

# Executive Summary

---

## Blueprint for Academic Excellence School of Music AY2021-2022

### Introduction

The School of Music is a vibrant comprehensive unit of great activity and achievement, both in quality & breadth. Despite the challenges of a global pandemic in 2020, the 2020-21 academic year was another outstanding year of exemplary production and learning accomplishment in music. The School of Music remains 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

# Table Of Content

|  |    |
|--|----|
| <b>Executive Summary</b>                       | 1  |
| Introduction                                   | 1  |
| Highlights                                     | 1  |
| <b>Foundation for Academic Excellence</b>      | 4  |
| Mission Statement                              | 4  |
| Vision Statement                               | 4  |
| Values Statement                               | 4  |
| <b>Goals - Looking Back</b>                    | 6  |
| <b>Goals - Real Time</b>                       | 7  |
| <b>Goals - Looking Ahead</b>                   | 11 |
| <b>Academic Programs</b>                       | 17 |
| Program Rankings                               | 17 |
| Instructional Modalities                       | 17 |
| Program Launches                               | 19 |
| Program Terminations                           | 19 |
| <b>Academic Initiatives</b>                    | 20 |
| Experiential Learning For Undergraduates       | 20 |
| Experiential Learning For Graduate Students    | 22 |
| Affordability                                  | 24 |
| Reputation Enhancement                         | 25 |
| Challenges                                     | 26 |
| <b>Faculty Population</b>                      | 27 |
| Faculty Employment by Track and Title          | 27 |
| Faculty Diversity by Gender and Race/Ethnicity | 28 |
| <b>Faculty Information</b>                     | 30 |
| Research and Scholarly Activity                | 30 |
| Faculty Development                            | 31 |
| Other Activity                                 | 32 |
| <b>Teaching</b>                                | 33 |
| Analysis of Ratio                              | 33 |
| <b>Student Recruiting and Retention</b>        | 34 |
| Student Recruitment                            | 34 |
| Student Retention                              | 35 |
| <b>Student Enrollment &amp; Outcomes</b>       | 38 |
| Student Enrollments                            | 38 |
| Enrollment by Time Status                      | 40 |
| Student Diversity by Gender                    | 41 |
| Student Enrollment by Race/Ethnicity           | 42 |
| Student Retention, Transfer, and Graduation    | 44 |
| Degrees Awarded by Level                       | 46 |
| <b>Faculty Awards Nominations</b>              | 47 |

- Teaching Awards ..... 49
- Other Awards ..... 50
- Faculty Awards Received ..... 51**
  - Service Awards ..... 52
  - Teaching Awards ..... 53
  - Other Awards ..... 54
- Alumni Engagement & Fundraising ..... 55**
  - Alumni ..... 55
  - Development, Fundraising and Gifts ..... 55
- Community Engagement ..... 57**
  - Community Engagements and Community - Based Activities ..... 57
  - Community Perceptions ..... 61
  - Incentivizing Faculty Engagement ..... 61
- Collaborations ..... 63**
  - Internal Collaborations ..... 63
  - External Collaborations ..... 63
- Equity and Diversity Plan ..... 64**
  - Improve Under-Represented Minority (URM) Student Enrollment ..... 64
  - Improve The Number Of Full-Time URM Faculty Across Academic Units ..... 64
  - Enhance Outcomes For URM Undergraduate and Graduate/Professional Students ..... 65
  - Improve Post-Graduate Outcomes For URM Undergraduate and Graduate/Professional Students ..... 65
  - Increase the engagement of students, faculty, staff, administrators in Equity and Inclusion ..... 65
  - Improve The Sense Of Inclusion Amongst All University Community Members ..... 68
- Dashboard Metrics and Narrative ..... 71**
  - Metrics ..... 71
  - Student Information Narrative ..... 71
  - Contribution (Per Student) Narrative ..... 71
  - Model Allocations (Per Student) Narrative ..... 72
  - Faculty Information Narrative ..... 72
  - Credit Hours Taught Narrative ..... 72
  - College/School Financial Information Narrative ..... 72
  - Student Outcomes Narrative ..... 73
  - HERD Research Expenditures Narrative ..... 74
  - Other Information Narrative ..... 75
- Concluding Remarks ..... 76**
  - Quantitative Outcomes ..... 76
  - Cool Stuff ..... 76

# Foundation for Academic Excellence

---

## Mission Statement

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

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

Updated: 12/31/2069

## Vision Statement

### UofSC School of Music Vision 2025

**The USC School of Music seeks to be a model public higher education music school for America.**

To be a model public music school our unit must:

- Be the music school that our students and our university require;
- Be the music school that our state requires;
- Be the music school that our art and our society require. To achieve this vision, the School of Music has articulated its core values and has initiated a planning process to fully embrace these values by recognizing goals and actions that manifest the values, and to do so over the next ten years, 2015-2025.

Updated: 12/31/2069

## Values Statement

Our core values:

**Pursue Excellence** - A School of Music cannot be a model without being musically, academically, and artistically excellent. We observe this value by hiring only excellent faculty; recruiting and admitting only excellent students; conducting our work in excellent facilities; creating, delivering, and partnering with excellent programs at our exceptional university; and by expecting excellence in student achievement.

**Achieve Student success** - At the USC School of Music, we invest in the success of every student. We do not assume that some students will fail—we instead commit ourselves to assisting every enrolled student to achieve success. We realize this value by seeking to bring each and every student to our standards in all that we do and all that we expect of them, and by offering students choices and opportunities to realize success that our competitors do not. The following three values distinguish us and combine with the two traditional ones above to

# Foundation for Academic Excellence

---

make our five core values that propel us toward our vision.

**Develop Music Leaders** - The USC School of Music acknowledges that for our budding professional musicians, should they wish to make their lives and careers in music, they will need to be prepared with more than just purely musical and traditional academic skills and dispositions. Our students must be skilled music leaders to ensure that they advance the quality of life in the communities where they live by helping to make others happier, healthier, more hopeful, and more fulfilled through the power of music. A School of Music--wide culture fostered since 2008 by the work of the nation's first public university music leadership institute, Spark: Carolina's Music Leadership Laboratory, makes possible the preparation of tomorrow's music leaders by assuring their participation and learning in four distinct but interdependent sub--disciplines: 1. Community Engagement experiences; 2. Leadership training; 3. Entrepreneurship activities; and 4. Advocacy education. We observe this value by insuring that in their degree programs professional music students gain: documented and assessed community engagement experience through either the school's award--winning Music For Your Life programs or in other community endeavors; training in the principles and ethics of music leadership; participation in and creation of entrepreneurial projects in music that expand their imaginations, require deep collaboration, and help them create new personal and professional behaviors; and instruction in and experience with the necessity of making a case for music through music advocacy coursework.

**Prepare Outstanding Musicians as Educators & Educators as Musicians** - The USC School of Music has long been a leader in music education, realized in effective teacher training programs, specific elite instrumental and vocal pedagogy programs at all levels, and by renowned research and scholarship on music teaching and learning. We value the role that all of our professional music students ultimately play during their careers as teachers and educators in music and we have designed courses and programs to maximize these roles. We also value the proposition that all teachers and pedagogues must be excellent musicians and able to demonstrate that excellence as a part of their teaching—we actualize our commitment to this proposition by advancing choices for realizing musical skills through teaching activities in applied music, large ensembles, chamber music, and through academic coursework in music.

**Educate Diversely Skilled Musicians** - The USC School of Music recognizes the changing world and marketplace for professional musicians who wish to make music their life's work and we value the necessary skills we feel our graduates will need to improve and sustain, in music, their own lives and the vitality and fulfillment of persons in their communities. We observe this value by offering our students both instruction in and experiences with making music in diverse ways; opportunities to utilize a variety of musical skills beyond performance, composition, writing, and teaching; work with persons from diverse populations in their community engagement activities; and by offering programs that contain such features.

Updated: 12/31/2069

# Goals - Looking Back

---

Goals for the previous Academic Year.

## **Goals - Looking Back**

**No goals have been entered for this section.**

# Goals - Real Time

Goals for the current Academic Year.

## **Goal 1 - 2. Offer & award the levels of financial aid necessary to attract, retain, & develop the very best & most diverse & representative student body**

|  |  |
|--|--|
| <p><b>Goal Statement</b></p>                             | <p>The School's greatest on-going and enduring need is more financial aid for its students, more aid to attract more and better students, and more aid to be able to make studying a music degree more affordable. Finding these dollars and committing them to necessary populations implied by this first sentence meets several university Priorities: the obvious ones are the student priority (#1) and the diversity priority (#4). But, it also articulates a vital connection to other priorities as well...more graduate student aid means more and better DMA and PhD students that bolster our institution's already-excellent # of doctoral graduates--no SEC university produces more doctoral graduates than we do, and none have even remotely as good a placement in the professions as we do. This represents an important tie to the AAU eligibility priority (#3).</p> <p>As we move forward in 2021-22 with directing more aid at need-based students and not just to meritorious students, it will permit us to reach out to students in our system from Palmetto Colleges as well as to the recent alumni of the regional campuses to make graduate study affordable for them early in their careers, actualizing a crucial aspect of priority #5.</p> |
| <p><b>Linkage to University Goal</b></p>                 | <ul style="list-style-type: none"> <li>• Attract, inspire, challenge and enable our students to become innovative thinkers and transformative leaders.</li> <li>• Create new pathways to research excellence to become AAU eligible.</li> <li>• Cultivate a more diverse, equitable, and inclusive campus culture where every individual, regardless of background, has the full opportunity to flourish and thrive.</li> <li>• Harness the power, attributes and institutional diversity of an integrated and interoperative university system that enhances access, success and affordability for every eligible SC student.</li> <li>• Build teams that win with excellence and character.</li> </ul>   |
| <p><b>Alignment with Mission, Vision, and Values</b></p> | <p>it is not possible to attain any of the goals or our vision, nor can we realize the essence of our values without: a critical mass of excellent students, a necessary and competitive proportion of the best students available in a given area, and a student body whose debt burden has been eased by our investment in their study through our assisting them with scholarship, fellowship, and/or assistantship aid.</p>  |
| <p><b>Status</b></p>                                     | <p>Progressing as expected (multi-year goal)</p>   |

# Goals - Real Time

|                                   |  |
|-----------------------------------|--|
| <p><b>Action Plan</b></p>         | <p>In 2020-21 we obtained a good deal of new funds from the university, some of which we have begun to direct and redirect into student financial aid for meritorious and need-based students. As a result, in 2021-22, we will increase our investment in financial aid to our student body thusly:</p> <ol style="list-style-type: none"> <li>1. for undergraduate students, go from \$763k scholarship expenditures in FY 21 to \$850k in awards for FY22.</li> <li>2. for graduate students, go from expending \$911k in tuition remissions and stipends for assistantships and fellowships in FY 21, to awarding \$1.19M in tuition remissions and stipends for assistantships and fellowships in FY 23.</li> </ol> |
| <p><b>Achievements</b></p>        | <p>As noted in the Action plan above, we had a very good year offering financial aid in 2020-21, but that is comparing it to our 2019-20. When comparing it to you peer institutions, we are behind, ESPECIALLY at the graduate level where our stipends awarded to assistants are roughly half for 20 hr/week full time positions what they are at our prime competition (LSU, UNCG, UGA, FSU, etc...)</p>  |
| <p><b>Resources Utilized</b></p>  | <p>Described above.</p>  |
| <p><b>Goal Continuation</b></p>   | <p>This goal is on-going, as growth in financial aid dollars awardable becomes more and more critical to sustaining music programs in a insanely competitive higher education environment.</p> <p>It is likely this goal will never be fully realized, and success will be achieved when we can redefine a need after a given year's accomplishment.</p>   |
| <p><b>Goal Upcoming Plans</b></p> | <p>As we continue our three-year plan to direct and re-direct new A funds to financial aid for students at all levels, 2022-23 will be a very big year. We anticipate being able to invest \$285k more dollars in graduate aid that year as well as \$85k more in undergraduate aid from those new funds alone, hoping to augment that by increasing endowment earning expenditure on students aid at all levels by 10% too.</p>   |
| <p><b>Resources Needed</b></p>    | <p>Steady, predictable growth in endowment size and endowment earnings to supplement state funds investment.</p>   |
| <p><b>Goal Notes</b></p>          |  |



