

Executive Summary

Blueprint for Academic Excellence School of Music AY2020-2021

Introduction

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

Highlights

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

Taylor Harding Dean, School of Music
School of Music

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Foundation for Academic Excellence

Mission Statement

Updated: 12/31/2069

Vision Statement

Updated: 12/31/2069

Values Statement

Updated: 12/31/2069

Goals - Looking Back

Goals for the previous Academic Year.

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

Goal Statement	The School of Music will enhance excellence and diversity of teaching, learning and achievement in Faculty, Student, Program/Research development
Linkage to University Goal	<ul style="list-style-type: none"> • Educating the Thinkers and Leaders of Tomorrow • Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners • Spurring Knowledge and Creation • Building Inclusive and Inspiring Communities • Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces all values.
Status	Progressing as expected (multi-year goal)
Action Plan	<p>Continue to examine faculty retention and targeting new positions of need for instructional requirements of the School's mission</p> <p>Continue the significant emerging focus and success with expanding chamber music offerings and experiences in the School, for its students and with guests that inspired the students (Parker Quartet, C Street Brass; Decoda; Imani Winds; The Savvy Chamber Competition, etc...).</p> <p>Investigate facility renovations and additions to maximize student learning, musical experience, and school function.</p> <p>Pursue more and deeper collaborations across campus and with non-university stakeholders.</p> <p>Continue to enhance financial aid available for specialized student music leadership education in advocacy, entrepreneurship, community engagement, musicians' health management and maintenance, study abroad, research endeavors, and internships (USCConnect activities). Expand the role community engagement experience plays in our School through the new USCConnect requirement in Experiential Learning.</p> <p>Advance the reach and impact of the Assoc Dean for Equity, Diversity and his committee to achieve greater inclusion in our School, as well as transition the new Assoc Deans for Ugrad and</p>

Goals - Looking Back

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

Goals - Looking Back

	<p>practice, rehearsal, and instruction and the Green St property will address this. Additionally, any new degree programs we may wish to add for the school for the purpose of more fully meeting our mission, to meet unmet demand in the music-in-society marketplace, and to enhance our revenue profile in a new more responsibility-based budget model will require the space made available by the acquisition this property. The BOT is expected to act on this proposal at its April 2019 meeting.</p> <p>The School must continue to replace vacant positions such that all instructional needs are met, as well as though associated with the school's core values.</p>
<p>Resources Needed</p>	<p>The COO of the university has committed a great deal of one-time funds to the Koger Center to facilitate its updating after transition into an academic program that was effective on 1 July 2018. Additionally, his office has committed the dollars required to bring the Greene St property up to code and to insure the proper acoustical coalition of relevant spaces in that property, as projected by the study conducted in fall 2018 should the BOT approve the deal at its April 2019 meeting.</p> <p>The School must continue to raise the endowment for the Chamber Music Residency program such that the operating budget does not have to find in excess of \$30,000 annually in A funds in order to pay all expenses associated with the residency program beyond the current endowment earnings.</p>
<p>Goal Notes</p>	<p>It should noted that throughout the 2019 Blueprint the School has indicated both the proposed activities and the funding required for the 2018 Excellence Initiative proposal VISION 2025. This is because so much for what new hope to do to advance the School in the areas outlined in each of the goals in this Blueprint are aligned with, indeed comprise, the School's mission and vision--they are also articulate the essence of the Excellence Initiative's stated goals and objectives.</p>

Goals - Looking Back

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

<p>Goal Statement</p>	<p>The School of Music will increase the number/quality of graduate students applying and offer more and better funded graduate assistant positions.</p> <p>The School will increase the # of ugrads auditioning and the quality and yield matriculating.</p>
<p>Linkage to University Goal</p>	<ul style="list-style-type: none"> • Educating the Thinkers and Leaders of Tomorrow • Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners • Spurring Knowledge and Creation • Building Inclusive and Inspiring Communities • Ensuring Institutional Strength, Longevity, and Excellence
<p>Alignment with Mission, Vision, and Values</p>	<p>Meets all Vision assertions, mission points, and embraces all values.</p>
<p>Status</p>	<p>Progressing as expected (multi-year goal)</p>
<p>Action Plan</p>	<p>The School will continue its currently successful in-person recruiting, marketing, publicity, and advertising efforts to assure a steady stream of outstanding graduate applications and auditions.</p> <p>With our enhanced admissions mechanism, led by a new Asst Dean for Enrollment Management, continue our currently successful in-person recruiting, marketing, publicity, and advertising efforts to assure a steady stream of outstanding and diverse undergraduate and graduate applications and auditions.</p> <p>Pursue enhanced funding for financial aid through partnership with on-campus agencies and area arts groups and through additional support from the Office of Student Affairs as it relates to the 4% A002 ugrad scholarship dollars for SC residents.</p> <p>Advance the reach and impact of the School's Asst Dean for Equity, Diversity and Inclusion and the work he and his committee are doing in our School to attract and retain students of diverse races, ethnicities, religious affiliations, and sexual orientations through an array of means, not the least of which is maintaining a inclusive and safe environment.</p>
<p>Achievements</p>	<p>*Graduate Auditionee numbers were up from 122 in 2016-17 to 143 in 2017-18 to 157 in 2018-19.</p> <p>*Undergraduate Auditionee numbers were up from 387 in 2016-17 to 408 in 2017-18 to 414 in 2018-19.</p>

Goals - Looking Back

	<p>*approx \$22k more for graduate financial aid in fellowships/new assistantships/ enhanced stipends for existing GAs for 2018-19</p> <p>*the quality of undergraduate students matriculating relative to the pool of auditionees continues to be consistently good.</p> <p>*the quality of graduate students matriculating relative to the pool of auditionees continues to be a challenge.</p>
<p>Resources Utilized</p>	<p>The need for resources required to pursue this goal increase each year, and yet no new revenue sources can be identified to meet the needs. From 2017-18 to 2018-19 the cost of recruitment, admission, and financially aiding ugrad and grad students increased 4.8% (mostly tuition costs included in our graduate assistantships) to \$2,346,321. In 2018-19, for the first time since before 2005, meeting these costs required spending revenue we do not really have, in effect expending dollars in our educational foundation quasi-endowed accounts intended to be used as growing principal for future earnings expenditures.</p>
<p>Goal Continuation</p>	<p>The School must find additional new sources of financial aid revenue to be able to attract the best students interested in us from the market of professional music students in SC and beyond.</p>
<p>Goal Upcoming Plans</p>	<p>The School will continue its currently successful in-person recruiting, marketing, publicity, and advertising efforts to assure a steady stream of outstanding graduate applications and auditions.</p> <p>Pursue enhanced funding for financial aid through partnership with on-campus agencies and area arts groups and through additional support from the Office of Student Affairs as it relates to the 4% A002 ugrad scholarship dollars for SC residents.</p>
<p>Resources Needed</p>	<p>From peer reports obtained through the National Assoc of School of Music's HEADS data, the School has identified shortages in the stipend funding of our 65 GA assistship positions totaling \$390,000 (\$6000 per position). These funds would bring us to a 50%tile with all 49 other state flagships.</p>

Goals - Looking Back

	<p>The UofSC School of Music is considered among the top 10-15 public music units in America, and yet currently ranks 50th out of 50 for graduate financial aid in stipends beyond tuition remission. In Feb 2020, when our reaccreditation visitors review our self-study, the seriousness of this issue for the School will be apparent.</p> <p>The prospect of this necessary enhanced funding being attracted only from external fundraising and/or from our own entrepreneurial efforts in a new budget model future is daunting.</p> <p>For undergraduate scholarships, we compare better against peers, but are not able to close the deal with 17-22% of the top auditionees we attract to interest in our comprehensive, dynamic, and nationally-renowned school.</p>
Goal Notes	

Goals - Looking Back

Goal 3 - Intensify Commitment to Student Success

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

Goals - Looking Back

	<p>projects.</p> <p>\$6900 was expended from specific education foundation funds to support student international travel.</p> <p>\$11,700 was expended from specific education foundation funds and provost doctoral commitments to support grad student travel to national and regional conferences.</p>
<p>Goal Continuation</p>	<p>Assuring student success remains one of our core values. We have built an annual review of where we stand with meeting the principles of the value into our regular evaluation procedures. Pursuing this goal is on-going and will be continued.</p>
<p>Goal Upcoming Plans</p>	<p>Continue to demand excellence in student achievement while promoting student choice and flexibility in curriculum, offering relevant options that our competitors do not.</p> <p>Continue to consider what are modern definitions of music student success.</p> <p>Encourage, celebrate, and reward student creativity and interests in elective and required projects.</p> <p>Increase magnitude and frequency of publicity of actual student achievements.</p> <p>Expand the resources for preparing students with career and financial development skills.</p> <p>Commit to a diverse set of teaching methods and modalities to result in student success.</p> <p>Continue to provide development for faculty on matters of planning for and expecting student success.</p>
<p>Resources Needed</p>	<p>Included in the School's VISION 2025 Excellence Initiative request from 2018 is funding for a staff position (\$30k plus fringe) whose duties would include 15% of their time being devoted to direct support of music entrepreneurship and advocacy endeavors that are in growing demand from our current and potential students. These represent tangible examples of our advanced position as a national leader among public institution music units for the preparation of the 21st Century musician.</p>
<p>Goal Notes</p>	<p>It should be noted that our commitment to student success is considered the most holistic and well-documented such value at any national-quality comprehensive music school in the US--our 2020 NASM re-accreditation Visitors Report that we will receive in Spring of next following our Feb visit will likely indicate this.</p>

