td>
<td>86.6%</td>
</tr>
<tr>
<td>Fall 2008</td>
<td>88.7%</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Majors</th>
<th>Fall 2007</th>
<th>Fall 2008</th>
<th>Fall 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate</td>
<td>465</td>
<td>453</td>
<td>325</td>
</tr>
<tr>
<td>Masters</td>
<td>43</td>
<td>50</td>
<td>63</td>
</tr>
<tr>
<td>Certificate</td>
<td></td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Doctoral</td>
<td>37</td>
<td>44</td>
<td>61</td>
</tr>
<tr>
<td>Total</td>
<td>545</td>
<td>547</td>
<td>459</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Graduates</th>
<th>Fall 2008</th>
<th>Spring 2009</th>
<th>Summer 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate</td>
<td>15</td>
<td>50</td>
<td>6</td>
</tr>
<tr>
<td>Masters</td>
<td>2</td>
<td>22</td>
<td>5</td>
</tr>
<tr>
<td>First Professional</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Doctoral</td>
<td></td>
<td>8</td>
<td>4</td>
</tr>
</tbody>
</table>

21
6. Four, Five and Six Year Graduation rates for three most recent applicable classes.

<table>
<thead>
<tr>
<th></th>
<th>2003</th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 year</td>
<td>36.3</td>
<td>42.0</td>
<td>34.7</td>
</tr>
<tr>
<td>5 year</td>
<td>69.2</td>
<td>58.0</td>
<td>57.0</td>
</tr>
<tr>
<td>326 year</td>
<td>74.7</td>
<td>63.8</td>
<td>61.1</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Credit Hours</th>
<th>Fall 2008</th>
<th>Spring 2009</th>
<th>Summer 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate</td>
<td>6800</td>
<td>5247</td>
<td>112</td>
</tr>
<tr>
<td>Masters</td>
<td>599</td>
<td>573</td>
<td>133</td>
</tr>
<tr>
<td>First Professional</td>
<td>394</td>
<td>394</td>
<td>72</td>
</tr>
<tr>
<td>Total</td>
<td>7793</td>
<td>6214</td>
<td>317</td>
</tr>
</tbody>
</table>

8. Number of credit hours taught by tenured and tenure-track faculty, by instructors, non tenure-track faculty and by adjuncts (temporary faculty).

<table>
<thead>
<tr>
<th></th>
<th>Fall 2008</th>
<th>Spring 2009</th>
<th>Summer 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenure Track Faculty</td>
<td>4020</td>
<td>3630</td>
<td>289</td>
</tr>
<tr>
<td>Instructors</td>
<td>394</td>
<td>499</td>
<td>18</td>
</tr>
<tr>
<td>Lecturers</td>
<td>796</td>
<td>577</td>
<td>10</td>
</tr>
</tbody>
</table>

9. Number of faculty by title (tenure-track by rank, research by rank, etc.). By department where applicable.
<table>
<thead>
<tr>
<th>Professor</th>
<th>17</th>
<th>17</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associate Professor</td>
<td>7</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>18</td>
<td>17</td>
<td>16</td>
</tr>
<tr>
<td>Instructors</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Lecturers</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Visiting Faculty</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professor</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Associate Professor</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Adjunct Faculty</td>
<td>13</td>
<td>17</td>
<td>16</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>CEUs</th>
<th>Fall 2008</th>
<th>Spring 2009</th>
<th>Summer 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>44</td>
</tr>
</tbody>
</table>

B. Research, Scholarship and Creative Accomplishments

10. Numbers of publications in calendar year 2009 by category (e.g., books, book chapters, refereed articles, non-refereed publications): 114

- Books: 2
- Book revisions: 4
- Book chapters: 5
- Refereed articles: 34
- Refereed, partial recordings: 11
- Non-refereed articles: 37
- Compositions/Arrangements: 21

11. Number of performances and/or juried exhibitions at national or international venues in calendar year 2009: 641

- Solo performances, including conducting: 324
- Clinics and Workshops: 76
- Other Performances: 231
12. Sponsored Research Activity Summary:

Number of active research collaborations with MUSC and Clemson. 0

13. Total extramural funding processed through SAM in FY2009, and Federal extramural funding processed through SAM in FY2008. 0