# Goals - Real Time

## Goal 2 - 3. Secure both the successful launch of 2 new programs of study, and the advancement of several existing programs in the School (jazz, community engagement, pia

|  |  |
|--|--|
| <p><b>Goal Statement</b></p>                             | <p>This goal articulates the School's desire to make sure its new strategic investments in emerging courses of study in music industry studies and musical theatre, as well as advancing investments in its existing programs in jazz, community engagement, piano pedagogy, music leadership and advocacy, dual degree study through the other colleges of UofSC under the BA program are successful and fruitful.</p> <p>This success is measured by the extent to which our students become inventive thinkers and transformative leaders, and then both represent and then lead communities that are more diverse and inclusive by modeling good character, demonstrating excellent musical skills, and practicing the habits of a good collaborator and innovator.</p>  |
| <p><b>Linkage to University Goal</b></p>                 | <ul style="list-style-type: none"> <li>• Attract, inspire, challenge and enable our students to become innovative thinkers and transformative leaders.</li> <li>• Cultivate a more diverse, equitable, and inclusive campus culture where every individual, regardless of background, has the full opportunity to flourish and thrive.</li> <li>• Harness the power, attributes and institutional diversity of an integrated and interoperative university system that enhances access, success and affordability for every eligible SC student.</li> <li>• Spur innovation and economic development through impactful community partnerships.</li> <li>• Provide a sustainable campus infrastructure that supports academic excellence and preeminent student life.</li> <li>• Build teams that win with excellence and character.</li> </ul> |
| <p><b>Alignment with Mission, Vision, and Values</b></p> | <p>These new areas of study in music have been created for any number of reasons that align with our own goals...</p> <ol style="list-style-type: none"> <li>1. to assure our School is sensitive to the marketplace of unmet demand for music study in society;</li> <li>2. to grow the # of students who may be admissible to the School of Music in an effort to advance enrollment and sustain the impact of the school;</li> <li>3. to prepare and produce alumni in all study areas, existing and new, that can earn a livelihood and function as productive members of society, making the communities they live in happier, healthier, safer, more fulfilled and more hopeful by employing their own music gifts discovered, inspired, and educated at the UofSC SoM.</li> </ol>   |
| <p><b>Status</b></p>                                     | <p>Progressing as expected (single year goal)</p>  |
| <p><b>Action Plan</b></p>                                | <ol style="list-style-type: none"> <li>1. Sufficient student recruitment through faculty, student, and alumni engagement and adequate marketing efforts;</li> </ol>  |

# Goals - Real Time

|                            |  |
|----------------------------|--|
|                            | 2. Insuring good faculty hires in the 8 faculty vacancies begin searched FY 21 for starting in 2021-22 and any hires in FY 22 as well.   |
| <b>Achievements</b>        | Our new degree programs set for launch in fall 2021 have received almost all approvals required--university and National Association fo Schools of Music. Only a CHE approval is still left for the BS in Music Industry Studies and we expect it in May 2021.   |
| <b>Resources Utilized</b>  | Approx \$132k of new funds is being expended on the salaries and fringes of new hires in the School in FY2021-22 to secure this goal. \$165k of existing funds from retirements are being invested.  |
| <b>Goal Continuation</b>   | If we make successful 2021-22 launches of new courses of study and advancement of existing ones, then this goal will be retired in 2022.   |
| <b>Goal Upcoming Plans</b> | NA   |
| <b>Resources Needed</b>    | No new funds are requested from any non-SOM sources and funds for FY 21 actions to result in successful launches of new programs totaling \$51,000 are being expanded currently from the \$1.2M recurring our new allocation to the FY 21 budget. These funds are for marketing, advertisement, travel, and technological equipment. |
| <b>Goal Notes</b>          |  |

# Goals - Looking Ahead

Goals for the next Academic Year.

## Goal 1 - 1. Continue rigorous pursuit of the School's Vision 2025 Strategic Plan

|  |  |
|--|--|
| <p><b>Goal Statement</b></p>                             | <p>In Fall 2015, the School of Music faculty, student leadership, and alumni representatives arrived at the Vision 2025 strategic plan, ending a three year evaluation of our current status and aspirations for the future. That Vision 2025 plan re-affirmed, with some slight edits, the existing School mission statement. It created a new Vision statement, and it proclaimed five core values for the School that would guide our work to achieve the vision by practicing our mission over the next ten years, ending with a full assessment of accomplishment in 2024-25.</p> <p>This goal seeks to realize the promise of that 2015 planning effort.</p>   |
| <p><b>Linkage to University Goal</b></p>                 | <ul style="list-style-type: none"> <li>• Attract, inspire, challenge and enable our students to become innovative thinkers and transformative leaders.</li> <li>• Assemble and cultivate a world-class faculty and staff.</li> <li>• Cultivate a more diverse, equitable, and inclusive campus culture where every individual, regardless of background, has the full opportunity to flourish and thrive.</li> <li>• Spur innovation and economic development through impactful community partnerships.</li> <li>• Provide a sustainable campus infrastructure that supports academic excellence and preeminent student life.</li> </ul>   |
| <p><b>Alignment with Mission, Vision, and Values</b></p> | <p>This goal IS the execution of our mission and values.</p>   |
| <p><b>Status</b></p>                                     | <p>Progressing as expected (multi-year goal)</p>   |
| <p><b>Action Plan</b></p>                                | <ol style="list-style-type: none"> <li>1. Expanding faculty and student engagement in our Bridging Our Distances Initiative is an important step towards achieving this goal;</li> <li>2. Enrolling our first class in the BS in Music Industry Studies (our first non-auditioned bachelors degree), our first in the BA in Music, Concentration in Musical Theatre, and our first year of a new effort to build a larger critical mass in the MM Performance, Concentration in Community Engagement are essential steps to take to assure our financial ability to undertake more opportunities for demonstrating the power of our musical outcomes to impact society;</li> <li>3. Continue curricular innovation and development (online BS; a 4+1, possibly online; music therapy partnership with USC Aiken);</li> <li>4. Continue investment in Spark and imagining new ways it can inspire and impact faculty, students and other stakeholders.</li> </ol> |
| <p><b>Achievements</b></p>                               | <p>This Goal is achieved when evidence reveals that we have attained our vision articulated in the Vision2025 document and we are the</p>  |

# Goals - Looking Ahead

|                            |  |
|----------------------------|--|
|                            | <p>nation's model public music school.</p> <p>In 2021-22 we are planning to produce more work that is leveraged not only for student learning, faculty development, and community enrichment (as is common to all our work), but also achieves deeper and more frequent positive impact on the public good.</p>  |
| <b>Resources Utilized</b>  | <p>Roughly \$350,000 of the \$1.2M new recurring dollars in the School's budget for FY 21 will have been invested in: growing the jazz program; assuring successful start-ups of the music industry and musical theatre programs; accomplishes significant nationally-recognized advancement in our unique music leadership and advocacy studies. Roughly \$500,000 total from exiting Koger Center one-time funds and \$100,000 of the \$2.5M of ICPF one-time facilities funding will have been invested in necessary renovations in the music bldgs and Koger, as well as in the Green St Church project.</p> |
| <b>Goal Continuation</b>   | <p>This goal will remain through 2024-5 when we will asses whether or not we have completely met it and will make new plans through a new Vision and strategic plan, or whether or not more remains to be done to meet the metrics of Vision 2025 and we must continue to invest and perhaps redirect work or resources.</p>   |
| <b>Goal Upcoming Plans</b> | <p>By 2022-23 the School will have integrated the Greene St Church facilities into the jazz and music industry programs of the School and our expanded profile will be felt. The School will have more capacity to create learning opportunities for students of all kinds.</p>  |
| <b>Resources Needed</b>    | <p>None are requested from anywhere, though as our external philanthropic giving develops, there will be investment made from those funds in the pursuit of this goal.</p>   |
| <b>Goal Notes</b>          |  |

# Goals - Looking Ahead

## Goal 2 - 4. Secure the renovations required in School of Music and Koger facilities, including the Greene St Church

|  |   |
|--|---|
| <p><b>Goal Statement</b></p>                             | <p>As of 14 December 2020, the UofSC Development Foundation now owns the old Greene St United Methodist Church property at the corner of Assembly and Greene Sts. On 1 January 2021, the Foundation entered into a 10 year lease-to-own program on the property with the university, provided the university renovates the space for School of Music as required in the contract for sale and in the terms of the lease. Confirmed on 8 September 2020, the university granted the School of Music authority to spend \$2.5M one-time ICPF funds to accomplish that renovation, as well as to deal with other facilities matters as required for the sufficient function of music instruction in the bldgs assigned to the School and to the Koger Center. These funds augment approx \$2M of one-time funds held by the Koger Center for facilities improvements specifically in its plant as well.</p> <p>Music facilities anchor our entire operation. They have direct impact on every university strategic priority.</p> |
| <p><b>Linkage to University Goal</b></p>                 | <ul style="list-style-type: none"> <li>• Attract, inspire, challenge and enable our students to become innovative thinkers and transformative leaders.</li> <li>• Assemble and cultivate a world-class faculty and staff.</li> <li>• Create new pathways to research excellence to become AAU eligible.</li> <li>• Cultivate a more diverse, equitable, and inclusive campus culture where every individual, regardless of background, has the full opportunity to flourish and thrive.</li> <li>• Harness the power, attributes and institutional diversity of an integrated and interoperative university system that enhances access, success and affordability for every eligible SC student.</li> <li>• Spur innovation and economic development through impactful community partnerships.</li> <li>• Provide a sustainable campus infrastructure that supports academic excellence and preeminent student life.</li> <li>• Build teams that win with excellence and character.</li> </ul>                               |
| <p><b>Alignment with Mission, Vision, and Values</b></p> | <p>Music facilities anchor our entire operation. They have direct impact on all of our plans, our mission, and our vision.</p>  |
| <p><b>Status</b></p>                                     | <p>Progressing as expected (multi-year goal)</p>  |
| <p><b>Action Plan</b></p>                                | <ol style="list-style-type: none"> <li>1. Renovation of the Sanctuary, chancel, and parish hall basement of the Greene St Church, it's education bldg, and its parsonage--a multi-year project--budget not yet determined, but we desire that it not exceed \$1.5M;</li> <li>2. Design and construction of an outdoor amphitheater in from of the Koger Center for both Koger and Musical school use. It is a 1 yr project once contracted, budget not yet determined, but we desire</li> </ol>   |

# Goals - Looking Ahead

|                            |  |
|----------------------------|--|
|                            | <p>that it not exceed \$250k Koger renovation funds;</p> <p>3. Design and construction of new box office space in the Koger Center lobby to serve all School of Music and Koger Center venues, and to free-up the current box office space for re-locating the expanded advancement staff for the two units, budget not yet determined, but we desire that it not exceed \$333k Koger renovation funds;</p> <p>4. Replacement of seating in Gonzalez Hall of the Koger Center. This will neither a 2 year or 3 yr process, and will occur only in each summer, budget \$600k Koger renovation funds.</p> |
| <b>Achievements</b>        | Outlined above in "College/School Goal Statement "   |
| <b>Resources Utilized</b>  | Funds utilized are described above...  |
| <b>Goal Continuation</b>   | The Greene Street project is projected to take two years, and perhaps longer depending mostly upon code and acoustical isolation issues unknown at this time. The Koger seating and box office projects will require at least 2021-22 and perhaps into 2022-23 and beyond to complete.   |
| <b>Goal Upcoming Plans</b> | Construction will still be on-going at Greene St Church, and the box office and seating projects in Koger may not even begin until year 2, 2022-23.  |
| <b>Resources Needed</b>    | None.  |
| <b>Goal Notes</b>          |  |

# Goals - Looking Ahead

## Goal 3 - 5. Advance the collaboration in music production and presentation between the School of Music and the Koger Center.