Goals - Looking Back

Goal 4 - Enhance Focus on Preparing Music Leaders

Goal Statement	The School of Music will advance its focus on preparing music leaders
Linkage to University Goal	<ul style="list-style-type: none"> • Educating the Thinkers and Leaders of Tomorrow • Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners • Spurring Knowledge and Creation • Building Inclusive and Inspiring Communities • Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces the value regarding “preparing music leaders.”
Status	Progressing as expected (multi-year goal)
Action Plan	<p>Expand and enhance opportunities for students at all levels to participate, lead, and initiate community engagement activities.</p> <p>Enhance methods and opportunities for students to gain understanding and experience with music advocacy at all levels and will all constituencies.</p> <p>Consider new joint programs with the Moore School, the new USC McNair Institute for Entrepreneurship and Free Enterprise or other entities in leadership, entrepreneurship and community engagement.</p> <p>Consider new and different ways students’ development of leadership skills can be incorporated into existing coursework.</p> <p>Continue to model good leadership behaviors and to enrich the culture of leadership in all areas of the School.</p>
Achievements	<p>In 2018, the School continued to administer three grant/awards programs to students and faculty to encourage and nurture leadership programming, projects, and instruction.</p> <p>New capstones experience in the music industry coursework an in the applied study of the new BM Performance concentrations have manifested leadership principles.</p> <p>Expand and enhance opportunities for students at all levels to participate, lead, and initiate community engagement activities.</p> <p>Enhance methods and opportunities for students to gain understanding and experience with music advocacy at all levels and will all constituencies.</p>

Goals - Looking Back

	<p>Consider new joint programs with the Moore School, the new USC McNair Institute for Entrepreneurship and Free Enterprise or other entities in leadership, entrepreneurship and community engagement.</p> <p>Consider new and different ways students' development of leadership skills can be incorporated into existing coursework.</p> <p>Continue to model good leadership behaviors and to enrich the culture of leadership in all areas of the School.</p> <p>The School will partner fully, as a campus leader and model among academic units, with USConnect on achieving Experiential Learning activities for all Carolina undergraduates.</p> <p>The School has identified a Professor Practice position in National Music Advocacy as the third priority in its 2018 Excellence Initiative proposal, VISION 2025. The individual hired into this role will provide current and potential students, as well as mobilize existing local, regional, and national alumni of the School of Music with the skills dispositions and connections to be better advocates and advocacy leaders for the cause of music and music education in American life. Her appointment at the UofSC SC School of Music would be our most distinguished hire EVER, and provide instantaneous and profound advancement to our position as a model public music school in the field of music leadership. It is dependent upon success with the funding of the VISION 2205 Excellence Initiative proposal.</p>
<p>Resources Utilized</p>	<p>See below...Excellence Initiative proposal VISION 2025.</p>
<p>Goal Continuation</p>	<p>A focus on Music leadership not only as a core value but as an enduring commitment, is probably the UofSC School of Music's most distinguishing national branding mark. For us to achieve not only our vision, but also to remain relevant and viable as a national music school, we will continue to strive to be the model public collegiate music school for preparing tomorrow's music leaders.</p>
<p>Goal Upcoming Plans</p>	<p>In addition to continuing work described above...</p> <p>Consider campus collaborations..The School will partner, as a campus leader and model among academic units, with</p>

Goals - Looking Back

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

Goals - Looking Back

Goal 5 - Prepare Outstanding Musician/Educators

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

Goals - Looking Back

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

Goals - Looking Back

	VISION 2025 Excellence Initiative proposal.
Resources Needed	E.I. funding.
Goal Notes	

Goals - Looking Back

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

Goal Statement	The School of Music will enhance its pursuit to prepare more diversely skilled musicians
Linkage to University Goal	<ul style="list-style-type: none"> • Educating the Thinkers and Leaders of Tomorrow • Assembling a World-Class Faculty of Scholars, Teachers, and Practitioners • Spurring Knowledge and Creation • Building Inclusive and Inspiring Communities • Ensuring Institutional Strength, Longevity, and Excellence
Alignment with Mission, Vision, and Values	Meets all Vision assertions, mission points, and embraces the value regarding "preparing more diversely skilled musicians."
Status	Progressing as expected (multi-year goal)
Action Plan	<p>Continue to demand excellence in student diverse musical skills achievement while promoting student choice and flexibility in curriculum, offering relevant options that our competitors do not.</p> <p>Expand the School's offerings in practical music skills for students beyond their specialization (performance, composition, arranging, writing, teaching, conducting, recording, technology, specialized communication, etc...).</p> <p>Advance greater opportunities for secondary performing medium study and experience.</p> <p>Provide opportunities for more engagement by faculty and students in diverse communities and with diverse populations</p> <p>Create new partnerships with campus arts and non-arts units that maximize musical skills with non-music activities.</p> <p>Examine opportunities for team-teaching in an effort to expose students to multiple methodologies in a single course.</p> <p>Investigate means for encouraging greater participation & registration in chamber music activities.</p> <p>Encourage student creativity and interests in diverse music study and music making.</p>
Achievements	The biggest achievement in 2017 here, by far, was the faculty approval of the "applied music features" in the new BM Performance Concentrations (chamber music; entrepreneurship;

Goals - Looking Back

	<p>technology). Students who select either of these concentrations in the BM effective fall 2018 will be required to register for Secondary Applied Focus where: "During one semester, students take half hour lessons in their primary performance area and half hour lessons focused on a secondary skill or concept (improvisation, performance technology, practice strategies, rhythm, expression, secondary instrument, etc.)."</p>
Resources Utilized	<p>Staff and faculty planning and implementation.</p> <p>Approx \$61k one-time funds from the Music budget were utilized for technology-related supplies and equipment, mostly realizing start-up requests from faculty.</p>
Goal Continuation	<p>This is the School's most aspirational distinctive core value. We have much more to do to realize this goal than we do with others. Its action plans will evolve more thoroughly than those of other goals.</p>
Goal Upcoming Plans	<p>The School has identified a new faculty position in jazz and diverse musical skills as the second priority in its 2018 Excellence Initiative proposal, VISION 2025. The individual hired into this role will provide musical, instructional, and artistic expertise to our musical future in the School, assisting with not only specific instruction in jazz and diverse musics, but also with multiple technologies and audience development plans. This position and a meaningful and necessary enhancement of our commitment to our distinct core value of preparing tomorrow's most diversely skilled musician is dependent upon success with the funding of the VISION 2025 Excellence Initiative proposal.</p>
Resources Needed	<p>VISION 2025 E.I. proposal.</p>
Goal Notes	

Goals - Real Time

No goals have been entered for this section.

Goals - Looking Ahead

No goals have been entered for this section.

Academic Programs

Program Rankings

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

Music units are not nationally ranked. But, among peers in music faculties in America, it is generally considered that our doctoral programs in Choral Conducting, Wind Conducting, and Orchestral Conduction are seen as among the top ten in the nation among public schools. Our Piano Pedagogy is now considered one of the top two (with the University of Oklahoma). In fact, in 2019 the recent emeritus director the program at Oklahoma, has expressed publicly her feeling that the graduate piano pedagogy program at UofSC is now the nation's leading program.

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

Instructional Modalities

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

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

MUSC 104 (2 cr) In response to student demand, the School of Music created an introductory course in beginning piano designed for non-majors. Students attend one group class and one private lesson each week and learn to play through improvisation, arrangement, and composition activities. The class is designed for students with no prior formal training in piano.

MUSC 105 (2 cr) In response to student demand, the School of Music created an introductory course in singing designed for non-majors. Students attend one group class and one private lesson each week and learn to sing through group and individual activities. The class is designed for students with no prior formal training in music.

MUSC 110 (3 cr) In order to provide students with greater flexibility, the School of Music created an online section of this course in cooperation with the office of On Your Time. Introduction to Music has proven to be a very popular course which serves to satisfy the AIU requirement of the Carolina Core. The online section was offered for the first time during the December 30, 2019 - January 19, 2020 winter session.

MUSC 111V, MUSC 211V (2 - 4 cr) Revised criteria for courses in applied music to achieve consistency with other course assessment measures. Undergraduate students in applied study, BM and Performance Certificate track, are required to pass an extended end of semester jury before enrolling in upper level courses (MUSC 311 and 411) In order to establish clarity regarding the number of attempts allowed to pass the extended jury, language was adopted stating that the student will not be allowed to advance when two extended juries are judged unsatisfactory. In such an instance, the student may elect to pursue the BA in Music,

Academic Programs

which does not require upper division applied study. This measurement of success is consistent with existing guidelines assessing the junior and senior recital. A recital judged unsatisfactory by the area faculty may be only be attempted a second time.

MUSC 570 (2 cr) In order to provide a more comprehensive education and better prepare undergraduate voice majors for graduate study, Italian Diction has been added to the catalog as a requirement for Bachelor of Music students whose primary medium is voice. Students must now complete four diction courses instead of three, (MUSC 278) Introduction to Diction, (MUSC 570) Italian and Latin Diction, (MUSC 578) German and English Diction, (MUSC 579) French Diction.

Audio Recording Minor (18 cr) In the course of reviewing requirements for this minor, it was determined that twelve hours of prerequisites were only applicable should the School of Music choose to develop a BA in Audio Recording. The twelve credits were removed as an unnecessary obstacle to obtaining the minor.

Entrepreneurship Minor (18 cr) In response to feedback from students and faculty, adjustments to the minor were made to include more School of Music electives. This change will serve to provide students with greater flexibility.

Music Industry Studies Minor (18 cr) Restructured. Students will now have a greater number of electives from which to choose thanks to a reduction in the number of required courses and an increase in offerings within the School of Music. In addition, MUSC 365 (Intro to Audio Recording) was removed as a required course. This change will allow students without a background in music to complete the minor and will also help prevent enrollment issues in MUSC 365.

MUSC 544 (3 cr) Music of Africa, MUSC 726 (3 cr) Music Cognition, MUSC 744 (3 cr), Music and Political Economy, MUSC 744 (3 cr) Music and Shakespeare 1600-Present, MUSC 744 (3 cr) Opera in the Long Nineteenth Century, MUSC 766 (3 cr) Improvisation for Beginning to Advanced Pianists. Increased the number of topics courses offered in order to meet the needs of a growing graduate student population.