14. Total research expenditures per tenured/tenure-track faculty for FY2009, by rank and by department. 0

15. Amount of sponsored research funding per faculty member. NA

16. Percentage of unit faculty with sponsored research activity. NA

17. Number of faculty serving as co-investigators in cross-unit grant applications. 0

18. Number of faculty cross-appointed in Centers and/or Institutes. 0

19. Number of patents, disclosures and licensing agreements in calendar year 2009. 0

20. Number of proposals submitted to external funding agencies during calendar year 2009.

C. Faculty Hiring:

   Professor: 0
   Associate Professor: 0
   Assistant Professor: 1
   Visiting Assistant:

22. Number of post-doctoral scholars in FY2009. 0

23. Anticipated losses of faculty by year for the next five years.
   2008/09 – 0
   2009/10 – 1
   2010/11 - 3
   2011/12
   2012/13

24. Number of Faculty Excellence Initiative applications submitted in AY08-09. 24
Number approved.

5 submitted, 1 approved

25. List Center of Economic Excellence endowed chair applications submitted for AY 2009-10.

0


0

D. Funding Sources:

27. Unit Budget:

See attached worksheets


$741,662.81
# USC Columbia Campus
## Fall "A" Fund Review
### For the Period Ending 10/31/2009

### Unit Name and Number:
56 - School of Music

### A Fund Resources and Uses

<table>
<thead>
<tr>
<th>Resources:</th>
<th>Budget 10/31/2009</th>
<th>Actuals YTD 10/31/2009</th>
<th>% of Budget</th>
<th>Actuals 10/31/2008</th>
<th>% Change</th>
<th>Dollar Change</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Fund Only (31000)</td>
<td>$ 4,233,787</td>
<td>$ 4,233,787</td>
<td>$ 4,440,806</td>
<td>$ 0.00%</td>
<td>12.50%</td>
<td>$ 207,019</td>
<td>12.50%</td>
</tr>
<tr>
<td>State Appropriation (31500/51525)</td>
<td>$ 0.00</td>
<td>$ 0.00</td>
<td>$ 175,993</td>
<td>$ 175,993</td>
<td>100.00%</td>
<td>$ 0.00</td>
<td>100.00%</td>
</tr>
<tr>
<td>Budget Cut (31533)</td>
<td>$ 206,651</td>
<td>$ 206,651</td>
<td>$ 586,322</td>
<td>$ 175,993</td>
<td>100.00%</td>
<td>$ 380,670</td>
<td>175.99%</td>
</tr>
<tr>
<td>Carryforward (31533/31534)</td>
<td>$ 13,120</td>
<td>$ 13,120</td>
<td>$ 44,234</td>
<td>$ 33.35%</td>
<td>162.50%</td>
<td>$ 31,114</td>
<td>242.50%</td>
</tr>
<tr>
<td>One Time within responsibility (384000/38500)</td>
<td>$ 0.00</td>
<td>$ 0.00</td>
<td>$ 0.00</td>
<td>$ 0.00%</td>
<td>0.00%</td>
<td>$ 0.00</td>
<td>0.00%</td>
</tr>
<tr>
<td>Permanent within responsibility (374000/37500)</td>
<td>$ 0.00</td>
<td>$ 0.00</td>
<td>$ 51,288</td>
<td>$ 0.00%</td>
<td>0.00%</td>
<td>$ 51,288</td>
<td>0.00%</td>
</tr>
<tr>
<td>Permanent outside responsibility (373XX/378XX)</td>
<td>$ 0.00</td>
<td>$ 0.00</td>
<td>$ 5,318,657</td>
<td>$ 175,993</td>
<td>100.00%</td>
<td>$ 5,318,657</td>
<td>175.99%</td>
</tr>
<tr>
<td>Subtotal 3's</td>
<td>$ 8,664,887</td>
<td>$ 8,664,887</td>
<td>$ 25,688,638</td>
<td>$ 0.00%</td>
<td>12.50%</td>
<td>$ 16,923,750</td>
<td>12.50%</td>
</tr>
<tr>
<td>Total Revenue</td>
<td>$ 5,140,396</td>
<td>$ 5,140,396</td>
<td>$ 25,688,638</td>
<td>$ 0.00%</td>
<td>12.50%</td>
<td>$ 16,923,750</td>
<td>12.50%</td>
</tr>
<tr>
<td>Net Revenues</td>
<td>$ 1,689,630</td>
<td>$ 1,689,630</td>
<td>$ 25,688,638</td>
<td>$ 0.00%</td>
<td>12.50%</td>
<td>$ 16,923,750</td>
<td>12.50%</td>
</tr>
<tr>
<td>Uses:</td>
<td>$ 6,189,630</td>
<td>$ 6,189,630</td>
<td>$ 25,688,638</td>
<td>$ 0.00%</td>
<td>12.50%</td>
<td>$ 16,923,750</td>
<td>12.50%</td>
</tr>
<tr>
