

*Blueprint for Quality Enhancement at  
USC*

**SCHOOL OF MUSIC**

**2015**

*First Draft  
4/7/15*

## Section I. Executive Summary

### 1. *Describe how Music contributes to academic dashboard targets*

The School of Music pursues goals with three student dashboard targets (enrollment; retention; graduation) and three faculty ones (doctoral degrees awarded; student/faculty ratio; and a category we in our 2012 Blueprint began calling faculty national/international achievement which is a School of Music substitute for both research expenditures and national awards).

The School monitors closely its total enrollment at undergrad and graduate levels as to maintain a strict balance of proper instrumentation and vocal mixes in all of the School's conducted ensembles. It does not project growth in undergrad enrollment, and may experience reductions in undergrad enrollment from year to year as the School's graduate program advances. This has been evidenced by an enrollment decline in undergrads in F2012, an increase in F2013 and a decrease again in F2014. The School has set targets for increase in both F-S retention and 6yr graduation rates.

The School maintains one of the campus' lowest student-to-faculty ratios and is poised to continue to play its role helping the University bring the overall ratio down. Though the numbers of doctoral degrees awarded in any given year is not among the highest on the campus, the numbers have been consistently rising, and every indication is that they will continue to play a positive role contributing to the university's goals with this dashboard indicator. And finally, though the School received three major faculty awards in 2012 and 2013 (two Guggenheims and a Prix de Rome, to two different junior level composers), the School does not generate research expenditures. Further, our discipline is not connected to many awards recognized by the Lombardi report and others and our productivity is not accurately assessed using the metrics of Academic Analytics (though our departmental rankings using their metrics are very good and nationally competitive in our discipline). As a result, in 2012-13, the Music faculty identified a different measure that would bring clarity to the same faculty achievement as awards and research expenditures—we call it *faculty national/international achievement*.

### 2. *Describe how Music contributes to Key Performance Parameters (Teaching Excellence; R/S reputation and productivity; Service to state community, profession and university; sustainability)*

Teaching Excellence is the prime goal of the USC School of Music—the commitment to the future health of our discipline, and to the prolonging of the great traditions of music-making and listening contributing to happy, healthier, hopeful, safer, and more fulfilled individuals and communities are predicated upon the preparation of great musicians and music teachers through superior teaching. In addition, music learning, knowledge, and skills stimulate other learning and positive behaviors recognized universally but not entirely well understood by science. The environment for quality music-making is enhanced by many students who do not wish to pursue music vocationally. All School

hiring, evaluation, and load considerations have excellent and appropriate teaching at the heart, first and foremost.

The School's faculty, grad student, and more recently its undergraduate student research/scholarship/performance reputation and productivity have advanced significantly. A focus on applied and ensemble performance for the performance and conducting degrees, as well as national recognition for creative effort for composition, and scholarship publication and presentation for our academic areas, music history, theory, music education and now ethnomusicology has become standard in the School's day-to-day activity.

Since 2007, the School of Music has emerged as a national leader in national trends in the preparation of professional musicians and has achieved this recognition through a combination of innovative academic pursuits with activities that actualize superior service to state and community. Seminal to this emergence is the School's profound development of community engagement entities and service-learning opportunities. The nationally-renowned and award-winning USC String Project remains the chief of the entities, but the Children's Music Development Center (Early Childhood), the Suzuki Strings program, the Community Music School and its Piano Program, the Carolina LifeSong Initiative (students with learning or physical and mental disorders), and the Congaree New Horizon's Band (for seniors) provide not only significant learning opportunities but also impactful community service. Further, the implementation of these programs as both service and innovative instruction serve as national models for many peer institutions and national organizations.

The School of Music provides enormous and committed service to the culture and the environment of our campus life. Virtually every official ceremony at our university features high quality music provided by our School.

Sustainability—The School of Music is constructed to be sustainable. Though the operating budget is always on the edge (or occasionally over the edge), the programs delivered and faculty who have chosen to stay and invest themselves in our musical life here are at the heart is this sustainability. What remains of concern with respect to sustainability though is the quality of the school's student body. As competition for scarce resources increases, the likelihood of staying current with our peer institutions for student financial aid that makes matriculation of quality students possible, much less growing it and being a choice destination due not only to quality experiences but for financial rewards, is a grave concern. Plans for addressing the growing non-competitiveness of our financial aid are listed in several places in this Blueprint.

## **Section II. Meeting the University's Academic Dashboard Targets**

### *1. Strategies and measures for assessing effectiveness*

The School of Music uses reports and data supplied by the campus office of Institutional Research to monitor its progress on the student dashboard metrics and then confirm this data with our own analytics and observations: enrollment; retention; graduation. We set goals each year for the numbers we wish to attain with these metrics and identify strategies for pursuing each goal. Similarly, we review data provided us by other campus offices as it relates to student-to-faculty ratio; but we use internally calculated information to assess our progress with the other two faculty-related dashboard metrics: doctoral degrees awarded and faculty national/international achievement.

### *2. Progress made toward targets in 2013-14*

**ENROLLMENT:** The School continually seeks to adequately populate its large performing ensembles and degree programs. To do this with fixed facilities and somewhat fixed scholarship and fellowship/assistantship dollars available, the School manages its enrollment to a figure between 460 and 490 students total. The mix of undergraduate and graduate students in this enrollment varies, but it is a goal of the School to keep the undergraduate enrollment in the 320-340 range. In fall 2012, that number dropped below that threshold and while that has little effect on the quality of the School and the nature of its interdependent programming, it was a factor we wished to change. Fall 2013 saw an increase back to the 95-105 major range and brought our undergrad enrollment for 2013-14 back up to 320. But, a sub-par F2014 brought in not only a small class, but one with a number of students who have had great challenges adjusting to the life of a music major—our retention rate with the F2014 when calculated several years from now will not be good.