Program Launches

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

Master of Music in Performance, Concentration in Community Engagement (nationally unique)
Bachelor of Music in Performance, Concentration in Technology (nationally unique)
Bachelor of Music in Performance, Concentration in Entrepreneurship (nationally unique)
Bachelor of Music in Performance, Concentration in Chamber Music (nationally unique)
Two new Bachelor of Arts in Music minors: Audio Recording; Music Industry Studies
13 new pathways of dual degree BAs in music with various other BAs throughout the campus.

Program Terminations

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

None

Academic Initiatives

Experiential Learning for Undergraduates

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

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

- Active teaching: (Active experimentation and Concrete experience)
 - a.Student Teaching (MUED). Students practice teach under the supervision of USC faculty and experienced cooperative teachers in public schools.
 - b.Community Music School – Music students teach young aspiring musicians in private lesson and group settings.
 - c.New Horizons Band – Music students teach adult learners in private lessons
 - d.Graduate students (GAs) actively teach in the classroom and applied lessons.
 - e.Piano undergraduate students take MUSC 573L and 574L, a laboratory in piano pedagogy in which they teach private and group classes.
 - f. Undergraduate students in brass, percussion, strings, voice and winds take a pedagogy course which includes teaching in private settings.

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

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

Academic Initiatives

- Academic classes: (Reflective Observation, Abstract conceptualization, Active experimentation and Concrete experience)
 - a.Theory – students work through experiential learning in theory classes, by writing exercises, using the harmonic motion, etc. that they study.
 - b.History – listening to music examples of the styles they are studying
 - c.Both The SAVVY Arts Venture Challenge and MUSC 580 (Entrepreneurship in Music/The Arts) provide experiential leaning opportunities. Participants learn about entrepreneurship by building an arts based business from the ground up. They are required to conduct customer research, construct financial models, build prototypes, and pitch to judges.
 - d.Music Education: (Reflective Observation)
 - i.MUED 200 (Music Education Practicum) students observe early childhood, elementary, middle school, and high school music classes in local public schools.

 - ii. MUED 335L (Choral Literature Lab II) students participate in a secondary choral practicum designed to introduce them to in-service teachers, gain information about early career challenges, and perspectives on working with underserved populations.
 - iii.MUED467P (Practicum in Choral Music) students complete 10 hours of secondary school practicum experience. Students observe teachers, teach warmup exercises, lead sectional rehearsals, and rehearse large ensembles.

 - iv. MUED 552 (The High School Band) students observe local high school band rehearsals.
 - e. Undergraduate students in Opera Workshop (MUSC 130K) and graduate students in Opera Theatre (MUSC 780) are required to keep a reflective journal, attend an opera off-campus, and perform either in seminar or at an off campus event each semester.
 - f. In MUSC 776 (Special Topics in Piano Pedagogy), graduate students observe and assist in lessons for students with autism and other special needs. They complete reflective assignments on their experience as part of their grade.

 - g. MUSC 595 (Community Engagement in Music) provides experiential learning opportunities. Students visit potential community partners, work on group projects, and the course culminates in projects designed by students that take place in a community location. Previous partners for these projects have included Palmetto Children’s Hospital, and Arden Elementary school in Richland One.

 - h.Students in MUSC 498 (Music Practicum) have the opportunity to engage in experiential learning tailored to their particular interests in the field of Music Industry. Projects may include organizing a musical fundraiser, seeking donations for non profit organizations, working with area and regional talent agencies, job shadowing live venue management and production, working with local musical instrument and merchandise creators, assisting in local recording studios, and managing local performing groups' bookings, promotion, and social media.

- Professional Fraternities: (Reflective Observation, Abstract conceptualization, Active experimentation and Concrete experience)
 - a.MTNA Collegiate Chapter provides opportunities for experiential learning in a variety of formats:
 - i.Leadership Training of Officers
 - ii.Musicaré program - sensory-friendly concerts, music learning experiences for residents in elder care and alzheimers/dementia care

Academic Initiatives

- iii. Research Posters at SCMTA and MTNA conference
- iv. Presentations at SCMTA and MTNA conference
- v. Adjudication at local and state performance events
- vi. Students receive training for all of these things, and reflective assignments are completed as part of coursework or presentations.

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

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

Experiential Learning For Graduate Students

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

The USC School of Music continues to be a national leader in the creation of programs that provide experiential learning opportunities for our students. Students enrolled in graduate music programs are regularly involved in the Children's Music Development Center, the USC Youth Choir, the Carolina Opera Experience (summer), the New Horizons Band Program, the USC String Project, the Center for Piano Studies, the Carolina Summer Conservatory, and the Carolina Music Studios (formerly known as the Community Music School). Graduate assistants teach in a variety of situations within the university, from individual applied lessons, to chamber music, to large classroom formats. Graduate students regularly present performances and research at professional musical organizations and societies, specific to their areas of specialty, including SCMTA, MTNA, SCMEA, and many others.

Many of our classes incorporate experiential learning situations as well. For example, The SAVVY Arts Venture Challenge and Entrepreneurship in Music/The Arts (MUSC 580) provide experiential learning opportunities, where participants learn about entrepreneurship by building an arts based business from the ground up. They are required to conduct customer research, construct financial models, build prototypes, and pitch to judges.

Many graduate students are also involved as unpaid and paid interns and professionals in church music programs, public and private school music programs, retail music stores, and music teaching academies. Many more perform in regional

Academic Initiatives

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

Affordability

Assessment of affordability and efforts to address affordability.

The School of Music charges the same tuition to all of its students that the rest of the campus academic units do, with just a few exceptions. We offer in excess of \$900,000 annually of undergrad financial merit-based aid in School of Music dollars, and spend in excess of \$1.2M on grad student aid all in an effort to make expensive music study more affordable for our 420-430 majors and 500 or so other students who take music classes and contribute to musical activities in the School.

Reputation Enhancement

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

OLD

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

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

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

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

Consistent history of publications and recordings by faculty.

The Southeastern Piano Festival brings 20 talented high school pianists to Columbia each

Academic Initiatives

summer, along with some of the most famous pianists alive.

The String Project, which began at USC, is now a model for the country (where its structure has been adopted by more than 40 universities nationally).

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

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

Challenges

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

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

Faculty Population

Faculty Employment by Track and Title

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

Table 1. Faculty Employment by Track and Title.

	Fall 2019	Fall 2018	Fall 2017
Tenure-track Faculty	47	46	49
Professor, with tenure	21	21	21
Associate Professor, with tenure	18	17	17
Assistant Professor	8	8	11
Librarian, with tenure	0	0	0
Research Faculty	0	0	0
Research Professor	0	0	0
Research Associate Professor	0	0	0
Research Assistant Professor	0	0	0
Clinical/instructional Faculty	1	1	1
Clinical Professor	0	0	0
Clinical Associate Professor	0	0	0
Clinical Assistant Professor	0	0	0
Instructor	0	1	1
Lecturer	1	0	0
Visiting	0	0	0
Adjunct Faculty	32	24	19

Faculty Population

Faculty Diversity by Gender and Race/Ethnicity

Note: UofSC follows US Department of Education IPEDS/ National Center for Education Statistics guidance for collecting and reporting race and ethnicity. See https://nces.ed.gov/ipeds/Section/collecting_re

Table 2. Faculty Diversity by Gender and Race/Ethnicity.

	Fall 2019	Fall 2018	Fall 2017
Gender	48	47	50
Female	18	17	16
Male	30	30	34
Race/Ethnicity	48	47	50
American Indian/Alaska Native	0	0	0
Asian	2	2	2
Black or African American	2	2	2
Hispanic or Latino	0	0	0
Native Hawaiian or Other Pacific Islander	0	0	0
Nonresident Alien	1	0	0
Two or More Races	0	0	0
Unknown Race/Ethnicity	0	0	0
White	43	43	46

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

Faculty Population

Illustration 1. Faculty Diversity by Gender

2019 Faculty Gender

Male Female



2018 Faculty Gender

Male Female



2017 Faculty Gender

Male Female

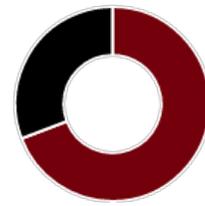
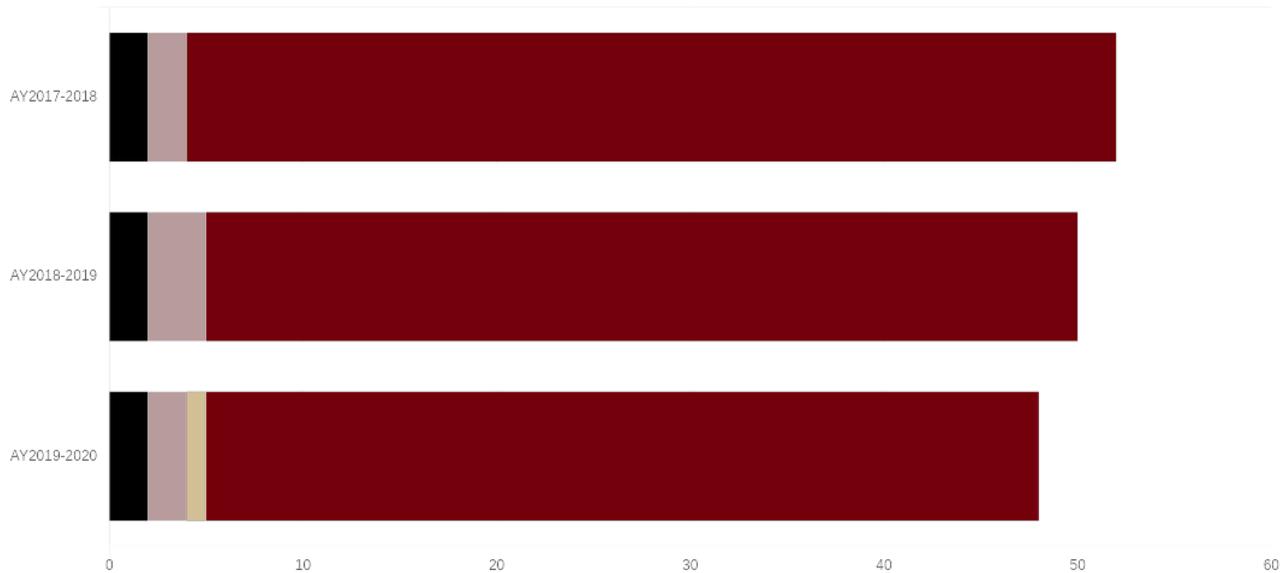