|   |  |
|---|--|
| <b>Goal Statement</b>                             | <p>Though a variety of University Strategic Priorities are selected above, #s 6 and 7 are primary with this School of Music goal: "Spur innovation and economic development through impactful community partnerships" and "Provide a sustainable campus infrastructure that supports academic excellence and preeminent student life."</p> <p>The Music and Koger partnership has enormous potential to impact the quality of life in Columbia, the Midlands and SC, and indeed already does. This partnership can be advanced and become an even greater vehicle for demonstrating the power of music to impact the common good and support the position of the School of Music as a model public music school, its vision.</p> |
| <b>Linkage to University Goal</b>                 | <ul style="list-style-type: none"> <li>• Attract, inspire, challenge and enable our students to become innovative thinkers and transformative leaders.</li> <li>• Assemble and cultivate a world-class faculty and staff.</li> <li>• Cultivate a more diverse, equitable, and inclusive campus culture where every individual, regardless of background, has the full opportunity to flourish and thrive.</li> <li>• Harness the power, attributes and institutional diversity of an integrated and interoperative university system that enhances access, success and affordability for every eligible SC student.</li> <li>• Spur innovation and economic development through impactful community partnerships.</li> </ul>     |
| <b>Alignment with Mission, Vision, and Values</b> | <p>The "College/School Goal Statement" above describes this.</p>   |
| <b>Status</b>                                     | <p>Progressing as expected (multi-year goal)</p>   |
| <b>Action Plan</b>                                | <ol style="list-style-type: none"> <li>1. Creation of a programming team consisting of the Dean and Koger Director and others that defines a strategy for Koger achievement in light of its admission to attract audiences, and to support the educational enterprise that is the SoM;</li> <li>2. Founding of a new area of the School and Koger Center's union, the Office of Music Advancement, headed by a new Assistant Dean of Advancement/Senior Director of Development who supervises development, marketing and communication, and alumni affairs for the union;</li> <li>3. Grow the School of Music endowment by 5%; grow the Koger Endowment by 10%.</li> </ol>   |
| <b>Achievements</b>                               | <p>Both of the two plans mentioned above are underway.</p>   |
| <b>Resources Utilized</b>                         | <p>By the close of FY 21 the school and the Koger Center will have invested approx \$267k in new position salaries and fringes, as well as some renovations to existing space to accommodate the Office of</p>   |

# Goals - Looking Ahead

|                            |  |
|----------------------------|--|
|                            | Advancement and the functions fo the marketing/communications team.  |
| <b>Goal Continuation</b>   | This is a multi-year project, as it is a new endeavor with a variety of people new to their jobs and new to the collaboration with the Koger Center. It will take several years to build the culture required for the plan developed to function at full efficiency. |
| <b>Goal Upcoming Plans</b> | The two action plan items mentioned above will be functioning and we will be fine tuning job descriptions, workloads, solving challenges, addressing opportunities., etc... as we build not only operations but culture as well.                                     |
| <b>Resources Needed</b>    | Some Koger Center funding that come from rentals and restoration fees associated with event ticket sales will be required for investment in the project. No other new resources will be required.  |
| <b>Goal Notes</b>          |  |



# 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), and the recently retired director of that program at OU has now publicly claimed we have the #1 programs in MM and DMA Piano Pedagogy in the US.

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; Michigan 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, 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

# Academic Programs

---

unsatisfactory by the area faculty may be only be attempted a second time.

**MUSC 114 (3 cr)** In response to increased demand, this course was approved for distributed learning (100% online). Introduction to Music Theory satisfies the AIU requirement of the Carolina Core for non-music majors. The course was offered for the first time via distributed learning in Fall 2020.

**MUSC 498 (3 cr)** This course was approved to satisfy the Integrated Course requirement for the new Bachelor of Science in Music Industry Studies (pending CHE approval). MUSC 455, which serves as the Integrated Course for all other music degrees, is not required in the new degree.

**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.

**\*\*This course was included in the previous Blueprint. (TS)\*\***

**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.

**Piano Proficiency Requirement** Completion of the piano proficiency requirement is one of the criteria to advance to upper division courses. To encourage students to complete the requirement in a timely fashion, additional language was added to the undergraduate handbook. Students who have studied piano (a minimum of three years) can audition with the Coordinator of Group Piano for advanced placement in or exemption from Group Piano. Auditions occur at the start of Fall and Spring semesters and during advisement periods. Students may only audition once. The audition must take place during the first two semesters

# Academic Programs

---

of study. Students who do not audition within the first two semesters of study or do not receive advanced placement in or exemption from Group Piano must begin the sequence with MUED 155.

## 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.

**\*\*The above were all included in the previous Blueprint.(TS)\*\***

Bachelor of Arts in Music, Concentration in Musical Theatre

Bachelor of Science in Music Industry Studies, awaiting only final CHE approval in May 2021.

## 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."Music For Your Life" Programs:
    1. Community Music School and Center for Piano Studies- Music students teach community musicians of all ages in private lesson and group settings.
    2. Congaree New Horizons Band - Music students teach adult learners in private lessons
    3. Children's Music Development Center (CMDG)-early childhood music instruction in the community conducted by music education nation grad students
    4. UofSC String Project--award winning program for string instruction for students from 3-12 grades conducted by string grads and grad
    - 5.Carolina LifeSong Initiative--piano instruction for students on the autism spectrum conducted by Piano Pedagogy graduate students under the supervision of a International expert on the faculty (Scott Price)
  - 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 through the Center for Piano Studies.
  - 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

# Academic Initiatives

---

## Observation)

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

• Academic classes: (Reflective Observation, Abstract conceptualization, Active experimentation and Concrete experience)

- a. Theory – students work through experiential learning in theory classes, by writing exercises, using the harmonic motion, etc. that they study.
- b. History – listening to music examples of the styles they are studying
- c. Both The SAVVY Arts Venture Challenge and MUSC 580 (Entrepreneurship in Music/The Arts) provide experiential learning opportunities. Participants learn about entrepreneurship by building an arts based business from the ground up. They are required to conduct customer research, construct financial models, build prototypes, and pitch to judges.
- d. Music Education: (Reflective Observation)
  - i. MUED 200 (Music Education Practicum) students observe early childhood, elementary, middle school, and high school music classes in local public schools.
  - ii. MUED 335L (Choral Literature Lab II) students participate in a secondary choral practicum designed to introduce them to in-service teachers, gain information about early career challenges, and perspectives on working with underserved populations.
  - iii. MUED467P (Practicum in Choral Music) students complete 10 hours of secondary school practicum experience. Students observe teachers, teach warmup exercises, lead sectional rehearsals, and rehearse large ensembles.
  - iv. MUED 552 (The High School Band) students observe local high school band rehearsals.
  - e. Undergraduate students in Opera Workshop (MUSC 130K) and graduate students in Opera Theatre (MUSC 780) are required to keep a reflective journal, attend an opera off-campus, and perform either in seminar or at an off campus event each semester.
  - f. In MUSC 776 (Special Topics in Piano Pedagogy), graduate students observe and assist in lessons for students with autism and other special needs. They complete reflective assignments on their experience as part of their grade.
  - 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,

# Academic Initiatives

---

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.

i. MUSC 593 (Arts Marketing) gives students the opportunity to interact with local arts organizations and see first hand how marketing decisions are made via 'day trips' that include operational meetings at local arts organizations such as Trustus Theater, Columbia Museum of Art, and the South Carolina Philharmonic. Students are then encouraged to implement these experiences into the marketing plans they develop for their final projects.

•Professional Fraternities: (Reflective Observation, Abstract conceptualization, Active experimentation and Concrete experience)

a.MTNA Collegiate Chapter provides opportunities for experiential learning in a variety of formats:

i.Leadership Training of Officers

ii.Musicaré program - sensory-friendly concerts, music learning experiences for residents in elder care and alzheimers/dementia care

iii.Research Posters at SCMTA and MTNA conference

iv.Presentations at SCMTA and MTNA conference

v.Adjudication at local and state performance events

vi.Students receive training for all of these things, and reflective assignments are completed as part of coursework or presentations.

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

i. High School Choral Clinics: assist with planning and logistics, side-by-side singing, and observation of rehearsals.

ii. ChorTransform: secondary choral practicum designed to introduce them to in-service teachers, gain information about early career challenges, and perspectives on working with underserved populations.

iii. Attend professional conferences at the state, regional, and national level.

Spark: Carolina's Music Leadership Laboratory, supplements a traditional music school experience by preparing musicians for vibrant and sustainable futures. Coursework, project support, guest residencies and other initiatives serve to foster an environment of creative learning, skill development and personal exploration.

## Experiential Learning For Graduate Students

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

The School of Music continues to be a national leader in the creation of programs that provide

# Academic Initiatives

---

experiential learning opportunities for our students.

Students enrolled in graduate music programs are regularly involved in active teaching through a variety of programs:

Children's Music Development Center

USC Youth Choir

- Carolina Opera Experience (summer)
- New Horizons Band Program
- USC String Project, the Center for Piano Studies
- Carolina Summer Music Conservatory
- Carolina Music Studios

Graduate assistants teach in a variety of situations within the university as well, including:

- individual applied lessons
- coaching chamber music
- large classroom formats

Graduate Students experience a variety of Performance-based experiential learning:

- Collaborative musical performances
- Solo performance
- Chamber Music
- o Small, student-directed groups (i.e. Woodwind Quintet, Saxophone Quartet, Jazz Combo)
- Large Ensembles in a variety of groupings:
  - o Wind Ensembles
  - o Symphony Orchestras

# Academic Initiatives

---

- o Choral/Vocal Ensembles
- o Big Band jazz Ensembles

We have added a Master of Music Degree with a concentration in community engagement where students engage in a variety of experiential learning activities in the community.

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 graduate students are also involved as unpaid and paid interns and professionals in church music programs, public and private school music programs, retail music stores, and music teaching academies. Many more perform in regional symphony orchestras and in other professional situations. In addition, special outreach programs take our musicians and music into settings in the community like the V.A. Hospital, the Richland County Public Library, area senior living communities, and the Lee County Correctional Institution.

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

The Spark Collective is a collaborative, mixed-instrumental ensemble of five graduate students, dedicated to developing skills as artist-citizens through community and audience engagement. Spark: Carolina's Music Leadership Laboratory, supplements a traditional music school experience by preparing musicians for vibrant and sustainable futures. Coursework, project support, guest residencies and other initiatives serve to foster an environment of creative learning, skill development and personal exploration. These experiences are available to graduate students as well as undergraduate students.

## Affordability

*Assessment of affordability and efforts to address affordability.*



# Academic Initiatives

---

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 has been the featured keynote), 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 immediate part-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 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

# Academic Initiatives

---

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. Even with significant recent investment our awards have not keep pace with tuition inflation at the grad or ugrad 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 2020 | Fall 2019 | Fall 2018 |
|---------------------------------------|-----------|-----------|-----------|
| <b>Tenure-track Faculty</b>           | 49        | 47        | 46        |
| Professor, with tenure                | 20        | 21        | 21        |
| Associate Professor, with tenure      | 20        | 18        | 17        |
| Assistant Professor                   | 9         | 8         | 8         |
| Librarian, with tenure                | 0         | 0         | 0         |
| <b>Research Faculty</b>               | 0         | 0         | 0         |
| Research Professor                    | 0         | 0         | 0         |
| Research Associate Professor          | 0         | 0         | 0         |
| Research Assistant Professor          | 0         | 0         | 0         |
| <b>Clinical/instructional Faculty</b> | 2         | 1         | 1         |
| Clinical Professor                    | 0         | 0         | 0         |
| Clinical Associate Professor          | 0         | 0         | 0         |
| Clinical Assistant Professor          | 0         | 0         | 0         |
| Instructor                            | 2         | 0         | 1         |
| Lecturer                              | 0         | 1         | 0         |
| Visiting                              | 0         | 0         | 0         |
| <b>Adjunct Faculty</b>                | 27        | 32        | 24        |

# 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 this link: [https://nces.ed.gov/ipeds/Section/collecting\\_re](https://nces.ed.gov/ipeds/Section/collecting_re)