**RETENTION:** The School's most recent freshman-sophomore retention rate (2013 cohort) was 88.4 (including those changing majors to other USC Schools). This was up from 87.8 for the 2012 cohort and 79.5% for the 2010 cohort.

**GRADUATION:** The School's 6 yr. graduation rate had been on a steady rise for years. Its 2005 cohort (4 yr. projected grad date: 2008-9, 6 yr: 2010-11) achieved 68% and the 2011-12 6 yr. measurable cohort (2006 entry) was 70.7%. There has been a recent signal that this dashboard measure will be negatively affected using typical assessments beginning with the 2007 class' 4, 5, and 6-year rates. Analysis of this emerging phenomenon has begun in the School of Music and is mentioned in more detail section II. below.

**STUDENT: FACULTY RATIO:** The School met its 2014-15 targeted goal of 9.2 to 1.

**DOCTORAL DEGREES AWARDED:** The School exceeded its 2013-14 targeted goal of 17 doctorates awarded by granting 18.

**FACULTY NATIONAL/INTERNATIONAL ACHIEVEMENT:** 71 instances of significant achievement of performances and scholarly presentations and publications

were logged by 25 different faculty in 2012-13, the last completed academic year. This exceeds our goal for 2013-14 of 60 by 24 faculty. These events are considered to be at the highest level of recognition in their field and beyond those identified as substantial from the lists and criteria in our tenure and promotion guidelines. This figure is up from 57 instances with 22 faculty in 2012-13.

### 3. *Strategies to meet targets in 2014-15*

**ENROLLMENT:** The School hopes to matriculate more of the best students to whom we offer scholarships in an effort to build our base undergrad enrollment number **back to 310 on its way to sustaining it at 320 or more** from students on the higher end of musical excellence. This will require a larger investment in undergraduate scholarships than the School currently has. We hope to gain another increase in 4% tuition dollars for music scholarships (see below). Though we still require a sizeable investment to fully fund existing marching band scholarships, we have received some additional funds for marching band scholarships for 2015-16, easing the annual burden indirectly on School of Music scholarships beginning this fall.

**RETENTION:** The School of Music observed a decline in music majors with the 2012 cohort from fall to spring of the freshman year, and again in 2014. This was unusual, but not unprecedented. The School's Scholarship and Enrollment Management Committee studied the relevant data and concluded that while it is not possible to know all of the exact reasons why there was that decline, the escalating inadequacy of scholarship funding to approximate the cost of tuition through FY14 has resulted in more students dropping out as they were either not able to afford to stay in school, or as a result of their losing their lottery-funded scholarships due to substandard academic performance. In 2013-14 we redoubled our efforts to award scholarship dollars to music undergrads adequately to assist their remaining in school, and setting aside more discretionary scholarship dollars to assist freshman with direct awards as they become at risk for financially-motivated drop out during that year, but because we do not have enough both to compete for all the best students who audition and to build deep classes of quality musicians, we did not have a better fall in 2014. The School's **target is to sustain the combined "same school" and "other school" total Freshman retention rate at 88% by the time 2014-15's cohort is understood (like we did with 2013-14).**

**GRADUATION:** Last year the School reported that it would engage in the following actions to assure a continually rising rate, that achieved our **2013 (2007 start) target of 74%:** 1) an ever more selective recruitment and admissions process, assuring more students able to complete our program are enrolled; 2) an increase (or at least no decrease) in the F-S retention rate as identified above; and 3) more and better quality professional training in the necessary extra-musical skills and behaviors necessary for musical careers that are a feature of the school's leadership institute and evolving companion culture. We have seen, instead, that the class of 2007 has graduated only 61.1% by 2013 and while up in 4yr rates, was down in its 5 year completion rates as well. There were no initial warning signs for the fact that this could be coming and the School has requested additional data to try to ascertain the reasons. Analysis in the School of why this class performed as they did, and whether or not it is an anomaly or a trend has begun and is ongoing in earnest.

**STUDENT/FACULTY RATIO:** With one additional faculty position (spousal hire in composition/theory in summer 2014) and somewhat consistent total student enrollment, the **School hopes to hit a target goal of 9.1 to 1 in 2015-16.**

**DOCTORAL DEGREES AWARDED:** As a result of closer attention paid to ABD progress and to a trend of admitting higher quality doctoral students in 2007-08, the School targets the awarding of **19 doctoral degrees by the time 2014-15 is over.**

**FACULTY NATIONAL/INTERNATIONAL ACHIEVEMENT:** With additional travel and creative arts grants awards to music faculty in 2014-15, the School expects that as many as **75 instances of significant achievement of performances and scholarly presentations and publications will be logged by as many as 26 different faculty.**

### **Section III. Unit's Goals and their Contributions to the University's Key Performance Parameters**

#### **2014-15 Academic Year Goals**

**GOAL 1: *The School of Music will continue to enhance the quality of an environment for teaching, learning, and musical achievement in the School through faculty, student, program and resource development.***

2014-15 Progress:

- The School continues to hire the very best available candidates for replacement and new positions. A significant jump in quality was made in 2014-15 with the hire of a new horn and viola Associate Professors of national renown and proven track records of outstanding performance skills and superior pedagogical reputations.
- The School experienced great success with our chamber music program in 2014, including guest artist residencies: most especially with the Parker Quartet through the prestigious Guarneri Quartet Chamber Music America grant and numerous philanthropic gifts, including a \$100,000 endowment challenge/match gift. That challenge, and other aggressive fund raising activity has been developed into an annual giving campaign that has resulted in over \$35,000 in private gifts and grants for 2015 and beyond, and \$30,000 towards the endowment challenge/match, for which we have four years. Also of note are a partnership with Chamber Music America for the School of Music, its SPARK leadership laboratory, and The Savvy Musician in Action Workshop's Innovative Chamber Music Production Competition when we are honored with the recognition to present the Society's national pre-conference day in NYC in Jan 2016.
- Our new MM in Violin Pedagogy was approved in 2014 and is slated to begin offer in F2016 when a new faculty member to administer it is on board.
- The School is awarding now over \$6000 each year through competitive grants to students who wish to travel abroad in the summer to fulfill their articulated goals musical growth and achievement.

- The new Johnson Performance Hall in the Moore School has been a boon to the School. Though not used with great frequency in its first year while the bugs are fixed in lighting, sound, and appointments, the hall will be increasingly used to deliver music to larger audiences in outstanding acoustical settings.

*Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity*

#### 2015-16 Plans:

- Continue to examine faculty retention and targeting new positions of need for instructional requirements of the School's mission
- Continue to enhance undergraduate scholarship dollars available and funds available for specialized student music leadership education in advocacy, entrepreneurship, community engagement, study abroad, research endeavors, and internships (USCConnect activities)
- 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 The Savvy Musician in Action Competition, etc...*)
- Fully utilize the capabilities of the Johnson Performance Hall
- Begin developing a greater on-line presence for some of its course work in advanced degrees where applicable.

**GOAL 2: *The School of Music will increase the number and quality of graduate students applying for its masters and doctoral programs, and offer more and better funded graduate assistant positions to matriculate these individuals.***

#### 2014-15 Progress:

- Quality of applications/auditions, and acceptances gets higher each year in most areas, and was the highest in quality and in magnitude EVER during the 2015 recruitment season recently completed. Piano also bucked recent trends and witnessed a major new crop of high quality auditionees. Matriculating many of these students remains a challenge and was only slightly better in fall 2014 than fall 2013. Fall 2015 appears to be yet another frustrating fall as the School's ability to matriculate high quality auditionees is hampered by lack of positions and funds for grad assistants.
- The School of Music has completed two banner videos for its website, and a third will be completed before the end of 2014-15. The first of these planned-five banner videos for our home page won a 2014 ADDY award.
- Summer programming in 2014 was the best yet for enhancing the quality and reach of School of Music programming, including a nationally successful *The Savvy Musician in Action*, hosted by SPARK.
- We did again have, for the 3rd consecutive year, more and better-funded GA's in 2014-15 (planned gifts in excess of \$1M raised towards this need in 2012 and in excess of \$500,000 cash in 2013), but the funding available in each one is not yet wholly competitive. There are many areas where additional positions are needed as well, as articulated in the School's most recent *2013 Graduate Program Enhancement Plan*.  
*Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity*

## 2015-16 Plans:

- 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.
- The School will pursue more funding for assistantships, fellowships and opportunities for new positions in each as well as through development and partnership with on-campus agencies and area arts groups.
- The School will continue to make its faculty and student leaders available and in positions of notice with travel funds and performance opportunities throughout SC, the region, the nation and the globe.
- The School will begin to partner with SHORELIGHT, Inc. to assist with identifying new international students for its programs.

**GOAL 3: *The School of Music will increase the number and magnitude of scholarships offered to undergraduates.***

See Appendix D. #1. below....

**GOAL 4: *The School of Music will re-capture its development momentum of 2011-14 and beyond as the final year of the CAROLINA'S PROMISE capital campaign unfolds and as the new Moore School Auditorium realizes its potential in 2015.***

## 2014-15 Progress:

- The School made uneven progress towards its campaign goal through the opening months of 2014-15. Central development changed its arrangement with the School and its investment in music development was less than planned in 2013-14 and will be through July 1, 2015. As a result the School did not meet its targets in FY14 and it is unlikely the School will meet its development goals and targets for FY15 (though another \$1M panned gift for undergrad scholarships was obtained in March 2015).  
*Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity; Service; Sustainability*

## 2015-16 Plans:

- The School endeavors to get central dev to fund a new position for hire, Admin Asst to the DoD, before the end of spring 2015 to replace a central development-funded assistant RIFed in Feb 2015. We hope that this stabilizes our development team by summer 2015.
- The School's development team and Dean will lead the Campaign Committee work to identify new prospects for the School through the end of the campaign and beyond.
- The School's development team and Dean will finish ask strategies for each of the current \$100,000 and up prospects.
- The School's development team and Dean will advance the momentum of the Copenhaver gift (Jan 2012) and Band Hall dedication (Jan 2013) into additional naming gifts for Copenhaver Hall and other music facilities, as well as a name for the School of Music.



- The School's development team will assist with the closing of another financial investment from Gamecock Athletics.
- The School's development team and Dean will work with the Moore School to identify, cultivate, and close gifts on various naming opportunities in the Johnson Performance Hall in that new facility in 2015.