Illustration 2. Faculty Diversity by Race & Ethnicity

American Indian/Alaskan Native Asian Black Hispanic Native Hawaiian or Other Pacific Islander Nonresident Alien
Two Or More Races Unknown Race White



Faculty Information

Research and Scholarly Activity

Please refer to Appendix 3, which provides detailed information from the Office of the Vice President for Research, department of Information Technology and Data Management, including:

- 1) The total number and amount of externally sponsored research proposal submissions by funding source for the appropriate Fiscal Year.
- 2) Summary of externally sponsored research awards by funding source for the appropriate Fiscal Year. Total extramural funding processed through Sponsored Awards Management (SAM) in the Fiscal Year, and federal extramural funding processed through SAM in the Fiscal Year. (Available at: <http://sam.research.sc.edu/awards.html>) Amount of sponsored research funding per faculty member for the appropriate fiscal year (by rank, type of funding; e.g., federal, state, etc., and by department if applicable).
- 3) Number of patents, disclosures, and licensing agreements for three most recent Fiscal Years.

Selected...

Reginald Bain

Grant title: "Mutational Variance of the Transcriptome and the Origins of Phenotypic Plasticity." Sponsor: National Science Foundation (NSF) Grant period: 06/01/2016 - 05/31/2021
Principal investigator: Jeff Dudycha (Department of Biological Science)
Other senior person: Reginald Bain (School of Music) Mutational Music Project
The Mutational Music Project is the broader impact component of the NSF grant listed above.

Gail Barnes was recognized with the American String Teachers Association (ASTA) String Researcher 2019 Award for Long Term Achievement.

Christopher Berg published two books in 2019:

Practicing Music by Design: Historic Virtuosi on Peak Performance
The Classical Guitar Companion, Oxford Press.

Craig Butterfield received a 2020 SC Arts Commission Fellowship for music performance.

Published CDs:

In Print:

Eclipse - published March 2019 by Summit Records.

Composed eleven original works and performed double bass and piano.

Submitted and In Progress:

1. *Wild Wanderer* - CD in progress with Boomtown Trio. Composed 10 original works.
2. *Untitled* - CD in progress with guitarist Matthew Slotkin. Under contract with Summit Records.

Mandy Fang received a 2020 SC Arts Commission Fellowship for music composition.

Charles Fugo was inducted into the Steinway & Sons Teacher Hall of Fame.

Faculty Information

Michael Harley

Recordings

1. *Come Closer*. Solo album of new music for bassoon. In progress; anticipated release, possibly by NewFocus Recordings, is late summer / early fall, 2019. With Phillip Bush, piano.
2. *The Hunger*. Alarm Will Sound, conducted by Alan Pierson. Nonesuch Records. In progress; anticipated release is September 2019. Music by Donnacha Dennehy. With Kate Manley, soprano, and Iarla O'Lionard, Irish sean nos singer.
3. *Omnisphere*. Medeski, Martin & Wood and Alarm Will Sound. Indirecto Records (IR17), 9-14-18

Julie Hubbert received a National Endowment for the Humanities Fellowship. This year-long fellowship will allow Dr. Hubbert to complete her second book, an examination of Hollywood film music practices in the 1960s and 70s.

Sarah Williams was awarded a National Endowment for the Humanities Summer Stipend for Summer 2019. This award supported her second book project and funded research at the Folger Shakespeare Library.

Faculty Development

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

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

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

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

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

Teaching

Faculty to Student Ratio

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

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

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

Table 4. Faculty-to-Student Ratio.

	Fall 2019	Fall 2018	Fall 2017
Analysis of Ratio	01:6.8	01:7.2	1:4.9

Student Recruiting and Retention

Student Recruitment

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

Audition Days:

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

College fairs/conventions/exhibiting opportunities:

Our Assistant Dean for Enrollment Management Jennifer Jablonski typically attends these events for recruiting purposes:

Midwest Band and Orchestra Clinic exhibit/college fair - Chicago (December)

Brevard College Day - Brevard, NC (July)

Eastern Music Festival College Day - Greensboro, NC (July)

Governor's School for the Arts College Day - Greenville, SC (October)

Greenville Fine Arts Center College Day - Greenville, SC (October)

Eastman School of Music College Fair - Rochester, NY (October/November)

SCMEA (this event is more about networking with educator alumni who refer students to us) - Columbia, SC (February)

Florida Music Educators Association conference exhibit (every all-state middle and high school music group in FL convenes there) - Tampa, FL (January)

Interlochen College Day - Interlochen, MI (summer program - usually July)

Douglas High School for the Arts College Fair - Jacksonville, FL (September/October)

Northshore Music College Fair - Evanston, IL (October)

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

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

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

Admitted Students Day - 3

USC Open Houses - 3

Top Scholar events - 2 (This year Assistant Dean for Enrollment Management Jennifer Jablonski also assisted with reviewing and interviewing candidates.)

Admissions special events, as requested (fly-ins and other networking events with high school counselors)

These events often require weekend work, and Jennifer typically spends about 1/3 of her

Student Recruiting and Retention

weekends annually working various recruiting events.

Special events at the USC School of Music:

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

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

UofSC Band Clinic

Southeastern Piano Festival

Carolina Summer Music Conservatory

All-State Audition Preparation Workshops for SC high school students (woodwinds, brass, percussion)

Parker String Quartet masterclasses

Various choral clinics

Various guest artist masterclasses

National leadership in music admissions:

We're one of the lead schools to found the national music admissions roundtable group, a professional group to share and promote best practices in music admissions and recruiting. Our group holds an annual conference for music admissions officers, and we've created a listserv and closed Facebook group to share information and to learn from one another. Jennifer Jablonski and the University of South Carolina School of Music are recognized as long-time leaders in this group.

Other important recruiting tactics:

Fostering our alumni network

Hosting on-campus visits

Presenting on-campus concerts and recitals

Faculty and student outreach via presentations, concerts, teaching, etc.

Student Retention

Efforts at retaining current students in College/School programs.

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

Our music-specific retention programs include:

Establishing the Music Community, a living/learning partnership with UofSC Housing.

Living/learning partnerships that allow for common coursework are a known success factor in improving student retention. The MC has existed 14 years.

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

Student Recruiting and Retention

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

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

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

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

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

Student Enrollment & Outcomes

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

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

Student Enrollment by Level & Classification

Table 5. Student Enrollment by Level & Classification.

	Fall 2019	Fall 2018	Fall 2017
Undergraduate Enrollment			
Freshman	63	66	75
Sophomore	61	70	63
Junior	56	58	49
Senior	102	90	90
Sub Total	282	284	277
Graduate Enrollment			
Masters	58	66	59
Doctoral	84	91	96
Graduate Certificate	0	4	6
Sub Total	142	161	161
Professional Enrollment			
Medicine	0	0	0
Law	0	0	0
PharmD	0	0	0
Sub Total	0	0	0
Total Enrollment (All Levels)	424	445	438