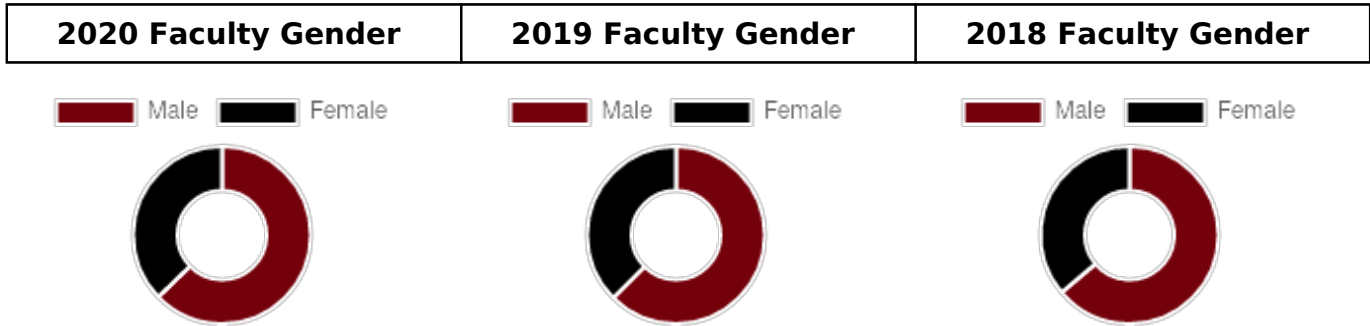
**Table 2. Faculty Diversity by Gender and Race/Ethnicity.**

|   | Fall 2020 | Fall 2019 | Fall 2018 |
|---|-----------|-----------|-----------|
| <b>Gender</b>                             | 51        | 48        | 47        |
| Male                                      | 32        | 30        | 30        |
| Female                                    | 19        | 18        | 17        |
| <b>Race/Ethnicity</b>                     | 51        | 48        | 47        |
| American Indian/Alaska Native             | 0         | 0         | 0         |
| Asian                                     | 2         | 2         | 2         |
| Black or African American                 | 2         | 2         | 2         |
| Hispanic or Latino                        | 1         | 0         | 0         |
| Native Hawaiian or Other Pacific Islander | 0         | 0         | 0         |
| Nonresident Alien                         | 0         | 1         | 0         |
| Two or More Races                         | 0         | 0         | 0         |
| Unknown Race/Ethnicity                    | 0         | 0         | 0         |
| White                                     | 46        | 43        | 43        |

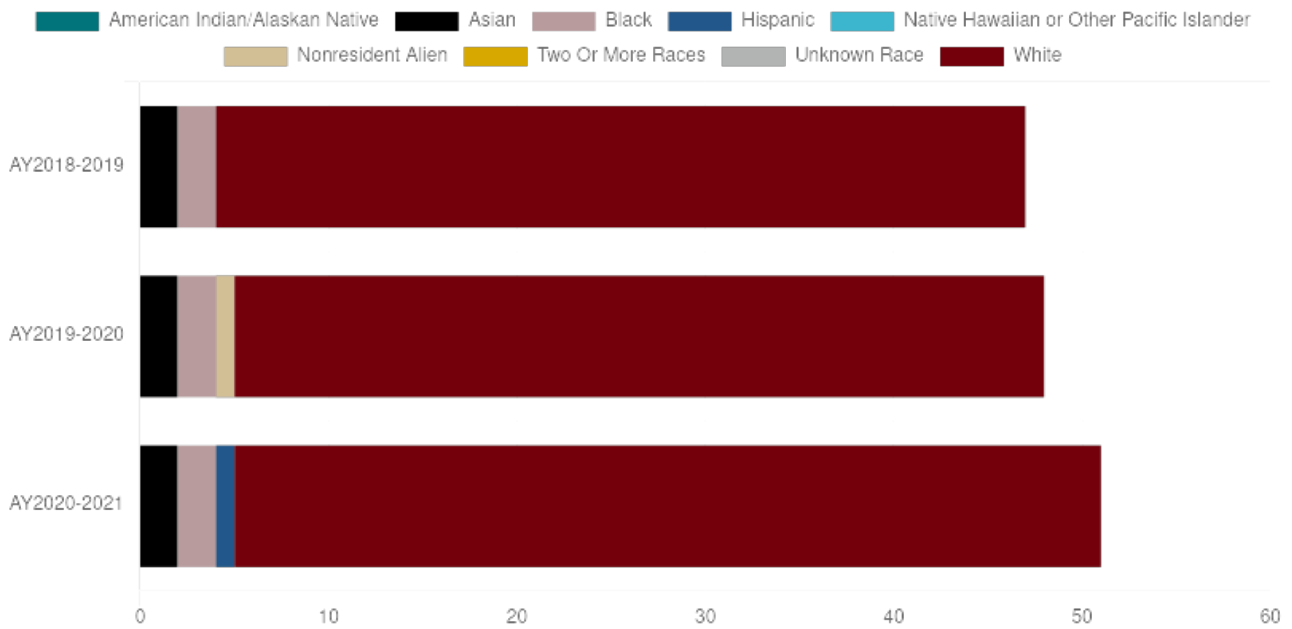
Illustrations 1 and 2 (below) portray this data visually.

# Faculty Population

**Illustration 1. Faculty Diversity by Gender**



**Illustration 2. Faculty Diversity by Race & Ethnicity**



# 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.*

The Dean's office provides \$100,000 in faculty travel aid for faculty to attend conferences, conduct research and performance, and to take student groups for performances or tours.

Over the past years, we have organized 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.

In response to the Pandemic and to define a path forward for the School of Music, faculty participated in a summer task force. From these meetings came a framework called *Bridging Our Distances*. Faculty are challenged to imagine new work, events, performances, and teaching incorporating the dimensions defined in the initiative. This project has already resulted in "out of the box" thinking and providing faculty the support to present innovative events such as the Concert Truck and events across campus to take the music to the audiences.

The School of Music has a focus on the personal growth and wellness of faculty. We offer Teaching Innovation Grants and Spark mini grants to encourage faculty to work collaboratively and take some chances while marrying outcomes to our distinctive priorities.

# Faculty Information

---

We have also created a lending library of technology that they can use as needed. Other efforts to support continued wellness and development include Yoga sessions, Stress Free events, development of a Write Club for document, research, paper reviews and workshops.

As guest artists come to School of Music, we try to incorporate Faculty sessions as well as student sessions. These sessions serve to enrich faculty on varied topics from innovative teaching, personal finance, to designing music programs that impact underserved communities.

## Other Activity

New positions added, effective Fall 2020:

Calloway, Rachel: Instructor of Voice, Full-time (Non-tenure eligible)

Caslen, Robert: Adjunct Instructor, Leadership

LaRoche, Serena: Instructor of Voice, Full-time (Non-tenure eligible)

Luehrsen, Mary: Professor of Practice in Music Leadership and Advocacy

Meccia, Lauren: Adjunct Instructor of Jazz

Polley, Jeremy: Adjunct Instructor/Interim Coordinator of Music Industry Studies

New positions added, effective Fall 2021:

Roy, Omar: Assistant Professor of Piano and Piano Pedagogy

TBA: Assistant Professor of Jazz and Coordinator of the Center for Southern African-American Music

TBA: Associate/Full Professor of Jazz

TBA: Assistant Professor of Oboe

TBA: Instructor of Musical Theatre, Full-time (Non-tenure eligible)

TBA: Coordinator of Music Industry Studies

TBA: Assistant Director of Bands



# 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:

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

## Analysis of Ratio

Analysis of the ratio, agreement with the data, and plans for the future to impact this ratio. The 2020-21 faculty to student ratio in the School of Music is 1:10.9. This is among the lowest, or perhaps the lowest on campus due to the unique nature of music study in higher education. Undergraduate music majors are required by accreditation standards to encounter up to 16% of their 124 credit hour program in one-on-one instruction with a single faculty member. Graduate students' required enrollment in one-on-one classes can range from 21-28% of their degree programs. As music units are similar to football teams as to the necessity of managing a balance of multiple instruments and voice types to maintain a "team" of such musicians in ensembles (a certain # of defensive ends or trumpets is necessary to balance a certain # of linebackers or clarinets on the same "team"), and as each of the individual majors can constitute as much as 7% of a single faculty member's teaching load in a given semester through that one-on-one pedagogical model, it follows that to teach a student body of 498 students a faculty of roughly 54 is required.

Obviously, it is because of this teaching load and one-on-one instructional postulate that the School of Music's instructional cost per students is so high.

**Table 4. Faculty-to-Student Ratio.**

|                          | Fall 2020 | Fall 2019 | Fall 2018 |
|--------------------------|-----------|-----------|-----------|
| <b>Analysis of Ratio</b> | 01:6.5    | 01:6.8    | 01:7.2    |

# 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 weekends annually working various recruiting events.

# Student Recruiting and Retention

---

## **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.

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

# Student Recruiting and Retention

---

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 wellness - emotional, mental, and physical - has become a major focus. Numerous initiatives and programs have been established as we work to disseminate University resources and engage with faculty and guests to develop interactions which improve student life. The **Wellness Task Force** was established to connect faculty and staff in the hopes of identifying student needs and better understanding student culture. Some of the engagements below were developed by this task force, Spark, and others, to serve those needs identified.

-Mental Health Screening Event - sharing of University mental health resources and self assessment in conjunction with Student Health Services. February 17, 2021

-Unwind Online with Dr. Wendy - monthly event for students, alumni, and community learners focusing on musical games and practices for wellness and relaxation. 2020 - 2021

-Introduction to Sound Meditation - virtual event with Sound Practitioner Abigail Fischer focused on deep listening, relaxation, and beginning meditation. January 28, 2021

-John Fitzgerald Residency - group music making and drum circle facilitation activities with students and the greater community (veterans, community learners) with the goal of creating community through music. February 2021-Wellness Wednesday check-ins with Vicky Says-Henderson of Muse and Means Creative Well-Being - virtual mini-series which offers coping tools and practices. 2020 - 2021

-Gamecock Music Circles - mentoring program developed to connect freshman and undergraduate transfer students with upperclassmen. 2020 - 2021

-Stress Free Finals Week - digital content released at each semester's end to assist students in stress management / stress relief. 2020 - 2021

# Student Recruiting and Retention

---

# 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.

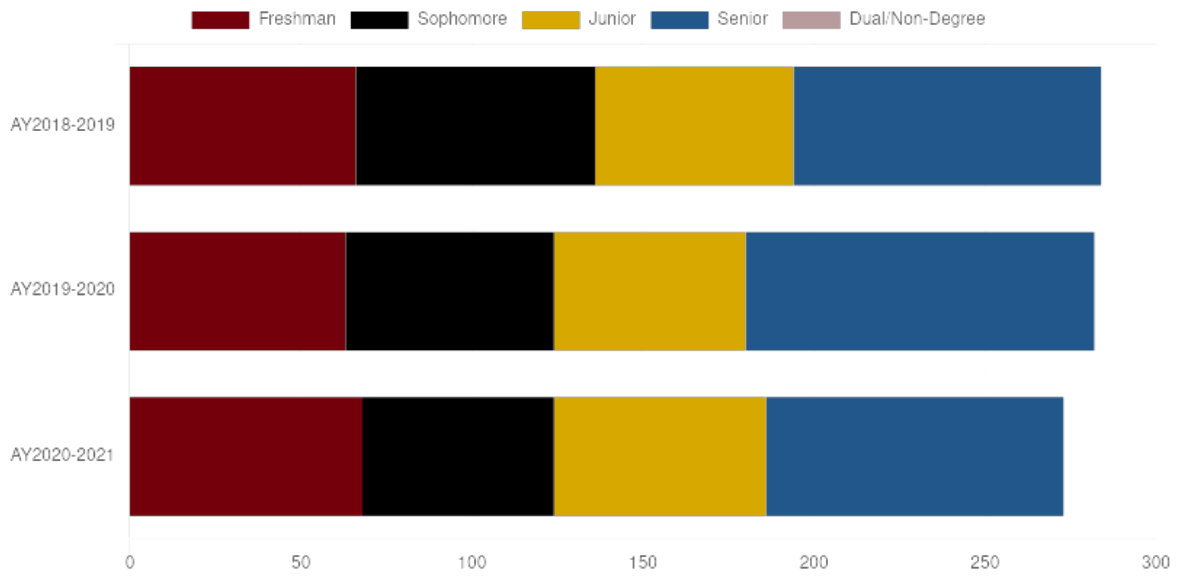
## Student Enrollment by Level & Classification