### *Five-Year Year Goals*

#### **GOAL 5: *The School of Music will enhance the quality of and environment for Teaching and learning in the School.***

Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity; Service

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

FACULTY: The School of Music cut four tenured and tenure-track positions as vacancies and retirements in appropriate areas occurred between Oct 2008 and June 2011. As a result, the School expected to depend more upon non-tenure eligible (NTE) faculty for the coursework to be taught in the academic areas in music: theory, ear-training, and music history, as well as in several more performance-oriented areas where there are smaller enrollments and where these smaller enrollments do not endanger the overall quality of the School (the School's organ program, and its nationally-renowned graduate piano pedagogy program). Success with the FRI exercise in FY 11 and FY 12 resulted in the School being able to hire back two of these four "lost positions" (music history and piano pedagogy) for 2012 and 13 respectively. The School's need to consider spousal and partner hires have occurred with greater regularity at the same time as the loss of these positions in surprisingly applicable areas (music history and theory being the two two main ones). The School will need to carefully strategize its future hiring in the case of vacancies or replenishment initiatives to balance the emerging needs for new instruction in the School with these areas where cuts to tenured lines have dictated that the relevant teaching be delivered by NTEs. Current priorities are jazz and voice. Faculty enhancement must also include a salary exercise when available as morale is deteriorating quickly with no raises to already-low salaries since 2007.

PROGRAM: NASM recommended in its 2010 Visitors Report on our re-accreditation that the School consider shutting down the MM Theory degree if a second tenure-eligible theory hire was not forthcoming. Because a FY10 budget reduction forced the elimination of the line, the School recommended in 2010 that the MM Theory be discontinued and it was. Further, a proposal

was submitted in FY 12 by the School of Music to the CHE that consolidated most of the School's distinct Master of Music programs into a single MM in Music with distinct concentrations in each of the sub-disciplines identified for consolidation—piano pedagogy, opera production, music history, music composition and conducting. Only the School's distinctly missioned and traditionally highly-enrolled masters degrees in Performance and Music Education remain as separate degrees at that level. As this new alignment of consolidated MMs provides for a single degree that would embrace multiple concentrations, and as the School created a new position in Theory through the FY 13 FRI and a spousal issue with it, the School is pursuing renewal of the offering of a concentration in the newly constituted Master of Music that would comprise Music Theory. The School further wishes to remain proactive with respect to the future of its current degrees and the possibilities of new ones as markets and opportunities emerge for the School to deliver a needed program (a BS in Recording is in the approval process currently, and plans will begin again to develop a graduate track in music therapy once a new provost is identified; an MM in string pedagogy to be offered as a part of the newly consolidated masters was approved in 2014 and is set to be launched in F2016. This concentration would be the actualization of some of the goals of what was the school's last FEI hire of that initiative five years ago.) Each of the School's existing graduate programs will undergo enhancement as a result of the recent efforts of the provost to improve the funding for assistantship positions in all areas of the School. More remains to be done as part of the School's *Graduate Program Enhancement Plan* (including an increase in stipends and an increase in the number of new and continuing available assistantship positions), but great progress has been made and its results will be evident in 2014-15.

The School's faculty and senior staff will engage in a second retreat in fall 2015 entitled Visioning, Valuing, and Actioning for our Future where we will begin to imagine what kind of school we should be and what changes we need to make to further distinguish us and raise our quality as it relates to adequate education of the 21<sup>st</sup> century professional musician. We will review our vision statement to see where we are in fulfilling it, as well as to see if it should be adapted after 10 years. Further, we will examine our offerings and our commitments to see if they mirror what we say we value and this will include a whole host of activities. Though none of the actual content of the outcomes is known in advance, we have set some parameters for achievement to guide our efforts at the retreat and in the year that follows. We will endeavor to create 2-3 new initiatives in each of these 3 categories of our work:

- \*New curricula that embrace new principles in instruction and experience and more fully reflect our values...
- \*Changes to existing curric to include more and/or other courses
- \*New approaches to the established content and methodology in conventional courses

Finally, since the change in the campus budget model, the school is unable to capture a portion of tuition dollars to help meet annual instructional costs

directly. Anytime a music (or CarolinaLIFE) student wishes to study private applied music on an instrument or voice with an instructor who is not salaried but is instead paid per student, the School must compensate this faculty member a figure that goes beyond the Music Enrichment fees collected to help defray the magnitude of the cost. In the old budget days, we captured more than enough funds in fees and tuition to allow a student to engage in this kind of study. Now, we lose roughly \$850 per student each term for whom we allow this instruction. This shortage has not been of a level acute enough to date for the School to request dollars specifically from the provost. But in 2014-15 we had to deny 17 students such study, in some cases complicating their degree plans and suggested course sequences in their academic programs. We must find a way to be able to afford to provide this study. Projecting 20 such requests in FY 16 at \$850 per student, an additional \$17,000 is required to permit this often vital instruction.

**FACILITIES:** In 2010 the School of Music secured a commitment from the University, its BoT, and the Provost's office to fund the upfit of the 500-seat classroom projected for the new Moore School of Business building in Innovista into a mid-sized concert hall for the School. This facility opened in October 2014. It is a glorious new space, acoustically and aesthetically, though its AV, lighting and audio equipment, as well as equipment and ACA accessibility remains not-yet-completed. It is shared by the registrar for weekday classes and by the School of Music for nighttime and weekend rehearsals and performances, and by the Moore School as event space when they can obtain it from the registrar or Music School. NASM recognized this achievement by re-accrediting the School of Music in good standing in May 2010 despite current standards non-compliance with respect to performance facilities, asking the School only for a series of progress reports on the development and implementation of the hall that were completed to their satisfaction in early 2013. This facility now provides the School with a suitable home for choral and jazz concerts for which existing on-campus homes are not available. It is also eases the scheduling difficulties with both the School's Recital Hall and the Koger Center—the latter whose annual calendar of non-University and non-community events is becoming increasingly difficult for the School to navigate. This new hall in the Moore School has just begun to maximize the student performance, learning, and achievement at the heart of the educational mission of the School of Music.