Student Enrollment & Outcomes

Illustration 3. Undergraduate Student Enrollment by Classification

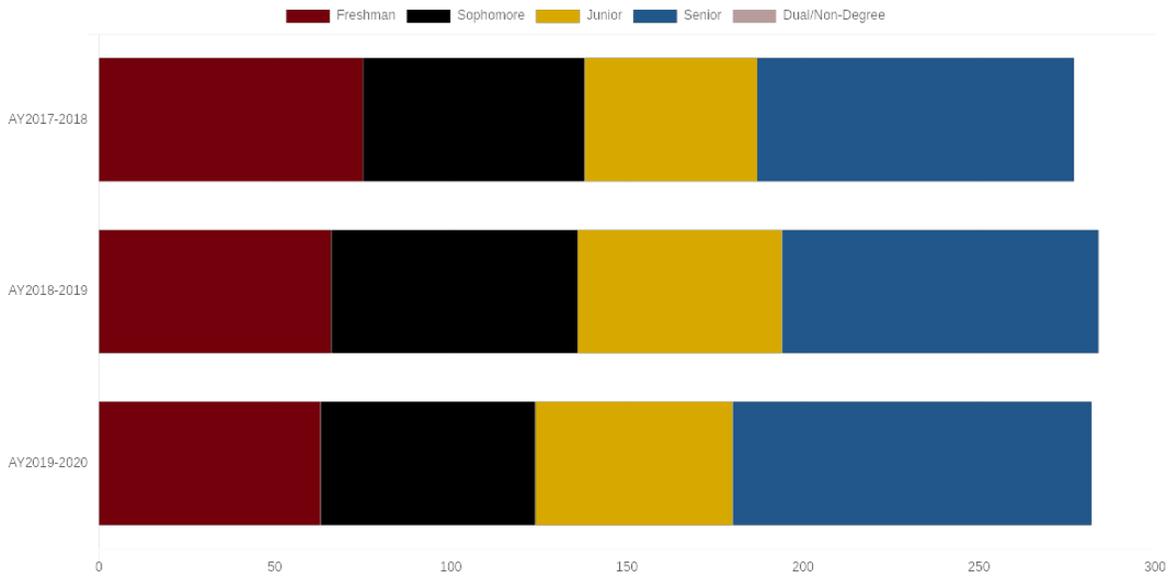
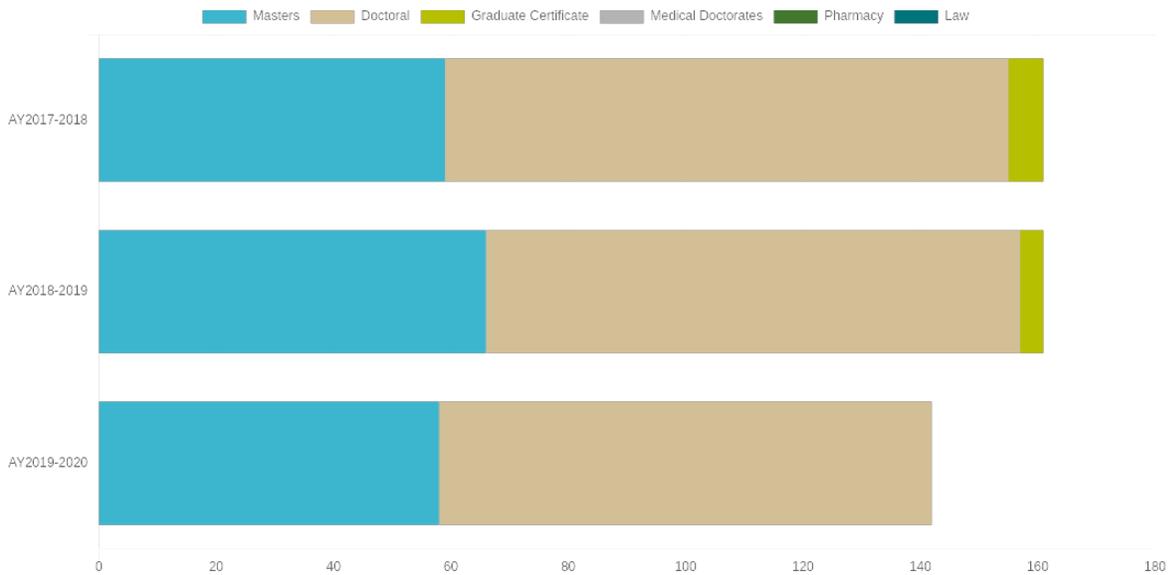
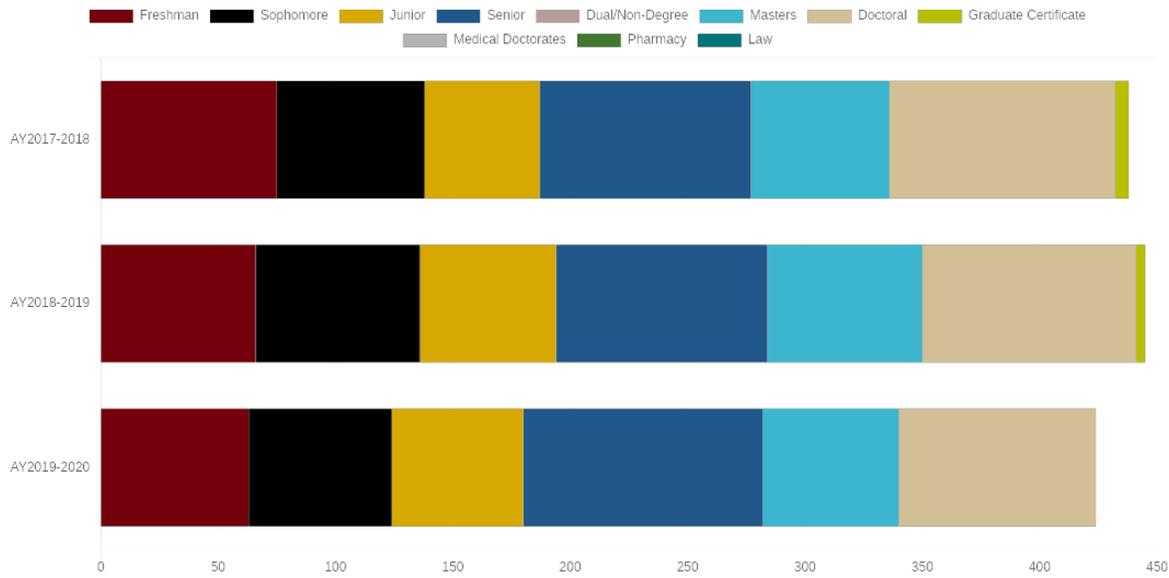


Illustration 4. Graduate/Professional Student Enrollment by Classification



Student Enrollment & Outcomes

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



Enrollment by Time Status

Table 6. Student Enrollment by Level and Time Status.

	Fall 2019	Fall 2018	Fall 2017
Undergraduate	282	284	277
Full-Time	272	280	265
Part-Time	10	4	12
Graduate/Professional	142	161	161
Full-Time	113	119	124
Part-Time	29	42	37
Total - All Levels	424	445	438
Full-Time	385	399	389
Part-Time	29	42	37

Student Enrollment & Outcomes

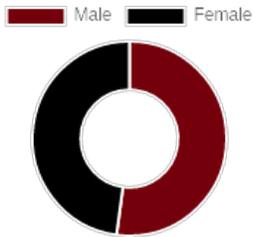
Student Diversity by Gender

Table 7. Student Enrollment by Gender.

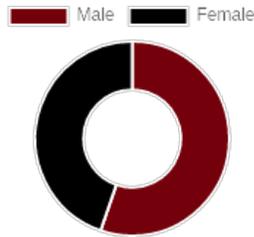
	Fall 2019	Fall 2018	Fall 2017
Undergraduate	282	284	277
Female	135	127	121
Male	147	157	156
Graduate/Professional	142	161	161
Female	73	86	88
Male	69	75	73

Illustration 6. Undergraduate Student Diversity by Gender

2019 Undergrad Gender



2018 Undergrad Gender



2017 Undergrad Gender

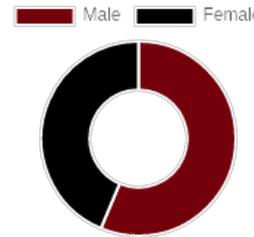
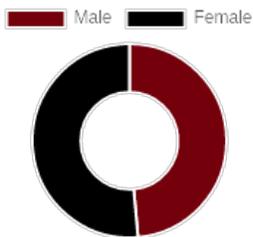
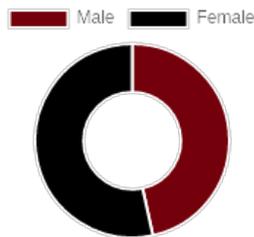


Illustration 7. Graduate/Professional Student Diversity by Gender

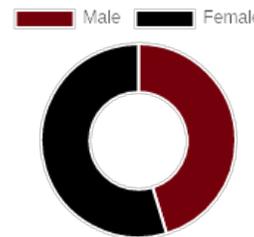
2019 Graduate Gender



2018 Graduate Gender



2017 Graduate Gender



Student Enrollment & Outcomes

Student Diversity by Race/Ethnicity

Table 8. Student Enrollment by Race/Ethnicity.

	Fall 2019	Fall 2018	Fall 2017
Undergraduate	282	142	284
American Indian/Alaska Native	0	0	0
Asian	7	7	2
Black or African	30	34	27
Hispanic or Latino	17	16	14
Native Hawaiian or Other Pacific Islander	0	0	0
Nonresident Alien	2	1	4
Two or More Races	21	12	9
Unknown Race/Ethnicity	1	2	3
White	204	212	218
Graduate/Professional		161	161
American Indian/Alaska Native	0	0	0
Asian	7	5	6
Black or African	6	10	10
Hispanic or Latino	7	8	6
Native Hawaiian or Other Pacific Islander	0	0	0
Nonresident Alien	39	40	41
Two or More Races	4	7	7
Unknown Race/Ethnicity	2	0	1
White	77	91	90