**Table 5. Student Enrollment by Level & Classification.**

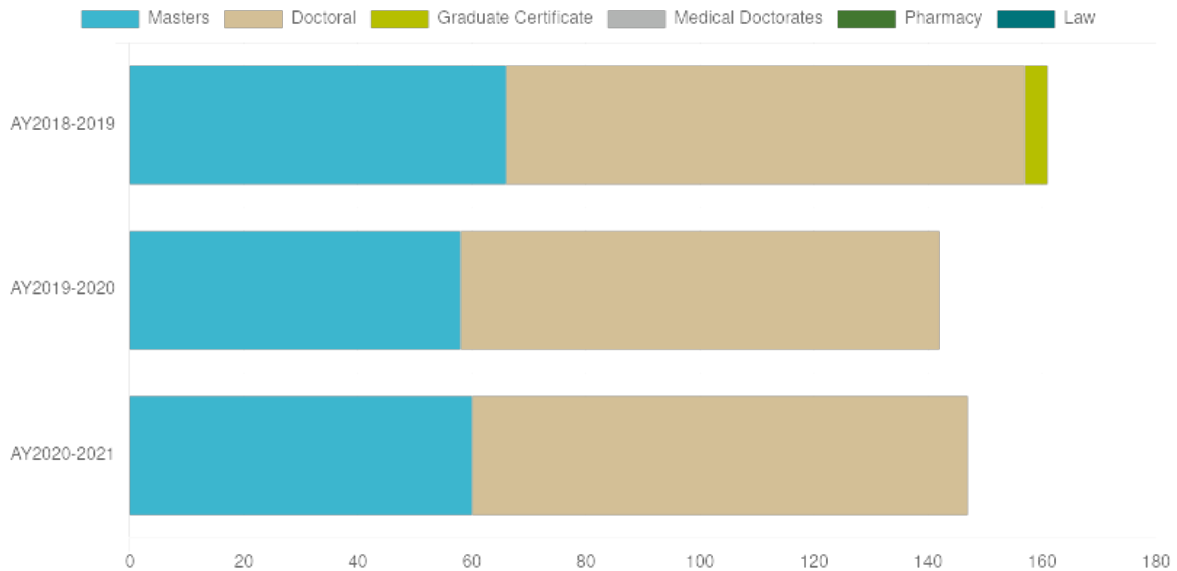
|                                      | Fall 2020 | Fall 2019 | Fall 2018 |
|--------------------------------------|-----------|-----------|-----------|
| <b>Undergraduate Enrollment</b>      |           |           |           |
| Freshman                             | 68        | 63        | 66        |
| Sophomore                            | 56        | 61        | 70        |
| Junior                               | 62        | 56        | 58        |
| Senior                               | 87        | 102       | 90        |
| Dual/Non-Degree                      | 0         | 0         | 0         |
| <b>Sub Total</b>                     | 273       | 282       | 284       |
| <b>Graduate Enrollment</b>           |           |           |           |
| Masters                              | 60        | 58        | 66        |
| Doctoral                             | 87        | 84        | 91        |
| Graduate Certificate                 | 0         | 0         | 4         |
| <b>Sub Total</b>                     | 147       | 142       | 161       |
| <b>Professional Enrollment</b>       |           |           |           |
| Medicine                             | 0         | 0         | 0         |
| Law                                  | 0         | 0         | 0         |
| PharmD                               | 0         | 0         | 0         |
| <b>Sub Total</b>                     | 0         | 0         | 0         |
| <b>Total Enrollment (All Levels)</b> | 420       | 424       | 445       |

# Student Enrollment & Outcomes

### Illustration 3. Undergraduate Student Enrollment by Classification

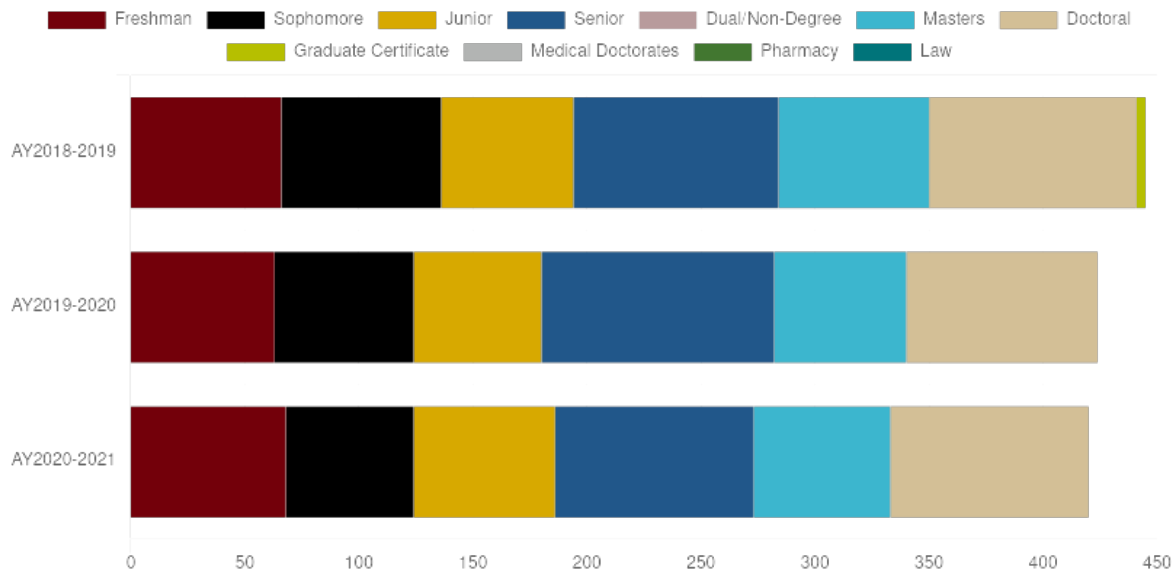


### Illustration 4. Graduate/Professional Student Enrollment by Classification



# 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 2020 | Fall 2019 | Fall 2018 |
|------------------------------|-----------|-----------|-----------|
| <b>Undergraduate</b>         | 273       | 282       | 284       |
| Full-Time                    | 267       | 272       | 280       |
| Part-Time                    | 6         | 10        | 4         |
| <b>Graduate/Professional</b> | 147       | 142       | 161       |
| Full-Time                    | 112       | 113       | 119       |
| Part-Time                    | 35        | 29        | 42        |
| <b>Total - All Levels</b>    | 420       | 424       | 445       |
| Full-Time                    | 379       | 385       | 399       |
| Part-Time                    | 41        | 39        | 46        |



# Student Enrollment & Outcomes

## Student Diversity by Gender

Table 7. Student Enrollment by Gender.

|                              | Fall 2020 | Fall 2019 | Fall 2018 |
|------------------------------|-----------|-----------|-----------|
| <b>Undergraduate</b>         | 273       | 282       | 284       |
| Female                       | 134       | 135       | 127       |
| Male                         | 139       | 147       | 157       |
| <b>Graduate/Professional</b> | 147       | 142       | 161       |
| Female                       | 74        | 73        | 86        |
| Male                         | 73        | 69        | 75        |

Illustration 6. Undergraduate Student Diversity by Gender

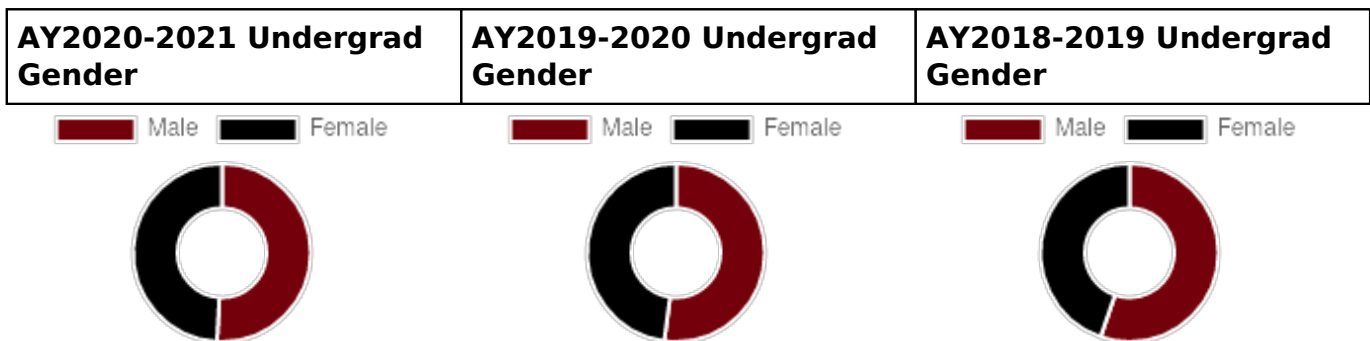
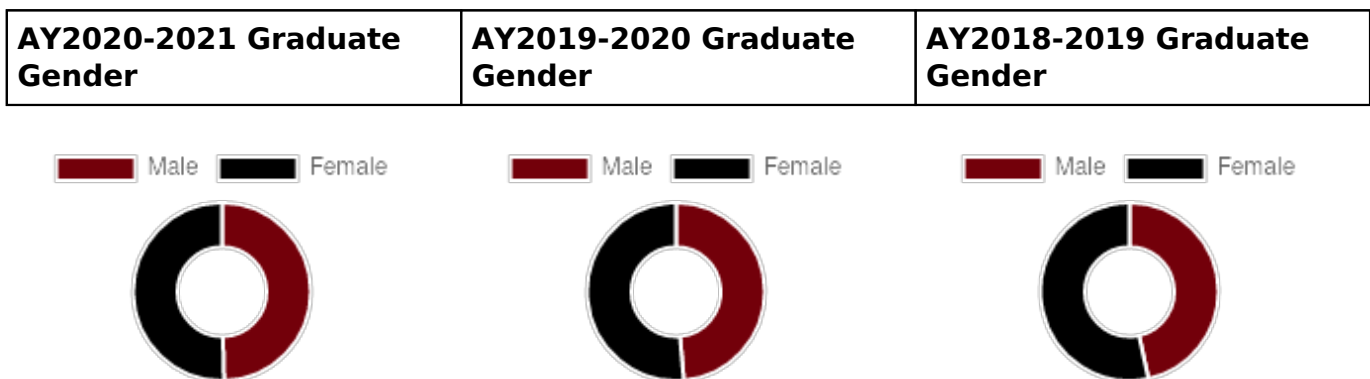