The Band/Dance facility is now being maximized in an outstanding partnership between the School of Music and the College of Arts and Science's Dept of Theatre and Dance. It is a model of cooperation between different academic units of differing missions in disparate colleges and remains one of America's best facilities for marching band practice and administration. The field located at this building, though, is inadequate for its uses. It remains an unsatisfactory classroom and laboratory for MUSC 123 (Carolina Marching Band) and student learning and health. Discussions between the School and the COO and VP for Student Affairs offices about

this field problem are on-going, but will likely require a sizeable one-time funds investment to correct (\$800,000-\$1M for a turf field).

Another meaningful partnership with the CoA&S is the use of Drayton Hall, controlled as both an academic/production facility and source of operating income for the Dept of Theatre and Dance. The Dean of the CoA&S has committed to the School of Music the funds necessary to rent Drayton Hall for the two fully produced operas on its *Opera@ USC* annual calendar. These occur in November and February when the need for the use of the hall by Theatre and Dance is reduced. This is a significant achievement for *Opera@USC* whose lack of a suitable, schedulable, and affordable performance facility on campus was cited by the NASM as an out-of-compliance issue during the 2010 re-accreditation of the School of Music. *Opera @ USC* did experience a difficult financial occurrence in 2014-15 when the facility they were able to use to both store sets and build them, shared with the Columbia City Ballet, became unavailable to them any longer. The Opera program is now leasing such space on N Main St at a cost of roughly \$21k per year, and is line item in their expenses budget for which they do not have recurring support.

**GOAL 6: *The School of Music will insure a sustainable budget for its operations.***

Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity; Service; Sustainability

See Appendix D. #4. below....

**GOAL 7: *The School of Music will enhance the recruitment and admission of outstanding students.***

Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity

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

As a result of the two modern faculty hiring initiatives and significant faculty retentions, the School has actually grown its instructional faculty and course offerings. Additionally, as the size of usable square footage for musical

endeavor grew with the 2008 completion of the String Project facility and the 2009 completion of the Band/Dance Hall, the School of Music has entered into a new phase of planning to determine its ideal student body size and scope and then provide for its implementation.

Matriculating a greater percentage of the very best students the School auditions is the subtext of GOAL 2--to do so requires fine facilities, an excellent faculty, outstanding degrees & musical programs, and adequate undergraduate scholarship funds and graduate assistantship dollars to be competitive. The USC School of Music possesses each of the factors listed here except for competitive assistantship awards and, after several consecutive years of higher yields of top undergraduate students, adequate scholarship dollars. Additionally, the School falls further and further behind in these categories as what was once a substantial budget capable of providing very competitive awards lags behind institutional tuition increases each and every year. A \$57,000 recurring increase to the School's A002 Tuition Waiver Scholarship pool (4% tuition funds) beginning in FY 13 had an immediate positive effect on u-grad student recruitment in FY13, but no increases since have not kept us competitive. \$1M bequests from two long time faculty members: James Copenhaver (announced in 2012) and Charles Fugo (not yet announced) are set to result in an additional \$45k per year for band scholarships and \$45k for unrestricted music scholarships upon their transfer to the School and maturity will have an even greater impact. Copenhaver did pass away in 2014 so his bequest should be usable by FY 17; Fugo remains on our faculty and his gift could be many years before transfer.

Further, initiatives and actions developed to address this goal in the Blueprints 2006-2010, in the Dean's first Five Year Review process in Spring 2011, and as a result of the Provost Amiridis' Fall 2009 and Spring 2011 meetings with Music faculty have resulted in the School's *Graduate Enhancement Plan (GEP)* in 2010. This led to the Provost's FY11 and FY 12 commitments of a total of \$200,000 of new recurring dollars to bring all graduate assistantship positions to a full nine-credits of tuition paid described elsewhere in this Blueprint—the first priority articulated in the *GEP*. This has been a SIGNIFICANT enhancement to and investment in the School. A new GEP was developed in 2013-14 to reflect changes in funds available and School priorities.

In the end, meaningful progress on u-grad scholarships and graduate assistantship enhancements will be a function of the results of the CAROLINA'S PROMISE capital campaign, but must also reflect some degree of the systematic granting of new dollars from the Provost's office or Student Affairs.

**GOAL 8: *The School of Music will expand its scope of instruction, experiences, and engagement with developing musical leaders from its student body, faculty, and staff in an effort to improve the lives of citizens in the communities it and they serve through music.***

Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity; Service

This goal is concerned with seeking new methods for meeting existing standards, a course of action essential for tomorrow's elite national music schools to pursue and the heart of the mission of the *SPARK, Carolina's Music Leadership Laboratory*. Standards-based music instruction remains most seminal to the training of the professional musician. Providing emerging systematic engagement practices, such as pedagogical and advocacy training has resulted and will continue to even more fully result in meaningful audience interaction and experience for all professional music students, not just those in music education where this technique has traditionally been employed. Such instructional experiences are being and must continue to be developed throughout the study of music's sub-disciplines (theory, performance, musicology, music education, composition, pedagogy, conducting etc...) in the School. The development of the School's leadership offerings, and the funding of a new recurring budget for them beginning in FY15 occurring as the result of a faculty retention in music entrepreneurship serves to advance the goals and actions of music leadership in the coming years—a distinctive hallmark of the modern USC School of Music. In its Visitors' Report of March 2010, the NASM highlighted the school's work with this goal and its objectives and actions, in *SPARK* (formerly *CILEM*), in the *Music For Your Life* Initiative of community engagement programs in the School, and in the School's evolving culture that reflects the values represented by these initiatives, as *strengths* of the school.