Student Enrollment & Outcomes

Illustration 8. Undergraduate Student Diversity by Race/Ethnicity

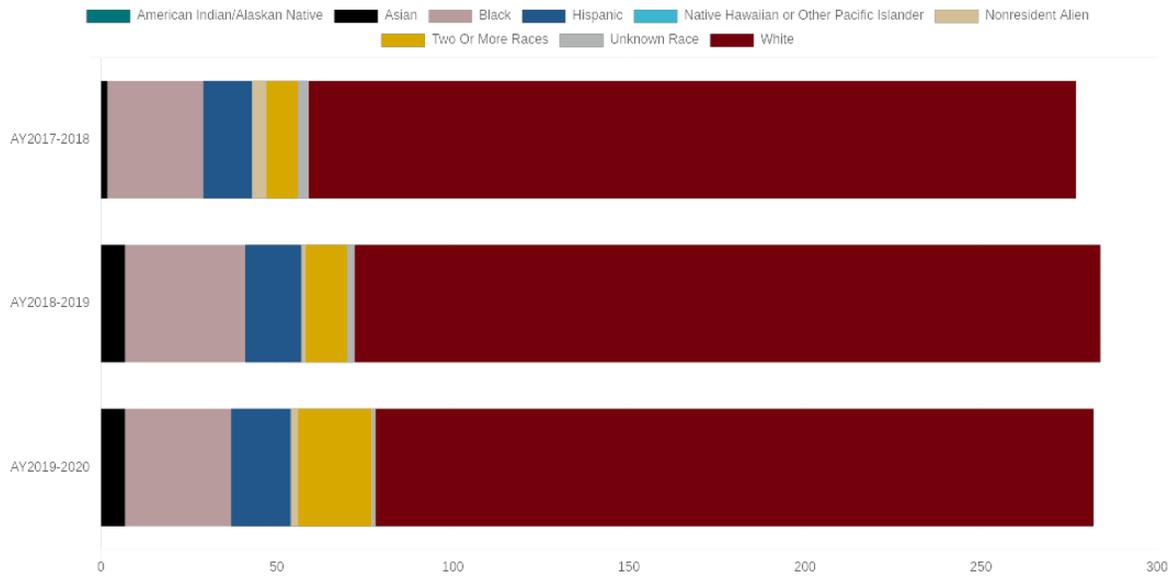
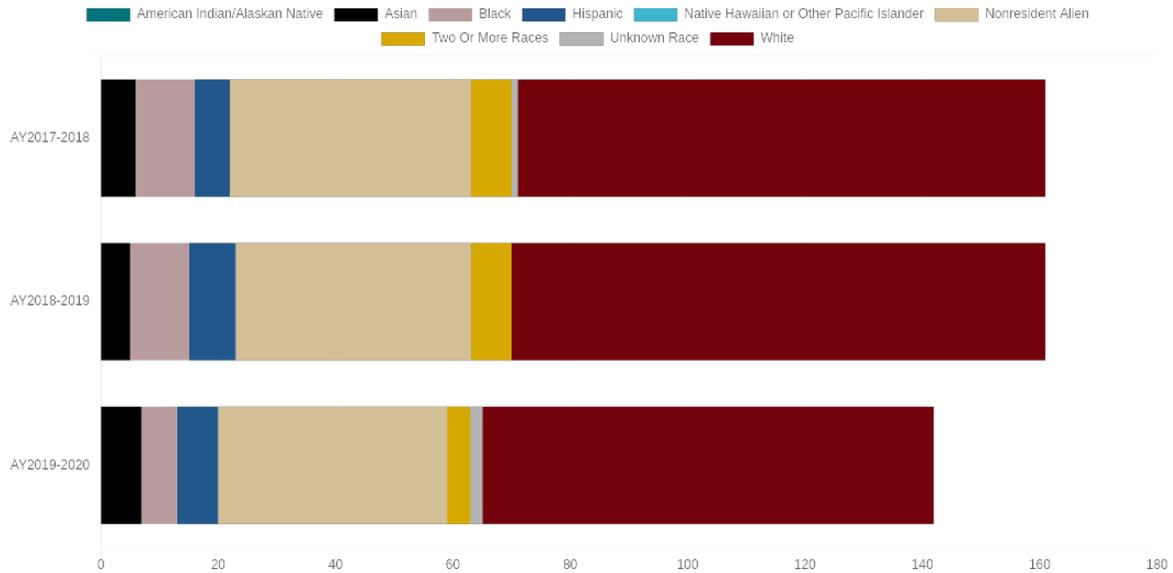


Illustration 9. Graduate/Professional Student Diversity by Race/Ethnicity



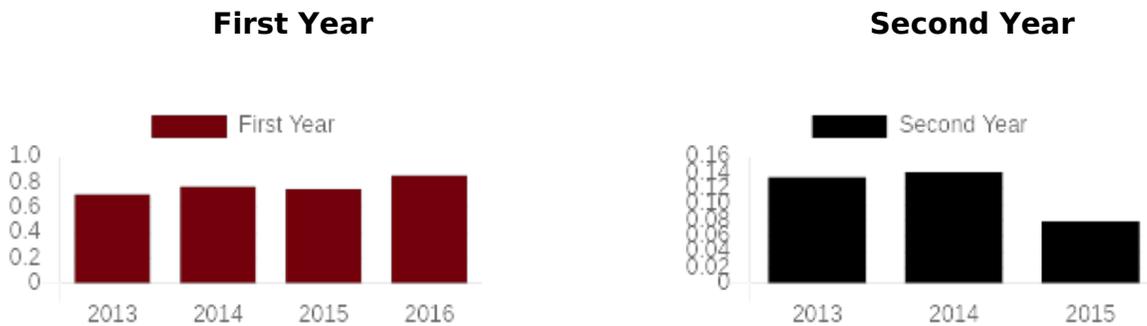
Student Enrollment & Outcomes

Undergraduate Retention

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

	First Year	Second Year
Fall 2017 Cohort	81.5%	9.9%
Fall 2016 Cohort	85.7%	7.9%
Fall 2015 Cohort	75%	14.1%
Fall 2015 Cohort	76.9%	13.5%

Illustration 10. Undergraduate Retention, First and Second Year



Student Completions Graduation Rate - Undergraduate

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

	Fall 2011	Fall 2010	Fall 2009
4-Year Same	51.3%	37%	24.4%
4-Year Diff	13.8%	11%	9%
4-Year Total	13.8%	11%	9%
5-Year Same	61.3%	45.2%	39.7%
5-Year Diff	20%	13.7%	17.9%
5-Year Total	81.3%	58.9%	57.6%
6-Year Same	63.8%	49.3%	41%

Student Enrollment & Outcomes

6-Year Diff	20%	13.7%	17.9%
6-Year Total	83.8%	63%	58.9%

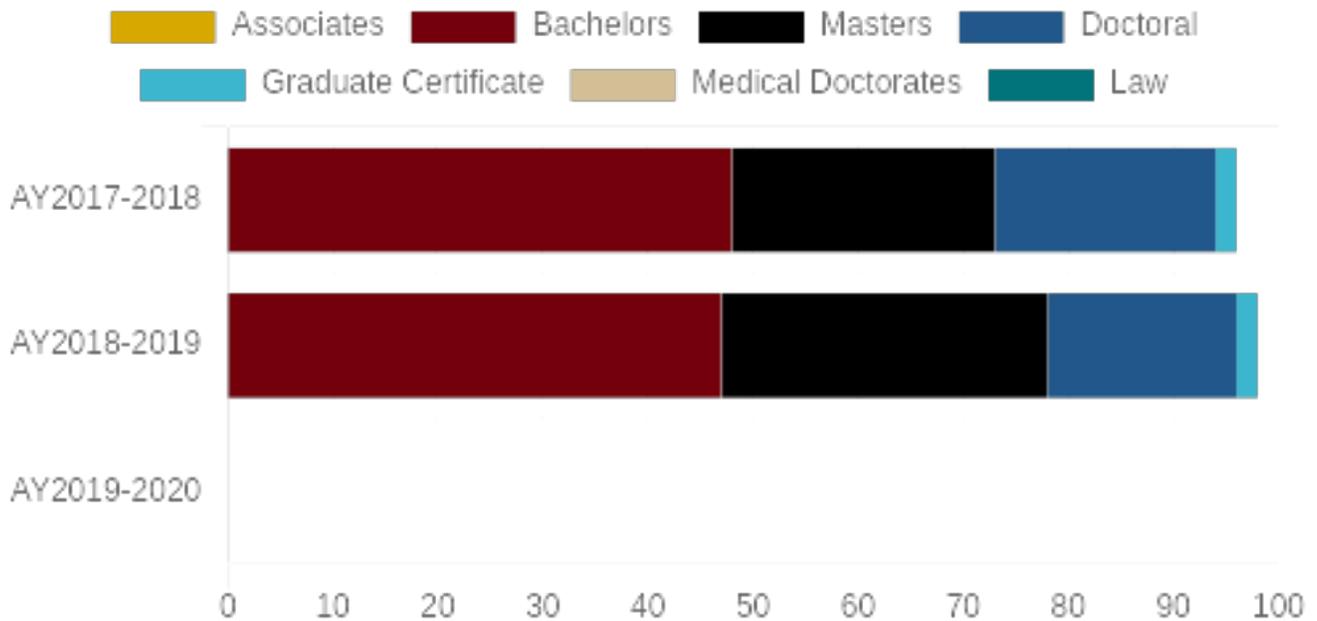
Student Enrollment & Outcomes

Degrees Awarded by Level

Table 11. Degrees Awarded by Level.

	AY2019-2020	AY2018-2019	AY2017-2018
Associates Degree		0	0
Bachelors		47	48
Masters		31	25
Doctoral		18	21
Medical		0	0
Law		0	0
Pharmacy Doctorate		0	0
Graduate Certificate		2	2

Illustration 11. Degrees Awarded by Level



Faculty Awards Nominations

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

Teaching Award Nominations

Recipient(s)	Award	Organization
Valerio, Wendy	2020 Mungo Undergraduate Teaching Award	University of South Carolina

Faculty Awards Received

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

Research Awards

Recipient(s)	Award	Organization
Barnes, Gail	American String Teachers Assoc. String Researcher Award for Long Term Achievement	ASTA (American String Teachers Association)

Faculty Awards Received

Service Awards

Recipient(s)	Award	Organization
Price, Scott	Frances Clark Center for Keyboard Pedagogy Outstanding Service Recognition Award	Frances Clark Center for Keyboard Pedagogy

Faculty Awards Received

Teaching Awards

Recipient(s)	Award	Organization
Bain, Reginald	2019 Garnet Apple Award for Teaching Innovation	University of South Carolina
Fugo, Charles	Steinway and Sons Teacher Hall of Fame	Steinway and Sons

Alumni Engagement & Fundraising

Alumni

Substantial activities, engagements, and initiatives with alumni, focusing on relationships and activities with alumni.

Engaging our Alumni base has been a focus of AY19-20 in our Development efforts. With the addition of a full-time Development Coordinator funded by the School, we now have the staff resources to devote to focus activities and solicitations on smaller annual gift donors who will help to build the pipeline for major and planned gifts in the future.

Our annual plan included:

Redesign of the School of Music website to add an Alumni section and to feature on the site a new alumnus each month.

Using the back page of the Alumni magazine, DaCapo, to reach out to alumni and ask for updated addresses and contact information as well as career notes.

Establishing a dedicated e-mail address for Alumni to send information and to communicate directly to a development staff person.

Developing a specific annual gift opportunity page for smaller gift amounts.