Illustration 7. Graduate/Professional Student Diversity by Gender



# Student Enrollment & Outcomes

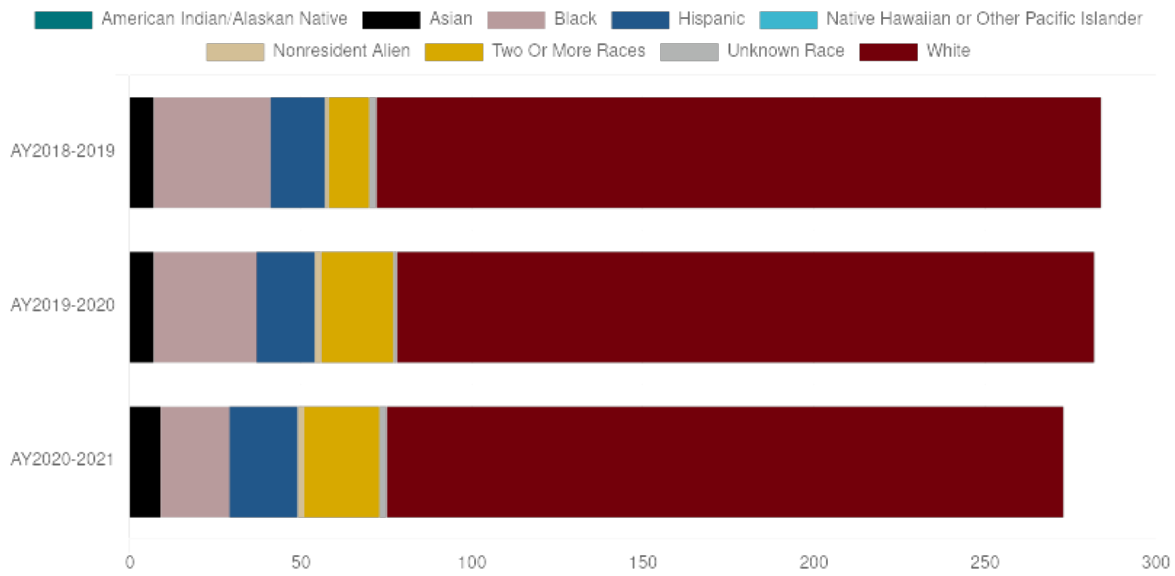
## Student Diversity by Race/Ethnicity

**Table 8. Student Enrollment by Race/Ethnicity**

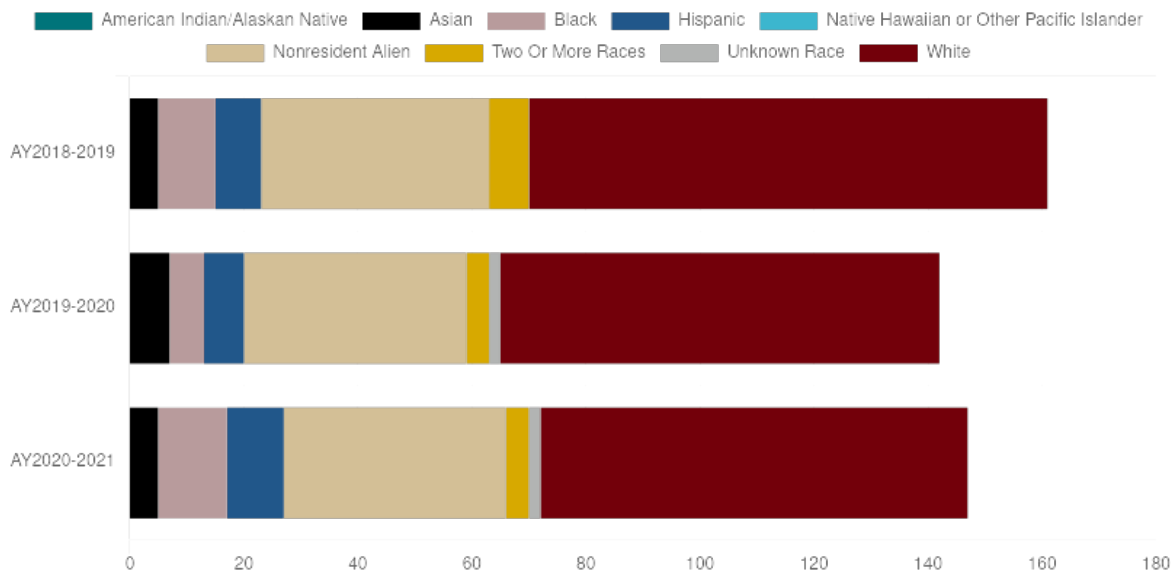
|   | <b>Fall 2020</b> | <b>Fall 2019</b> | <b>Fall 2018</b> |
|---|------------------|------------------|------------------|
| <b>Undergraduate</b>                      | 273              | 282              | 284              |
| American Indian/Alaska Native             | 0                | 0                | 0                |
| Asian                                     | 9                | 7                | 7                |
| Black or African                          | 20               | 30               | 34               |
| Hispanic or Latino                        | 20               | 17               | 16               |
| Native Hawaiian or Other Pacific Islander | 0                | 0                | 0                |
| Nonresident Alien                         | 2                | 2                | 1                |
| Two or More Races                         | 22               | 21               | 12               |
| Unknown Race/Ethnicity                    | 2                | 1                | 2                |
| White                                     | 198              | 204              | 212              |
| <b>Graduate/Professional</b>              | 147              | 142              | 161              |
| American Indian/Alaska Native             | 0                | 0                | 0                |
| Asian                                     | 5                | 7                | 5                |
| Black or African                          | 12               | 6                | 10               |
| Hispanic or Latino                        | 10               | 7                | 8                |
| Native Hawaiian or Other Pacific Islander | 0                | 0                | 0                |
| Nonresident Alien                         | 39               | 39               | 40               |
| Two or More Races                         | 4                | 4                | 7                |
| Unknown Race/Ethnicity                    | 2                | 2                | 0                |
| White                                     | 75               | 77               | 91               |

# Student Enrollment & Outcomes

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



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



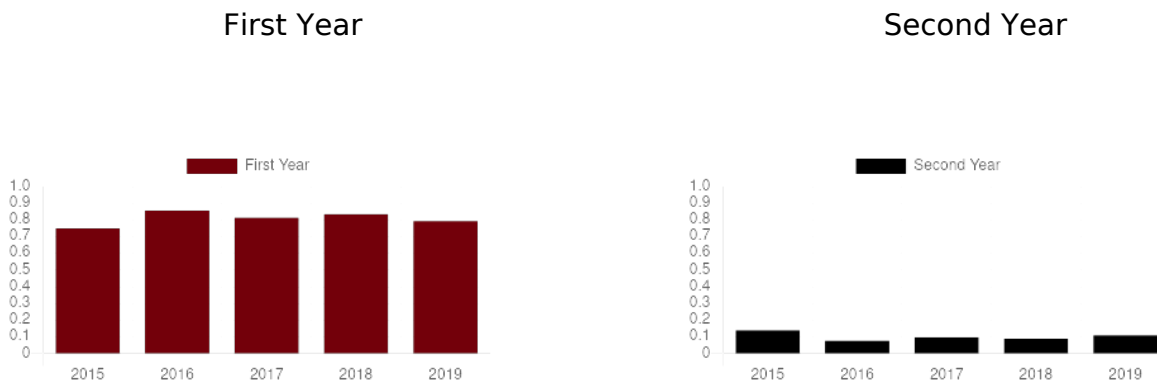
# Student Enrollment & Outcomes

## Undergraduate Retention

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

|                         | <b>First Year</b> | <b>Second Year</b> |
|-------------------------|-------------------|--------------------|
| <b>Fall 2019 Cohort</b> | 79.4%             | 11.1%              |
| <b>Fall 2018 Cohort</b> | 83.6%             | 9%                 |
| <b>Fall 2017 Cohort</b> | 81.5%             | 9.9%               |

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.**

|                            | <b>Fall 2020</b> | <b>Fall 2019</b> | <b>Fall 2018</b> |
|----------------------------|------------------|------------------|------------------|
| <b>4-Year Same Cohort</b>  | 51.3%            | 41.5%            | 43.8%            |
| <b>4-Year Diff Cohort</b>  | 13.8%            | 12.2%            | 13.5%            |
| <b>4-Year Total Cohort</b> | 65.1%            | 53.7%            | 57.3%            |
| <b>5-Year Same Cohort</b>  | 61.3%            | 52.4%            | 50.6%            |
| <b>5-Year Diff Cohort</b>  | 20%              | 15.9%            | 19.1%            |
| <b>5-Year Total Cohort</b> | 81.3%            | 68.3%            | 69.7%            |
| <b>6-Year Same Cohort</b>  | 63.8%            | 52.4%            | 50.6%            |

# Student Enrollment & Outcomes

|                            |       |       |       |
|----------------------------|-------|-------|-------|
| <b>6-Year Diff Cohort</b>  | 20%   | 18.3% | 21.3% |
| <b>6-Year Total Cohort</b> | 83.8% | 70.7% | 71.9% |

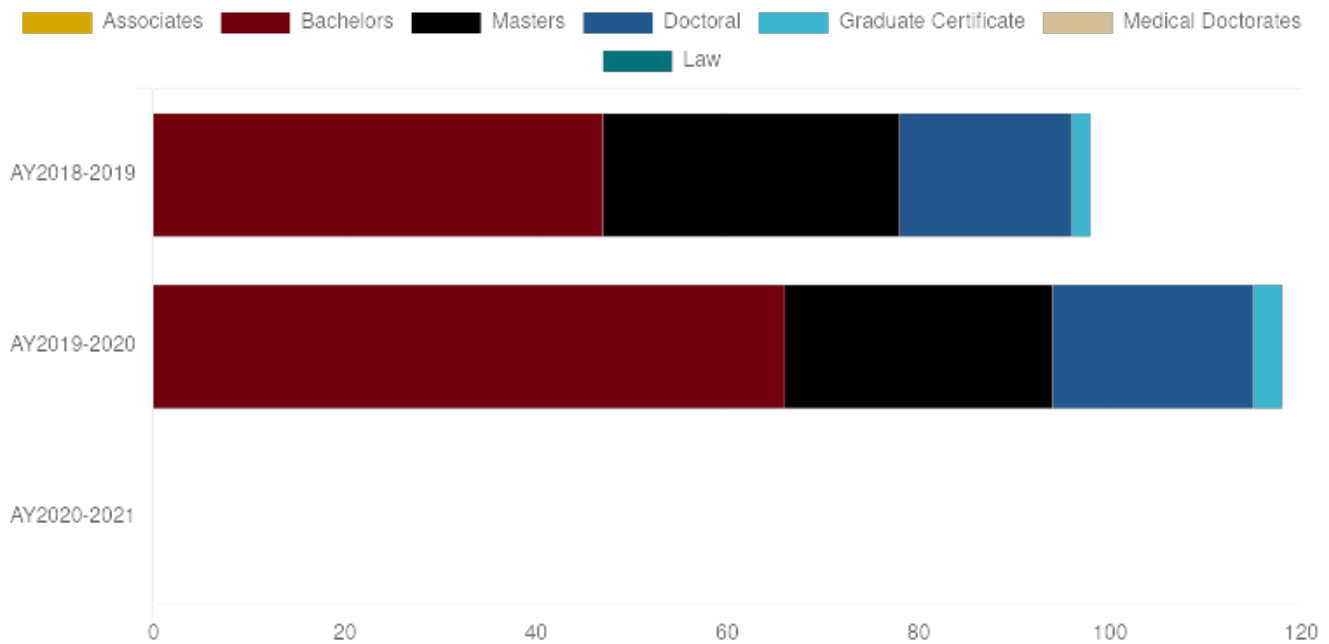
# Student Enrollment & Outcomes

## Degrees Awarded by Level

Table 11. Degrees Awarded by Level.

|                             | Fall 2020 | Fall 2019 | Fall 2018 |
|-----------------------------|-----------|-----------|-----------|
| <b>Associates Degree</b>    |           | 0         | 0         |
| <b>Bachelors</b>            |           | 66        | 47        |
| <b>Masters</b>              |           | 28        | 31        |
| <b>Doctoral</b>             |           | 21        | 18        |
| <b>Medical</b>              |           | 0         | 0         |
| <b>Law</b>                  |           | 0         | 0         |
| <b>Pharmacy Doctorate</b>   |           | 3         | 2         |
| <b>Graduate Certificate</b> |           |           |           |

Illustration 11. Degrees Awarded by Level



# Faculty Awards Nominations

---

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

## **Faculty Research Awards Nominations**

**No Award Nominations have been entered for this section.**

## **Faculty Service Awards Nominations**

**No Award Nominations have been entered for this section.**



# Faculty Awards Nominations

---

## Teaching Award Nominations

| Recipient(s)   | Award                              | Organization |
|----------------|------------------------------------|--------------|
| Valerio, Wendy | Mungo Undergraduate Teaching Award | UofSC        |

# Faculty Awards Nominations

---

## Other Award Nominations

| Recipient(s) | Award                         | Organization |
|--------------|-------------------------------|--------------|
| Barnes, Gail | SEC Faculty Achievement Award | SEC          |

# Faculty Awards Received

---

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

## **Faculty Research Awards Nominations**

**No Awards have been entered for this section.**

# Faculty Awards Received

---

## Service Awards

| Recipient(s)   | Award                       | Organization             |
|----------------|-----------------------------|--------------------------|
| Jenkins, Danny | Volunteer of the Year Award | Society for Music Theory |

# Faculty Awards Received

---

## Teaching Awards

| Recipient(s)   | Award                              | Organization |
|----------------|------------------------------------|--------------|
| Valerio, Wendy | Mungo Undergraduate Teaching Award | UofSC        |

# Faculty Awards Received

---

## Other Awards

| <b>Recipient(s)</b> | <b>Award</b>   | <b>Organization</b>                            |
|---------------------|--|--|
| Barnes, Gail        | SEC Faculty Achievement Award                        | SEC  |
| Cutler, David       | Master Educator in Music Business & Entrepreneurship | Yamaha Corporation of America                  |
| Harding, Tayloe     | 2021 Governors' Award in the Arts for Arts Education | SC Commision for the Arts/SC Governors' Office |

# Alumni Engagement & Fundraising

---

## Alumni

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

Engaging our Alumni base has once again been a focus of AY 20-21 in our Development efforts. We expanded our engagement reach this year by creating a monthly Alumni E-News email which we began sending at the start of the pandemic. We have seen a very positive response to this initiative through the meta data, with an average open rate of 30.75%. We also held four virtual Alumni Happy Hours -via Zoom- that were quite successful where alumni from all over the country (and some of our overseas alums) joined us and a guest faculty member for a 45 minute evening of engaging conversation.