## **Section IV. Appendices**

### **Appendix A. Resources Needed**

| <b>Goal 1: <i>The School of Music will continue to enhance the quality of and environment for teaching, learning, and musical achievement in the School through faculty, student, program and resource development &amp; Goal 4.</i></b> |           |                             |   |
|--|-----------|-----------------------------|---|
| Type of Resource   | Existing  | Additional:<br>state source | Strategy  |
| Dollars-\$200,000 recurring  | \$825,000 | Development                 | Fund sabbaticals and new non-recurring initiatives to support the <u>faculty national/international achievement dashboard measure</u> and KPPs: Teaching, R/S Reputation & Productivity |

|  |           |                             |   |
|--|-----------|-----------------------------|---|
| <b>Goal 2: <i>The School of Music increase the number and quality of graduate students applying for its masters and doctoral programs, and offer more and better funded graduate assistant positions to these individuals.</i></b> |           |                             |   |
| Type of Resource   | Existing  | Additional:<br>state source | Strategy  |
| Dollars-\$100,000<br>recurring   | \$975,000 | Development                 | Enhances current<br>asstship stipends; &<br>provides for four new<br>positions. |

|  |           |                             |   |
|--|-----------|-----------------------------|---|
| <b>Goal 3: <i>The School of Music will re-capture its development momentum of 2011-14 and beyond as the final year of the CAROLINA'S PROMISE capital campaign unfolds and as the new Moore School Auditorium realizes its potential in 2015.</i></b> |           |                             |   |
| Type of Resource   | Existing  | Additional:<br>state source | Strategy  |
| Dollars-\$100,000<br>recurring   | \$500,000 | Unknown                     | Provides for the<br>necessary staffing of<br>the School's<br>development team for<br>the remainder of<br>FY15, all of FY15<br>until the campaign<br>end and beyond... |

|   |             |   |   |
|---|-------------|---|---|
| <b>Goal 5: <i>The School of Music will ensure a sustainable budget for its operations</i></b> |             |   |   |
| Type of Resource  | Existing    | Additional:<br>state source                     | Strategy  |
| Dollars-\$150,000<br>recurring  | \$3,000,000 | Development and<br>special athletics<br>funding | Assures resources fac<br>development,<br>instruments and<br>equipment inventory<br>purchases and<br>replacement |

|   |           |                             |   |
|---|-----------|-----------------------------|---|
| <b>Goal 7: <i>The School of Music will expand its scope of instruction, experiences, and engagement with developing musical leaders from its student body, faculty, and staff in an effort to improve the lives of citizens in the communities it and they serve through music.</i></b> |           |                             |   |
| Type of Resource  | Existing  | Additional:<br>state source | Strategy  |
| Dollars-\$100,000<br>recurring  | \$265,000 | Development                 | Assures community<br>engagement, and<br>internship execution<br>and support |

## Appendix B. Benchmarking Information

Top ten public comprehensive colleges of music: Indiana; Michigan; Cincinnati; North Texas; Florida State; Illinois; Texas-Austin; Arizona State; Wisconsin. Peers: Oregon; Colorado; Kansas; Oklahoma; Michigan State.

## Appendix C. Unit's Top Strengths and Important Accomplishments

Top Strengths and Significant Achievements since 2009

1. Significant national awards for programs, faculty, staff and students from:
  - a. Chamber Music America
  - b. Prix de Rome in Composition
  - c. Guggenheim Fellowship in Composition
  - d. ASCAP
  - e. National Opera Association
  - f. National Assoc. of Teachers of Singing
  - g. American String Teachers Association
  - h. American Band Masters Association
  - i. American Choral Directors Association
2. Significant advancement of the School's media and public relations presences with the advent of its new website, banner videos, online ticketing and instructional/programmatic/participatory purchasing, and additional advertising.
3. Significant advancement of the School's chamber music activity through important recent grants and recognition from the Chamber Music America, a recent spousal hire (Phillip Bush), grants and philanthropy associated with the Parker Quartet Residency, and the recently added 2014 for C Street Brass.
4. Significant enhancement of dollars available for undergraduate scholarships from \$450,000 available in 2005 to \$887,000 available in 2015, though much of this is for the marching band.
5. Quality of the large ensembles and graduate conducting degree programs associated with them, as well as the Music Education degree programs, as well as the ARTS LEADERSHIP COLLABORATIVE proposal for a USC Provost REC.
6. New and recently restored faculty positions in the school in music history, theory, piano pedagogy, chamber music/piano, and ethnomusicology.
7. Quality of the graduate piano pedagogy program.
8. Significant upgrade of the quality of the performance faculty and expectations of students.
9. Significant growth in financial competitiveness of graduate assistant positions.
10. As highlighted by the NASM in its 2010 Visitor's Report: a. The advancement of the *Carolina Institute for Leadership and Engagement in Music* (now call **SPARK**) with the recent entrepreneurship hire and retention (Cutler); b. Development and enhancement of the Community Music School (CMS) through a change in leadership and policy, and the School's *Music For Your Life Initiative* of component community programs including a new federally funded position through AmeriCorps VISTA program, the unique Carolina LifeSong Initiative and the CMS' applicability to the USCCConnect Quality Enhancement Plan.