Mail appeals to all program areas for annual support; average annual amount of the last two years is \$170,000, well above the previous two years.

Targeted mail appeal to Band alumni and to parents of current Band and School of Music parents.

Established dedicated annual giving pages to existing and new initiatives such as the Carolina Fund and the Jim Hall Endowed Scholarship fund.

First-in many years Columbia-area alumni gathering.

Planned Alumni event in-conjunction with Symphony concert featuring alums.

Planned Charleston-area alumni event with the Concert Choir

Exhibiting at conferences/conventions:

Each year, our music admissions area coordinates alumni receptions/networking events at the state music educator conference here in Columbia (South Carolina Music Educators Association) and at Midwest Band and Orchestra Clinic in Chicago in order to foster our relationship with alumni and to celebrate the growth of our School of Music. These alumni educator relationships are integral to our recruiting efforts.

The University of South Carolina School of Music is an exhibitor at key music conferences in the nation, allowing us an important opportunity to strengthen our relationship with Music alumni across the nation and to recruit top students. At our exhibit booth, we offer alumni a Gamecock lapel pin to show their support of their alma mater and use the interaction as an opportunity to reconnect with our alumni, learning about their work in music and telling them about recent changes at the School of Music (new faculty hires, upcoming performances,

Alumni Engagement & Fundraising

etc.). At the South Carolina Music Educators Association conference in Columbia, the Midwest Band and Orchestra Clinic in Chicago, and the Florida Music Educators Association conference in Tampa, we interact with hundreds of music alumni each year at our booth, one-on-one.

Development, Fundraising and Gifts

Substantial development initiatives and outcomes, including Fundraising and Gifts.

\$692,304 in private support was raised in FY19. To date in FY20 we have established a new endowed scholarship in the percussion area; two new planned gifts (\$350,000) have been pledged and one matured for a \$100,000 endowed scholarship for the choral area.

In FY19 we extended the Challenge match for the String Quartet in Residence endowment for an additional year, hitting the \$250,000 mark and naming it in honor of Dr. Robert Jesselson. Our focus will be to continue to raise endowment funds as we emphasize the need for on-going annual support.

In FY19 our focus was on developing a corporate sponsorship program for the School of Music, and the leadership of the Friends of the School of Music took the lead in sponsorships for the Moveable Musical Feast. \$75,500 was raised from Corporations in FY19, which was 3 times as much as was the norm.

NOTE: this has not proved sustainable for FY20; however, we continue to build smaller, individual sponsorship for the Feast and programs.

In FY19 we established a \$100,000 planned gift for scholarships; a \$50,000 naming gift; major gifts for sponsorship; and \$25,000 in faculty support.

Increasing our giving from Alumni continues to be a priority. In FY19 we increased alumni giving by \$102,000 over the previous year and we attribute much of this to the Give4Garnet campaign. Our unrestricted gifts grew for a second year in a row, \$162,000 in FY19.

Community Engagement

Community Engagements and Community - Based Activities

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

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

HIGH PROFILE CONCERTS AND EVENTS

Southeastern Piano Festival: transforms the University of South Carolina School of Music and Columbia into a major cultural destination that draws in audiences and young piano talent from across the United States.
Freeman Sundays @ 3: these Sunday concerts feature the university's renowned music faculty in fresh and vibrant chamber music programs that pair canonic masterpieces alongside brand new works.

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

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

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

USC Band Clinic: in its 44th year of existence, the USC Band Clinic is a high school honor band clinic that brings over

400 of the most outstanding high school band students from throughout the region to the USC campus for a weekend of music-making and learning

At War With Ourselves - 400 Years of You, March 30–April 3, 2020

Free Public Preview Performance

Friday, April 3, 2020, 7:30 p.m., Koger Center for the Arts, Michael Abels, composer, Nikky Finney, librettist, Performed by: Kronos Quartet, 4 Vocal Soloists (TBA), Adult Choir, Girls Choir, Conducted by Valérie Sainte-Agathe

Related Residency Events All events are free and open to the public, unless otherwise noted.*

Monday, March 30 Seminar Presentation - "A Kronos Quartet Primer: 47 Years of BIG Listening" - David K. Garner, UofSC professor of composition

1:10-2:00 p.m., School of Music Recital Hall (Room 206)

Kronos Quartet Master Class 7:00–9:00 p.m., School of Music (Room 016)

UofSC student string quartets performing

Tuesday, March 31 Poetry and Social Justice - featuring Nikky Finney and UofSC students

7:30–9:00 p.m., The Big Apple (1000 Hampton St.)

Includes poetry readings and a presentation by Finney on At War With Ourselves - 400 Years of You

Wednesday, April 1 Seminar Presentation - "50 for the Future: The Kronos Learning Repertoire"

Community Engagement

Presentation – Kronos Quartet

1:10–2:00 p.m., School of Music Recital Hall (Room 206)

Thursday, April 2 Luncheon and Q&A with Michael Abels

11:30 a.m. –1:00 p.m., Patterson Visiting and Performing Arts Community

*Open to a limited number of UofSC students and faculty who reserve a space.

Composer Michael Abels and Dr. Birgitta Johnson, UofSC professor of ethnomusicology /

African American studies 6:00–6:50 p.m., Nickelodeon Theatre

Talk and Q&A about Abels' music for the films *Get Out* and *Us*

* Screening of the film *Us* 7:00–9:00 p.m., Nickelodeon Theatre

Directed by Jordan Peele, music by Michael Abels. Starring Lupita Nyong'o, Winston Duke, Shahadi Wright Joseph and Elisabeth Moss. Purchase tickets at the Nickelodeon.

Friday, April 3 Colloquium Presentation - "50 for the Future: The Kronos Learning Repertoire"

Presentation – Kronos Quartet

Janet Cowperthwaite, executive director, Kronos Performing Arts Association

1:10–2:00 p.m., School of Music Recital Hall, Room 206

Pre-Concert Conversation with Nikky Finney and Michael Abels 6:30–7:00 p.m., Koger Center for the Arts

Led by Michael Harley, artistic director, Southern Exposure New Music Series

Preview Performance - *At War With Ourselves - 400 Years of You* 7:30 p.m., Koger Center for the Arts

LARGE SCALE ONGOING PROGRAMS

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

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

Children's Music Development Center: comprises Music Play at the School of Music, Music Play at the Children Center at USC, and K4-Grade 6 Music Education at St. Peter's Catholic School.

Graduate music education students lead weekly music classes and undergraduate music

education majors perform weekly practicums at University of South Carolina School of Music

USC Opera program: provides training for students, and public performances of operas and musicals for the community

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

Community Music School - Piano Division & Pedagogy Laboratory: CMS Piano Division provides piano lessons and classes for local community members, both children and adults, at all levels of study (beginning through advanced pianists). The

Pedagogy Laboratory is a hands-on teaching course that augments the academic coursework in Performance Pedagogy

(MUSC 573 and 574). In this course, undergraduate students teach CMS students in a highly supervised setting. Through this program, USC students learn to be effective piano teachers, and community piano student increase their knowledge and skills in piano playing and music.

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

Community Engagement

supervising teacher.

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

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

All-State Band Recording Project: Wind and percussion faculty at the USC School of Music record the etudes that are required for high school all-state band auditions each year. They also provide written comments in order to help students better prepare these etudes.

Recordings and comments are posted on the all-state band recording website, making these materials readily available for free to students across South Carolina.

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

COMMUNITY EVENTS

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

USC Band Clinic: in its 44th year of existence, the USC Band Clinic is a high school honor band clinic that brings over

400 of the most outstanding high school band students from throughout the region to the USC campus for a weekend of music-making and learning.

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

University of South Carolina School of Music

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

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

South Carolina All State Double Reed Preparation Clinic, Junior and senior high school double reed players are invited to the biennial South Carolina event that focuses on the All State audition music.

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

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

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

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

All-State Preparation Workshop for Flutists, USC flute studio

Fall Festival for Young Pianists - Shoot for the Stars: Creating Music Together: pianists, age 5-12, participate in a variety of fun-filled musical activities, focused on the act of creating and

Community Engagement

making music in groups. All levels welcome, beginning to advancing players

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

OTHER REPRESENTATIVE ACTIVITIES

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

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

Pre-college cello class: reaches younger students interested in serious study of the cello

Cola Ukes: new initiative that brings monthly ukulele music-making to the community. Takes place at Whole Foods community room.

Initiatives with Lee Correctional: new initiatives coordinated by Spark include a music theory class and voice class, both taught via a remote video connection and in person. Faculty member Dr. Danny Jenkins teaches the advanced music theory class and supervises Peter Underhill, a graduate composition student teaching the beginning class. Doctoral voice student Becky Loar teaches the voice class. The USC Wind Ensemble visited Lee in December 2019 for a collaborative program with the men in the music program, who are writing for the wind students.

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

Spark Creativity in Music student finalists:

Chase Banks "The Green Vibes Project" A commissioning initiative to promote recycling and green methods of instrument production and to create awareness for environmental issues

Community Engagement

focusing on the vibraphone as a featured instrument with other percussive instruments. Jenny Davis “if.else” An experimental music duo interested in creating opportunities for discovery and collaboration among everyone involved in a performance - blurring the lines between installation, performance, and contingent event.

Deux Saisons - Christopher Schoelen & Keri Lee Pierson “Music & Meditation” Live event focusing on health, wellness, meditation, and music to create opportunities for heightened self-awareness of stress for university students.

Morgan Monty, Lucas Miller, Jackson Boatwright “Community Talent Showcase” Event to build partnerships that celebrate underserved communities through music and arts engagement activities.

Sabrina Raber “Chamber Brewsic” Audience engagement initiative combining chamber music performance, non-traditional performance venues, conversation, and beer from one of Columbia’s best brewing companies! (for those 21 and above..) Columbia Craft

Community Perceptions

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

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

Incentivizing Faculty Engagement

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

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

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

Collaborations

Internal Collaborations

Our most significant academic collaborations and multidisciplinary efforts characterized as internal to the University.