As stated in last year's Blueprint, in AY19 we added an Alumni section to the School of Music's website where each month we feature an alumni "spotlight" and where we created a form where alums can update their contact information. We have found this addition of the form to be extremely helpful in obtaining current data for our alums to ensure we are able to keep them engaged.

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, 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.*

The School of Music made the decision to begin using an advancement model for its development efforts and has decided to restructure the School's current development department. A new position of Assistant Dean for Advancement has been created and we hope to have this new role filled by April 2021. The new Assistant Dean will oversee the development efforts and marketing departments of both the School of Music and the Koger Center for the Arts, as well as serve as a major gifts officer for the School. With this newly created position, and the retirement of our Director of Development, Polly Laffitte, we are looking to move Caroline Earp, currently Development Coordinator, into the position of Assistant/Associate Director of Donor Relations & Alumni Engagement which reflects the work she has taken on in her current role with donor stewardship and leading the alumni engagement effort. And with having someone focusing on alumni engagement and donor

# Alumni Engagement & Fundraising

---

stewardship we hope to be able to increase alumni and individual annual giving.

\$368,167 in private support was raised in FY20 which is a reflection of the constraints of the COVID-19 pandemic. Due to the pandemic, the annual Give4Garnet giving day was cancelled, as well as our annual fundraising gala the Friends' Musical Feast. Both of these events usually bring in significant funds for the School and their cancellations were a hit to our goals. And while our overall giving was down for FY20, the amount given from "other individuals" (not alumni, faculty/staff, or foundations) increased 57% (from \$104K to \$164K)

To date in FY21 we have established a new endowed scholarship (\$25,000) which can be designated to any School of Music undergraduate student no matter their instrument.



# 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

**PLEASE NOTE: the events in italics were planning, but had to be cancelled due to the COVID pandemic. Their inclusion, however, shows the scope and quality of the planned event.**

*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*

# Community Engagement

---

*of You*

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

# Community Engagement

---

Music students in the Masters in Pedagogy degree in violin, and those students who are interested in teaching Suzuki violin, as they get to work with the program students under a supervising teacher.

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

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

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

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

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

## COMMUNITY EVENTS

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

# Community Engagement

---

Fall Festival for Young Pianists - Shoot for the Stars: Creating Music Together: pianists, age 5-12, participate in a variety of fun-filled musical activities, focused on the act of creating and making music in groups. All levels welcome, beginning to advancing players

SUMMER PROGRAMS: Carolina Opera Experience  
Carolina Summer Music Conservatory  
Center for Piano Studies  
Conductors Institute  
Drum Major Clinic  
KinderFlute  
Music Play  
Music Education Professional Development Seminars 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.

**Unwind Online with Dr. Wendy Valerio:** monthly wellness event

# Community Engagement

---

## **Spark Creativity in Music student finalists 2020-2021**

Annual Grant Process for students who wish to pursue creative community projects, with mentorship from the Spark team. Fully realized projects are adjudicated by unaffiliated judges.

Jerryana Williams-Bibiloni: Connectone

Julia Walker: The Sounds of the Seasons

Rachelle Armstead: Lushootseed Virtual Community Choir

Ellis McLarty & Julia Jacobsen: Creative Connections: Reaching Beyond the Screens

Peter Haley & Denise Ellis: Brahms Requiem: For the People

## **Rest & Restore with Abigail Fischer**

Synchronous online zoom engagement with sound meditation practitioner - open to School of Music students, faculty, staff, and community partners

## **February 15 & 22- John Fitzgerald Mini-Residency**

Facilitated rhythm experiences to develop community building skills, teamwork and communication, in partnership with the UofSC Percussion Studio and New Horizons Band.

## **February 17**

Suicide Prevention Screening Event in partnership with Student Mental Health Initiative

## **March 1**

Discussion Over Dinner - collaboration with 3 studios and music librarians to discuss research strategies in identifying underrepresented composers and music

## **March 23 - 29**

Concert Truck Residency and Heroes Concerts, in affiliation with Bridging our Distances

## **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*

# Community Engagement

---

*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

Among music majors, the number of Hispanic/Latino and Asian students in the incoming class of fall 2020 increased 3.69% and 2.36%, respectively, from the previous fall. However, there were declines among African American and American Indian/Alaska Native with percentage decreases of 5.64% and 4%, respectively.

2019 Percentages (75 students)

- \*African American: 13.33%
- \*American Indian Alaska Native: 4%
- \*Hawaiian Pacific Islander: 1.33%
- \*White: 72%
- \*Hispanic/Latino: 4%
- \*Asian: 5.33%

2020 Percentages (78 students)

- \*African American: 7.69%
- \*American Indian Alaska Native: 0%
- \*Hawaiian Pacific Islander: 1.28%
- \*White: 73.07%
- \*Hispanic/Latino: 7.69%
- \*Asian: 7.69%
- \*No response: 2.56%

Measures are being put in place now to start, beginning in Fall 2021, assessing demographic information regarding non-music majors who enroll and are involved in many academic and performance musical activities on the campus such as participation in bands and choirs, as well as all of the students we have on talent-based and need-based music scholarships (which includes more than 70 non-majors total) and among TOTAL music majors, not just the entering classes.

## 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.



# Equity and Diversity Plan

---

In Fall 2020, among our tenure-stream faculty were the following percentages:

- \*African American: 4%
- \*American Indian Alaska Native: 0%
- \*Hawaiian Pacific Islander: 0
- \*White: 90%
- \*Hispanic/Latino: 2%
- \*Asian:4%

## **Enhance Outcomes For URM Undergraduate and Graduate/Professional Students**

The School of Music's Assessment Committee, led by Associate Dean for Administration Jacob Will, is working closely with Associate Dean Johnson on defining outcomes metrics and means for effective assessment. This work was begun in 2021.

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

As stated above, Associate Dean for Administration Jacob Will is working closely with Associate Dean Johnson on defining outcomes metrics and means for effective assessment, and the results of that work will inform policy and planning for alumni monitoring conducted by the School's new Office of Advancement to be led by a newly founded Assistant Dean for Advancement in the School and Koger Center to be named in April 2021.

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

In July 2020, Dean Harding appointed Associate Professor of Ethnomusicology Birgitta Johnson to serve as Interim Associate Dean for Diversity, Equity and Inclusion in the School of Music. At the first faculty meeting in the fall, Dean Johnson updated the faculty and staff on the fourth area of the new campus Strategic Plan: For South Carolina, A Path to Excellence, which addresses campus diversity. The School of Music's Diversity and Inclusion website was update to reflect the new goals and guidelines of the new strategic plan. In the fall of 2020, Johnson also assumed leadership of the School of Music's Diversity, Equity and Inclusion committee, which consist of two faculty representatives, two staff representatives, one graduate student representative and one undergraduate representative. They are:

Dr. J. Daniel Jenkins (Music Theory)

Dr. Amanda Schlegel (Music Education)

Jennifer Jablonski (Assistant Dean of Enrollment Management)

Margee Zeigler (Program Coordinator for Undergraduate Studies)

Christian Folk (MM-Education)

Jalen Peake (BM-Voice)

The student representatives are crucial parts of the committee and leaders in diversity and inclusion activities in the School. This year's student representatives are particularly

# Equity and Diversity Plan

---

accomplished in the areas of diversity and inclusion leadership. Mr. Peake is the inaugural president of the Network for the Advancement of Minority Musicians officially approved in June of 2020 by the Department of Student Life. Mr. Folk is a co-curator for an online database for band directors that includes compositions by women and other underrepresented groups.

## Interim Dean Zoom Meet Ups

Several faculty and staff reached to Dean Johnson to work on ideas regarding inclusion and diversity engagement and enhancements in their respective areas in the School. The brain storming sessions took place during October and November, and included the following personnel and programs:

- Ana Dubjakovic (Head of Music Library)
- Dr. David Cutler (Savvy Arts Season 7, 2022)
- Dr. Jay Jacobs and graduate assistant Lia Snead (Carolina Bands) with VP Julian Williams
- Dr. Serena Hill-LaRoche (Arts Festival in South Florida prep)

## MUSC 100 First Year Seminar Video Module

At the request of the First Year Music Seminar instructors, Serena Laroche and Michael Wilkerson, Dean Johnson prepared a 35 minute video for seminar students who meet asynchronously throughout the semester. The video module informs students about the SOM's DEI committee, its history and purpose, campus DEI administrative leaders, a graphic explanation of the concept of equity vs. equality, and SOM DEI event highlights. The video also instructs students on how to access campus diversity and inclusion resources online as well as how to navigate the Bias & Hate Report portal on the university website. The module requires the students to read two recent articles about diversity and equity in the music fields and performance community by New York Times writer Joshua Barone and composer Dr. George E. Lewis (Columbia University) and complete a short quiz. The video module has potential use for future seminar students early in their academic year.

## MUED 200 More Music, More People Panel Discussion

For the past several years, DEI committee member and music education professor, Amanda Schlegel has organized a panel of speakers for the "Introduction to Music Education" who reflect the SOM's core values and align with her commitment to compel students to consider what accessibility means in their profession or "how to get more music to more people." Schlegel notes, "Recent research (Elpus & April, 2019) indicates that less than 25% of high school students participate in school music programs. That number needs to increase and the next generation of music professionals, especially public school music teachers, need to be skilled as deeply and diversely as possible and be catalyzed by a philosophical urgency to advocate for our core values to every stakeholder they meet." In October, her six guest speakers include an accomplished and diverse group of scholar, musicians, educators, administrators from around the country: Dr. Sarah J. Bartolome (Northwestern University), Dr. Kevin Droe (University of Northern Iowa), Julie Duty (Executive Director and Founder of United Sound), Dr. Roy Ernst (Eastman School of Music, Professor Emeritus, founder of the New Horizons International Music Association), Dr. Birgitta Johnson (University of South Carolina),

# Equity and Diversity Plan

and Dr. Martina Vasil (University of Kentucky).

## 2021 Martin Luther King Series of Events

The pandemic impacted the university's annual observance of the national Martin Luther King Jr. holiday and many campus events transitioned to online formats. In coordination with Vice President Julian Williams and the Office of Diversity, Equity, and Inclusion, Dean Johnson engaged a SOM student-led musical ensemble and applied music faculty and director of the Southern Exposure Series, Michael Harley for two free virtual concert community events. The first event featured a re-airing of excerpts from Southern Exposures November 2020 concert featuring works inspired by Richard Greener, UofSC's first African American professor. The selections were written by African American composers and members of the Imani Winds ensemble, Valerie Coleman and Jeff Scott. During a live Q&A session with Harley and Johnson, Zoom audiences got to hear from and speak with Scott and featured baritone, Kendrick Williams. The second event featured a 30 minute pre-recorded concert by voice major Nigel Grant and Brighter Beginnings. The six piece band and vocalist produced their concert offsite and the live Q&A gave attendees the opportunity to raise questions about how younger people think about music's role in current social justice movements and Dr. King's legacy. Students in various undergraduate and graduate music courses also attended these events for class credit.

## LGBTQ Safe Zone Training

Faculty member Janet Hopkins completed her certification to be a Safe Zone facilitator in the fall of 2020. Hopkins organized and co-facilitated two Save Zone training workshops for approximately 20 School of Music faculty and staff members in September and October. The number of registered Safe Zone allies in the School of Music is increasing. Many of this year's allies are joining the program for the first time. When face to face instruction resumes, Dean Johnson will verify that new and re-trained Safe Zone Allies have received their ally sign for their office doors and are included on the Safe Zone campus registry website.