## Appendix D. Unit's Top Weaknesses and Plans for Addressing the Weakness

1. Though it does appear that our **undergraduate scholarship dollars** have increased significantly in the last 10 years, most of this is due to bringing on several hundred thousands of dollars of scholarship for the Carolina Marching Band. While the growth in actual dollars spendable on music majors to build and sustain the quality of the music major undergraduate pool has grown some, it **has not kept pace with tuition inflation** and the School is in danger of falling behind its competitors QUICKLY if more is not done to enhance the ugrad scholarship budget—this is especially true in strings/orchestra and voice/choral, two areas that have not benefitted from recent faculty retention additions for scholarships. Development activity that results in actual cash gifts towards endowments is the best and most reliable way to build this budget. But, it is also the hardest and carries with it the least annual yield. The debilitating resulting losses felt by 11 years of no increases in the last 12 years to the School's unique 4% tuition for scholarship budget has hampered the School a great deal and is now of enough accumulated magnitude that it is limiting the quality of new students that choose to matriculate (from a class of auditionees that continues to rise in number and quality every year with our reputation). In addition, these non-increases as well as losses of “red chippers” that we count on to populate the depth in our ensembles who can now accept larger scholarships at places like Winthrop, Coastal, Newberry (and not just Furman who has competed for our very best as well as our “pretty good” for a long time) that also accumulate with fewer dollars to fewer people is damaging both the quality and number of our incoming freshman. After 11 years of no increases (years that would've resulted in 58.3% more had the level of sustained increases before 2004 continued) and only one year (2012-13) of 14% increase, we are now feeling the effects and it has become the critical #1 issue for the future health of the School of Music. We must augment the dollars we have available to offer in ugrad scholarship each year, and do so through a combination of development activity, assistance from athletics/COO, and regular increases in the 4% tuition funds for scholarships again.
2. Though we have made progress, **funding for graduate students** lags competing institutions. Right now the School of Music routinely loses the highest quality applicants for graduate study:
  - a. Due to insufficient # of graduate assistantship positions to attract students who audition here and wish to study at Carolina, and
  - b. Due to insufficient funding of stipends for existing graduate assistantship positions.

The School continues to try and raise funds through development (over \$1.9 million since 2012, through most of that is in planned giving) and to create new graduate student financial assistance opportunities through partnerships on campus in an effort to improve conditions for current assistantships and to found new ones.
3. **Development** – much of this is highly confidential and will be discussed with relevant personnel in meetings.
4. **School of Music operating budget sustainability** – The School of Music has completely exhausted its carry-forward reserves and has no headroom for operational needs that

include maintenance and repair, replacement of instruments (not marching band-associated), sabbaticals and faculty release/modified duties, or any new initiatives be they recurring or one-time. This condition is the result of little growth in revenue that is not directly from the Provost completely for a specific request while faculty numbers and expectations for programming and visibility have accelerated. The School met its projection to stay fiscally solvent for FY14 and will for FY 15. But in order for the FY16 budget to be whole, the School will need to begin to hire replacement asst profs at a fraction of the costs of retiring full profs (very hard to do in this economy) as well as perhaps even cut a position or two entirely, as was discussed at the 2014 Blueprint budget meeting. Additional recurring funds related to athletic band scholarships to be granted from the COO office in FY16 will change this reality somewhat by allowing the School to shift athletic bands related expenses to a D100 account and re-capture the A funds that have been devoted to some of the personnel expenses associated with athletic bands.

### III. UNIT STATISTICAL PROFILE

1. Number of entering freshman for classes Fall 2011, Fall 2012, Fall 2013, and Fall 2014 and their average SAT and ACT scores

|           | Entering Freshmen | Average SAT/ACT |
|-----------|-------------------|-----------------|
| Fall 2011 | 81                | 1207/27         |
| Fall 2012 | 82                | 1204/27         |
| Fall 2013 | 89                | 1200/26         |
| Fall 2014 | 74                | 1204/27         |

2. Freshman retention rate for classes entering Fall 2011, Fall 2012, Fall 2013.

|           |       |
|-----------|-------|
| Fall 2011 | 93.8% |
| Fall 2012 | 87.8  |
| Fall 2013 | 88.4  |

3. Sophomore retention rate for classes entering Fall 2010, Fall 2011, Fall 2012.

|           |        |
|-----------|--------|
| Fall 2010 | 94.5 % |
| Fall 2011 | 86.5 % |
| Fall 2012 | 88.6%  |

4. Number of majors enrolled in Fall 2011, Fall 2012, Fall 2013, and Fall 2014 by level (headcount; undergraduate, certificate, first professional, masters, doctoral)

| Majors        | Fall<br>2011 | Fall<br>2012 | Fall<br>2013 | Fall<br>2014 |
|---------------|--------------|--------------|--------------|--------------|
| Undergraduate | 316          | 305          | 314          | 302          |
| Masters       | 68           | 69           | 69           | 61           |
| Certificate   | 6            | 13           | 13           | 13           |
| Doctoral      | 68           | 72           | 71           | 75           |
| Total         | 458          | 455          | 467          | 451          |