Opera at USC

Numerous collaborations between Spark, Carolina's Music Leadership Laboratory, and areas in the School of Music. Some examples include sessions that feature conversations, workshops, and residencies with distinguished guests such as soprano Emily Albrink, Intermission Sessions's Melissa White and Elena Urioste, trumpet player Andrew Kozar, and musician/composer John Fitzgerald. Spark-sponsored writing workshops and tutors assist music students in improving written communication.

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

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

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

External Collaborations

Our most significant academic collaborations and multidisciplinary efforts characterized as external to the University.

(see Community Engagement activities above)

A collaboration between the School of Music's class MUSC 595: Community Engagement in Music, Richland One's Arden Elementary school, and Richland Library North Main took place as part of the class. The members of the class created two projects for Arden Elementary's 3rd graders. The programs took place at Richland Library North Main in November of 2019.

Equity and Diversity Plan

Improve Under-Represented Minority (URM) Student Enrollment

DISCLAIMER: Presently in the School of Music we are operating without Dean Tayloe Harding, who is serving as our Interim Provost. In November I received an email from our Executive Assistant to the Dean announcing the upcoming Academic Blueprint and the writing assignment for each section. The email said “Campus Climate and Inclusion”, just as it has for the last three years, and that is the report I had prepared. It was not until two days ago when I opened the draft for the present year that I saw the new “Equity and Inclusion Report”. Much of the logistics requested in this new report need to be prepared in collaboration with the dean, and a more complete report will be submitted once Tayloe Harding returns to the School of Music.

This section will require consultation with our Assistant Dean for Enrollment Management and Dean Harding for specifics on scholarships and funding. This information is forthcoming.

-- Ronald Davis, Associate Dean for Equity, Diversity and Inclusion

Improve The Number Of Full-Time URM Faculty Across Academic Units

The School of Music posts job announcements with Higher Ed Jobs and the College Music Society. To better reach qualified URM candidates SoM also subscribes to the Chronicle of Higher Education with their Diversity Boost package (“Diversify your talent pool with additional placement for your ad on targeted sites.”). For our just completed search for an assistant professor of musicology and ethnomusicology, an announcement was published with Sphinx - <https://www.sphinxmusic.org/job-postings/>. The Sphinx Organization is the social justice organization dedicated to transforming lives through the power of diversity in the arts. Sphinx’s four program areas – Education & Access, Artist Development, Performing Artists, and Arts Leadership – form a pipeline that develops and supports diversity and inclusion in classical music at every level: music education, artists performing on stage, the repertoire and programming being performed, the communities represented in audiences, and the artistic and administrative leadership within the field.

Enhance Outcomes For URM Undergraduate and Graduate/Professional Students

This information is forthcoming.

Improve Post-Graduate Outcomes For URM Undergraduate and Graduate/Professional Students

This information is forthcoming.

Equity and Diversity Plan

Increase the engagement of students, faculty, staff, administrators in Equity and Inclusion

Marching Band Travel/Band Clinic Housing In the fall semester I was called into the Band Office by band support staff Jannie Moon Alex Fife and told that this year the Marching Band would be going on overnight trips for away games, and for the first time they would be responsible for making rooming assignments for two gender non-conforming band members. I was asked if the university had and guidelines in place to address such issues. I did not know, but I told them I would look into it. I contacted Clifford Scott at the Office of Equal Opportunity Programs to ask for advice. He said this was an important discussion to have, as it would impact other areas on campus. He said he would arrange a meeting with all of the offices in the university that could give perspective. On October 21 Jannie Moon, Alex Fife and I met with John Dozier, (Office of Diversity and Inclusion), Joseph Fortune, (Housing Services Assess Admin), Kirsten Kennedy, (Division Of Student Affairs), Shalon Malone, (Multicultural Student Affairs), Clifford Scott, (Equal Opportunity Programs), Caroline Wallace, Multicultural Student Affairs/(LGBTQ+ Resources) and Henry White, (Office Of General Counsel). The committee was asked if there were guidelines from the university that the band area should be following regarding 1) trips for the marching band and how to accommodate the needs of our gender non-conforming students for overnight housing; 2) addressing overnight rooming accommodations of minor gender non-conforming participants in the annual Band Clinic; and 3) would university support the the UofSC Bands should problems arise in the implementation of those guidelines? The committee recommendations:

- For the university students in marching band use the same guidelines as University Housing – place students according to their gender identity.
- For Band Clinic participants, have a statement of the housing arrangements and have a place on the form for both the participants and the parents to sign indicating their approval.
- Have Band Clinic increase the number of chaperones present at the participant housing location. Kirsten Kennedy asked what the ratio of Clinic participants to chaperones is and when Jannie Moon responded Kristen said by the university's guideline the number of chaperones is too low.
- Henry White recommended contacting the university's risk and loss control manager Brian Hann to discuss the Band Area's housing practice of "Four to a room/two to a bed."

Certification in Teaching Towards Inclusive Excellence (TTIE) The School of Music is highly recommending this program to our community. Diversity statements are becoming a more regular feature of faculty job applications. Many schools would appreciate more than a simple generic message of being open to their diversity measures. TTIE is an excellent way to demonstrate leadership in that regard. The School of Music Diversity Committee has had two follow-up discussions after the October 21st EOP/Band Area meeting. If the UofSC Band Area is grappling with gender non-conforming student issues then it is logical to assume that our future music educators will be dealing with the same issues at the high school and middle school levels. Our music education faculty foresee that these topics will need to be incorporated into the music education curriculum. Education faculty participating in the Certification in Teaching Towards Inclusive Excellence and qualifying for the accompanying grants for curriculum development are currently being pursued.

Current Teaching Towards Inclusive Excellence participants are:

FACULTY

Equity and Diversity Plan

Dr. Sarah Williams (in progress/certification pending)

Dr. Kunio Hara (declared intention)

Dr. Amanda Schlegel (declared intention)

TEACHING GRADUATE ASSISTANTS

Rebecca Loar (DMA Voice) – requirements completed/receiving Certificate 12/6/2019

Christian Folk (MM Education) – in progress

Improve The Sense Of Inclusion Amongst All University Community Members

In past Blueprint statements we have reported that in the School of Music the overall climate is highly satisfactory, and one reason suggested was because of our inherent “ensemble mentality”, individuals coming together and cooperating to create collaborative artistic experiences. We have research from the University of Oxford that supports that claim. Jacques Launay and Eiluned Pearce, two postdoctoral researchers in Experimental Psychology released the article, Choir singing improves health, happiness – and is the perfect icebreaker. Their focus is on choir singing, but much of what they find would easily extend to other musical ensembles. In the article they state:

“We’ve just published some research that reveals that group singing not only helps forge social bonds, it also does so particularly quickly, acting as an excellent icebreaker. We’ve also shown that community singing is effective for bonding large groups, making it an ideal behaviour to improve our broader social networks. This is particularly valuable in today’s often alienating world, where many of our social interactions are conducted remotely via Facebook and Twitter.”

“Music making exercises the brain as well as the body, but singing is particularly beneficial for improving breathing, posture and muscle tension. Listening to and participating in music has been shown to be effective in pain relief, too, probably due to the release of neurochemicals such as β -endorphin (a natural painkiller responsible for the “high” experienced after intense exercise).” “There’s also some evidence to suggest that music can play a role in sustaining a healthy immune system, by reducing the stress hormone cortisol and boosting the Immunoglobulin A antibody.” And most notably: “Singing provides *an inclusive* and cost-effective means of combating the disintegration of communities that is becoming endemic in many societies today.” [emphasis added]

ALLY Safe Zones and LGBTQ Safe Zones

To further determine the music campus climate I decided to contact our faculty and staff that serve as Safe Zone Allies to see if they had any activity this year. The first thing that became obvious was that we did not have a clear idea of who all our Safe Zone Allies are. If the school’s diversity officer was having difficulty locating them, so too would the individuals needing them assistance. I walked the hallways and looked for the offices with ALLY Safe Zone cards and LGBTQ Safe Zones stickers. After emailing these people they were quick to inform me that there were other Allies in the building. Most of their offices had no identifying cards or stickers, so how would anyone even know they were Allies? In one instance someone had removed a Safe Zone sticker from one office. Several of our Allies did their Safe Zone training with the Office of Multicultural Student Affairs a few years ago. A quick check of the Registered Safe Zone Allies website revealed that all of our representatives that had training

Equity and Diversity Plan

three or more years ago had been dropped from the registry without notice. OMSA informed us that to remain active on the registry allies must go through training every three years. Our music Allies have unanimously agreed to attend training sessions as soon as possible. As a more unified group the allies would like to see two things happen in the School of Music to give our Safe Zone program a higher profile and to streamline access:

- 1) Have a new page on the School of Music website that lists all ALLY/LGBTQ Safe Zone offices with contact information
- 2) Have ALLY/LGBTQ Safe Zone indicators added to the first floor Faculty/Staff Directory

Vandalism Update

Last year we reported several instances of vandalism in the School of Music that had racial and homophobic overtones. These instances were attributed to teenage students that were in the building to participate in after school programs. The School of Music Diversity Committee, the area heads of all after school programs and the dean's office all came together to address the problem. Dean Tayloe Harding thanked the Diversity Committee for working the problem and told us that a new committee would be assembled to develop a School of Music Code of Conduct for Outside Participants. The work continues. Also as result of the Diversity Committee's actions the building surveillance system has been updated. The present hardware was expanded, the power of the current server increased to handle more operating capacity, the number of surveillance cameras increased and the number of hallway blind spots decreased. There have been not instances of vandalism reported this year.

Concluding Remarks

Quantitative Outcomes

Explain any surprises regarding data provided in the quantitative outcomes modules throughout this report.

Cool Stuff

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