<td>Personal Services - All (51XXX)</td>
<td>$ 4,106,242</td>
<td>$ 4,106,242</td>
<td>$ 4,106,242</td>
<td>$ 170.00%</td>
<td>170.00%</td>
<td>$ 0.00</td>
<td>0.00%</td>
</tr>
<tr>
<td>Fringe Benefits (546XX)</td>
<td>$ 1,020,217</td>
<td>$ 1,020,217</td>
<td>$ 1,020,217</td>
<td>$ 170.00%</td>
<td>170.00%</td>
<td>$ 0.00</td>
<td>0.00%</td>
</tr>
<tr>
<td>Total Personal Services and Fringe</td>
<td>$ 5,125,459</td>
<td>$ 5,125,459</td>
<td>$ 5,125,459</td>
<td>$ 170.00%</td>
<td>170.00%</td>
<td>$ 0.00</td>
<td>0.00%</td>
</tr>
<tr>
<td>Expenditures (50000)</td>
<td>$ 436,748</td>
<td>$ 436,748</td>
<td>$ 436,748</td>
<td>$ 170.00%</td>
<td>170.00%</td>
<td>$ 0.00</td>
<td>0.00%</td>
</tr>
<tr>
<td>Contractual Services (522XX)</td>
<td>$ 295,738</td>
<td>$ 295,738</td>
<td>$ 295,738</td>
<td>$ 170.00%</td>
<td>170.00%</td>
<td>$ 0.00</td>
<td>0.00%</td>
</tr>
<tr>
<td>Supplies (533XX)</td>
<td>$ 95,839</td>
<td>$ 95,839</td>
<td>$ 95,839</td>
<td>$ 170.00%</td>
<td>170.00%</td>
<td>$ 0.00</td>
<td>0.00%</td>
</tr>
<tr>
<td>Fixed Costs (540XX)</td>
<td>$ 285,605</td>
<td>$ 285,605</td>
<td>$ 285,605</td>
<td>$ 170.00%</td>
<td>170.00%</td>
<td>$ 0.00</td>
<td>0.00%</td>
</tr>
<tr>
<td>Contingency (555XX)</td>
<td>$ 0.00</td>
<td>$ 0.00</td>
<td>$ 0.00</td>
<td>$ 0.00%</td>
<td>0.00%</td>
<td>$ 0.00</td>
<td>0.00%</td>
</tr>
<tr>
<td>Equipment/Books (565XX)</td>
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<td>$ 0.00</td>
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<td>Renovations (57XXX)</td>
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<td>0.00%</td>
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<td>IT's (630XX)</td>
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<td>$ 1,720</td>
<td>$ 1,720</td>
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<td>$ 1,083,071</td>
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<td>$ 170.00%</td>
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<td>$ 6,189,630</td>
<td>$ 6,189,630</td>
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<tr>
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<td>$ 170.00%</td>
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<td>$ 0.00</td>
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### Notes:
Fall tuition revenue is prior to reductions for accounts receivable. Unit was held harmless in September 2009 budget cut.

### Budget Analyst/Name:
Stacie Vitalis

### Comments/Concerns:
Net resources are down $836,404 -- $378,033 without considering change in carryforward (which is a one time resource).
This is very troubling considering total uses are UP $9513. Despite a drop in A funded FTE's of 2417, payroll/fringe costs are up $27,900. A substantial drop in carryforward is expected this fiscal year. The drop in tuition collections is a also a cause for concern. Unit should monitor this very closely to ensure that recuiming resources are in place to cover recuming expenditures. Summer II tuition and Fall Fees need to be adjusted. Once Fall tuition collections are posted to the general ledger, budget will need to be adjusted as well.

### Response:
Khona Bibson
<table>
<thead>
<tr>
<th>Rsp</th>
<th>DeptFund</th>
<th>DeptFund Description</th>
<th>Beginning Fund Balance</th>
<th>Revenue</th>
<th>Net Transfers</th>
<th>Net Expenditures</th>
<th>Ending Fund Balance</th>
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**TOTALS**

|                 | 443,759.29 | 70,470.29 | 52.64 | 128,520.52 | 385,761.70 |