5. Number of entering first professional and graduate students Fall 2011, Fall 2012, Fall 2013, and Fall 2014 and their average GRE, MCAT, LSAT scores.

| Music no longer req. the<br>GRE for most degrees. The<br>2014 avg. is for 7 students | Entering<br>Grad | Average GRE<br>(New scoring system for<br>Fall 2012) |              |
|--|------------------|--|--------------|
|  |                  | Verbal   | Quantitative |
| Fall 2011  | 41               | 475  | 511          |
| Fall 2012  | 56               | 154  | 148          |
| Fall 2013  | 52               | 217  | 255          |
| Fall 2014  | 57               | 150  | 150          |

6. Number of graduates in Fall 2013, Spring 2014, and Summer 2014 by level (undergraduate, certificate, first professional, masters, doctoral) and placement of terminal masters and doctoral students.)

| Graduates     | Fall 2013 | Spring<br>2014 | Summer<br>2014 |
|---------------|-----------|----------------|----------------|
| Undergraduate | 16        | 38             | 3              |
| Masters       | 7         | 36             | 2              |
| Certificate   | 7         | 9              | 1              |
| Doctoral      | 6         | 9              | 3              |
| Total         | 36        | 93             | 9              |

7. Four-, Five-, and Six-Year Graduation rates for the three most recent applicable classes (undergraduate only) – **(not updated for to reflect 2008 cohort)**

|        | 2005 | 2006 | 2007 |
|--------|------|------|------|
| 4 year | 49.3 | 36.6 | 41.7 |
| 5 year | 61.3 | 62.2 | 60.2 |
| 6 year | 68.0 | 70.7 | 61.1 |

8. Total credit hours generated by your unit regardless of major for Fall 2013, Spring 2014, and Summer 2014.

| Credit Hours  | Fall 2013 | Spring 2014 | Summer 2014 |
|---------------|-----------|-------------|-------------|
| Undergraduate | 7214      | 5960        | 133         |
| Masters       | 718       | 696         | 73          |
| Doctoral      | 450       | 472         | 83          |
| Total         | 8382      | 7128        | 289         |

9. Percent of credit hours by undergraduate major taught by faculty with a highest terminal degree. (No Spring or Summer 2014 available)

|                 | Spring 2013 | Fall 2013 | Fall 2014 |
|-----------------|-------------|-----------|-----------|
| Terminal Degree | 39.97       | 32.51     | 33.53     |

10. Percent of credit hours by undergraduate major taught by full-time faculty. (No Spring or Summer 2014 available)

|                   | Spring 2013 | Fall 2013 | Fall 2014 |
|-------------------|-------------|-----------|-----------|
| Full-Time Faculty | 40.80       | 50.82     | 52.67     |

11. Number of faculty by title (tenure-track by rank, non-tenure track [research or clinical] by rank) for Fall 2012, Fall 2013, and Fall 2014 (by department where applicable).

|                         | Fall 2012 | Fall 2013 | Fall 2014 |
|-------------------------|-----------|-----------|-----------|
| <b>Tenure-Track</b>     |           |           |           |
| Professor               | 16        | 19        | 20        |
| Assoc. Professor        | 17        | 17        | 19        |
| Asst. Professor         | 11        | 12        | 13        |
| <b>Non Tenure-track</b> |           |           |           |
| Adjunct/Instructors     | 26        | 19        | 37        |

12. Current number and change in the number of tenure-track and tenured faculty from underrepresented minority groups from FY2013. 2, no change

### SCHOLARSHIP, RESEARCH, CREATIVE ACCOMPLISHMENTS

- The total number and amount of external sponsored research proposal submissions by agency for FY2014. 0
- Summary of external sponsored research awards by agency for FY2014. 0
- Total extramural funding processed through Sponsored Awards Management (SAM) in FY2014, and Federal extramural funding processed through SAM in FY2013. 0
- Amount of sponsored research funding per faculty member in FY2014.

5. Total sponsored research expenditures per tenured/tenure-track faculty for FY2014.
6. Number of patents, disclosures, and licensing agreements in fiscal years 2012, 2013, and 2014. 0
7. Creative Accomplishments: 317

### CONTINUING EDUCATION

Total continuing education units and continuing education activity generated for Fall 2013, Spring 2014, and Summer 2015.

|                  | Fall 2013 | Spring 2014 | Summer 2014 |
|------------------|-----------|-------------|-------------|
| Total # of CEU's | 0         | 0           | 0           |

#### Program/Initiative that has had the greatest impact on the School:

Large Ensembles (band, orch, choir, opera, jazz) and related graduate conducting program excellence

#### If extra 5% of budget (\$420k) were coming, investment would be in:

1. Building back carryforward reserves (\$100k)
2. Exchanging with D100 dollars for increases ugrad music scholarships (\$120)
3. Creating 10 new grad asst positions, (\$200k: 2 inst mus ed; string mus ed; el music ed; oboe; bassoon; trombone; tuba/euph; horn; voice)

#### If a budget reduction of 5% of budget were coming (\$420k), dis-investment would be in:

1. All fulltime but NTE positions, effecting Opera, Voice, and Jazz most directly and profoundly, though not completely because some courses would still need to be offered on a per course pay basis (roughly \$220,000).
2. Carolina Band staffing (\$80,000).
3. RIF of one (1) staff position (\$80,000).
4. Annual operating support for two School activities (\$40: SPARK-\$25,000; SEPF-\$15,000)

Each of these four measures above would mean “going back” on retention deals.