## Center for Teaching Excellence Certifications

### Certification in Teaching Towards Inclusive Excellence (TTIE)

Last year several faculty and graduate students expressed interest or began this highly recommend program offered by the Center for Teaching Excellence. It offers our faculty and graduate students an opportunity engage in curriculum development, enhance diversity measures on an organizational level (i.e., in ensembles, clubs, inclusive and accessible programming), and student life on campus. As with last year, our academic faculty foresee that these topics need to be incorporated into the music education curriculum. Current Teaching Towards Inclusive Excellence participants are:

#### *Faculty*

Dr. Alexandra Carrico (in progress)

Dr. Kunio Hara (in progress)

Dr. J. Daniel Jenkins (in progress)

Dr. Sarah Williams (completed, February 2020)

Dr. Amanda Schlegel (declared intention)

#### *Teaching Graduate Assistants*

# Equity and Diversity Plan

---

Lisa Stewart

Christian Folk (MM Education) - in progress;

Jeffrey Yelverton (completed "Preparing Future Faculty and Fostering Proactive Learning Environments," Spring 2020)

Names of additional faculty and graduate student participants are forthcoming.

## **CTE Mental Health and Well-being Competency**

Several faculty have also started or completed the Center for Teaching Excellence's Certificate Program Mental Health and Well-being Competency. The extensive training program includes five training modules, across two consecutive semesters. The program is an initiative that interfaces with the Student Health Services to help faculty members feel better equipped to respond to the growing mental health needs of students.

Faculty Participants Include:

Dr. Sarah Williams (completed)

## **School of Music Diversity and Inclusion Canvassing (In development)**

The DEI committee has been very active in continuing to develop more opportunities for equity and inclusion awareness and initiatives in the School of Music. Current action items include: thinking about how faculty incorporate diversity and inclusion in course syllabi, gathering ideas about how to support first generation graduate students, gauging support and student interest in starting a college chapter of United Sound on campus. Due to the challenges of the COVID-19 pandemic during the school year, the committee opted to fold these action items into a broader canvassing activity to take place during the fall 2021 semester. Committee members selected academic areas, student groups, and leadership committees in the School to meet with for short discussions and possible survey completion. The canvassing questions are being developed via shared document file.

## **Improve The Sense Of Inclusion Amongst All University Community Members**

In the midst of a season of challenges and strained resources, the School of Music faculty, staff, and students have pulled together to develop some phenomenal initiatives, programs, and public facing activities to improve the sense of inclusion and engaged community among the university and our partners in the greater Columbia area. Below is a brief overview of some of the various activities and initiatives from the past calendar year and current academic year.

## **School of Music Statement Against Injustice**

In response to news of national social and civil unrest in the country during the summer of 2020, the School of Music wanted to affirm members of its community being impacted current events of racial injustice and affirm an environment of unity and allyship among students, staff, and faculty. In coordination with Ron Davis, the previous Associate Dean of Diversity, Equity, and Inclusion; past and current DEI committee members, and several faculty and staff, Dean Harding approved and released a position statement against injustice on behalf of

# Equity and Diversity Plan

---

the School of Music community. The statement can be found at School of Music Statement Against Injustice.

## **Bridging Our Distances**

The process for developing the School of Music's Statement Against Injustice was a learning experience for many in the unit's leadership community and several long term ideas for impacting diversity and inclusive efforts were shared by several faculty members. The Bridging Our Distances initiative has been one more expansive way to move beyond position statements and engage in collaborative curriculum, programming, community engagement, and creative projects that are more relevant to the educational and vocational realities of School of Music students, faculty, and staff. It is also a way to grapple with the sustained experiences of isolation and disconnectedness living through a global pandemic. These experiences have acutely impacted Music's highly community engaged and public facing activities such as concerts, festivals, public master classes, community service at the Lee Correctional Institution, recruitment, and competition and adjudication activities, to name a few. Inspired by various models of art-activism, the Bridging Our Distances initiative responds to social and cultural challenges with an initiative to reinvigorate our purpose as artist-citizens within and beyond the concert hall. The initiative includes four tracks: Unite Communities, Amplify Voices, Celebrate Heroes, and Spur Our Future. Since the fall, the Bridging Our Distances campaign has hosted or promoted several events such as a benefit concert for Transitions Homeless Shelter, a socially distanced outdoor live concert to honor Richard Greener, live streamed concert by the Parker Quartet pop-up concerts on campus to encourage voting, an interactive concert with middle school students at the Midland Arts Conservatory, and a series of stops around the Columbia community by the School of Music's Concert Truck. The Concert Truck includes faculty volunteers who have been providing socially distance live community performances. It's kick off stop was at the Riverbanks Zoo Entrance Parking Lot in November 2020. In the spring, the Bridging Our Distances faculty director, Claire Bryant joined with our newly hired Director of Marketing, Micah Decker to produce a weekly Bridging Your Week Video Series to promote the initiatives events on the School of Music social media platforms: The School of Music YouTube Channel, Instagram and Twitter accounts as well as its university website. The series kicked off in January broadcasting the School of Music's sponsoring of the National Association of Music Merchants' Believe in Music Week's speaker panel title "Music and the Public Good."

## **School of Music Garnet Ebony Fund**

In response to the campus wide One Creed, One Carolina funding campaign, Dean Johnson worked with unit Development Officer, Polly Laffitte, to develop the School of Music's Garnet Ebony Fund. The DEI committee as well as Dean Harding approved the fund's draft. Final university approval for the establishment of the fund was received on October 14, 2020 and a funding portal was set up. The project purpose description reads: *As the flagship music program in the State of South Carolina, the UofSC School of Music and the unit's Associate Dean for Diversity, Equity, and Inclusion hope to lead the charge of creating an environment and a broader community that values and is strengthened by many different backgrounds, perspectives, and experiences. The Garnet Ebony Fund is part of the School's goal of increasing diversity and the inclusion of underrepresented minority groups, including increasing the recruitment, enrollment, support, development and success of Black music majors, music minors, and graduate students in the School of Music at the University of South*

# Equity and Diversity Plan

---

*Carolina. The Garnet Ebony Fund recognizes the wealth of diversity within the Black experience and supports students, faculty, and staff of African descent who self-identify as Black, African American, Afro-American, Afro Asian, Afro Latino, and/or African who seek inclusion and equity in all music fields and music professions. The fund will support travel to competitions, conferences, workshops, master classes, assist with professional attire, rehearsal fees, portfolio development, and increasing other performance and academic networking opportunities. The fund will also support academic research and scholarship related to Black and African diasporic music genres and traditions pursued by students, staff, or faculty.*

## **New School of Music Social Justice Award**

The DEI committee created and initiated the School of Music's first Social Justice Award for student leaders. The award was established to recognize students who serve as an example to others through a commitment to diversity and social justice beyond the scope of their student responsibilities. Determination of the award will be based on contributions to the music community in the areas of diversity, interculturalism, and social justice. With Dean Harding's support, the awardee will receive funds in addition to a certificate of recognition. The inaugural winner(s) will be announced at the School of Music Awards Day virtual ceremony on April 12, 2021.

# Dashboard Metrics and Narrative

---

## Metrics

### Student Information Narrative

There are several significant factors to mention with respect to these student information figures. First with respect to undergraduates--the School is enrollment-managed to size as established by three internal conditions: 1. faculty size; 2. facility size; and 3. scholarship budget size. We maintain a ugrad enrollment of between 285 and 310 each year, as we cannot accommodate the curricular needs of more than 310 Ugrad music majors with the faculty loads mandated by our accrediting agency for APPLIED MUSIC (one-on-one instruction in the master/apprentice model). We expect to be able to grow this number, though, when the new non-audition/admission based degree, the Bachelor of Science in Music Industry Studies, opens in fall 2021. We also cannot accommodate more than 310 instrumental-sections and voice-sections balanced students in the current facilities assigned to the School of Music. This condition will be alleviated when we add, post-renovations, the Greene St United Methodist Church to our collection of instructional resources--mostly to accommodate the new music industry degree--in approx Fall 2022. And finally, each year in excess of 75% of our ugrad music major population is on merit-based scholarships from our various scholarship accounts and endowment earnings. As a result, it has not been possible for us to award enough students with large enough awards to grow the number of ugrad matriculants beyond 310 even if we could accommodate them with faculty and facilities. Moving forward, however, as very few of the new Music Industry students will be awarded these music-performance-talent scholarships, we anticipate growing the # of ugrads in the School WITHOUT having to grow the scholarship budget proportionately.

As it relates to grad students...there is a major difference in the data reported for 2021 by OIRAA for this dashboard, and how the School of Music now views its own graduate majors. Our calculation models are not the same and that accounts for the apparent decline in #s in recent years. The outcome of this difference is that it looks like we have fewer masters and doctoral/professional students than in previous years when the fact is that we actually have more. The OIRAA calculates the # of graduate students by FTE, that is, by counting only those students studying 9 credit hours per semester. The School of Music considered its graduate enrollment similarly until 2019, when we expanded our graduate assistantship tuition remissions and stipends, requiring more assist work (10 and 20 hrs of work weekly) in the process, and mandated that our graduate assistants (66% of our grad enrollment) need only register for 6 credits per term, which is the standard minus for full-time status. That changed the # of FTE measured by OIRAA, but DID NOT change the # of majors we have enrolled in grad degrees. So, even though OIRAA shows us at FTE equivalent 42 masters students and 61 doctoral/prof, our numbers show that we have 51 masters students and 73 doctoral/prof--these last numbers REPRESENT THE ACTUAL number of students studying full-time graduate and certificate programs in music at Carolina. We can, of course, use the OIRAA FTE method for the purposes of this Dashboard, but if we do, our #s will appear smaller as *actual enrollment* than they effectively are and we will require common understandings of that fact for Blueprint Dashboard purposes.

### Contribution (Per Student) Narrative

# Dashboard Metrics and Narrative

---

The School of Music is clearly an academic consumer of funds. It is the nature of the pedagogical model of music study in higher education. Roughly 25% of all instruction, for all degrees at all levels, is delivered in one-to-one courses called APPLIED MUSIC--every student in every current music degree program studies at least 25% of their degree in such instruction. As a result, we employ 28 full-time faculty (on individual instruments and voices) whose teaching loads consist of no more than 15-18 students studying a one-hour in person one-on-one lesson per week. This is the standard in the discipline, has been since 1924, and is mandated by our accrediting agency, the National Association of Schools of Music. The outcome of this, obviously, is that our contribution per student will always be negative. Now, with the advent of a new undergrad degree that not only does not require an audition for admission, but will require ZERO applied music, we can make an impact of this condition. When the new BS in Music Industry studies begins maturing in fall 2022 and then more fully in fall 2023, we should witness a decrease in this negative contribution. Still, because of the magnitude of our nationally-recognized program of traditional music instruction, it is likely we will always be a net consumer.

## Model Allocations (Per Student) Narrative

See above...

## Faculty Information Narrative

The faculty numbers reflect a standard size for a music unit given our size and sophistication. The faculty will actually grow very little in the coming years as the student body growth outpaces it. This is because the new BS Music Industry Studies degree, as well as a new BA concentration in Musical Theatre, can be delivered with large classes and fewer faculty members required per student. This also speaks to the Student/Faculty Ratio which is what it is as a result of so much APPLIED music instruction required in existing music degrees at the School as described above. Again, we predict that this # will grow in fall 2021, 2022 and 2023 as we develop the new music industry studies and musical theatre concentration/degree.

## Credit Hours Taught Narrative

The one place where we can make an immediate--though not numerically significant--impact on our contribution and modal allocations per student, even before the new degrees mentioned mature, is by trying to meet more unmet student demand, campus-wide, for music coursework in the Carolina Core and for other electives of choice among mostly undergraduate non-music majors. What increases we see here in Hours Taught in recent years has been the result of offering more seats in existing Carolina Core music courses. We will soon be also offering more sections with our GAs teaching, as well as delivering more courses and more seats in desirable elective courses like recording skills, and popular and hip-hop music surveys.

## College/School Financial Information Narrative

The faculty and leadership of the School of Music understand the School's unusual financial place among the academic units, and we hold dear the institution's great confidence in and support of our value to the mission and enterprise of the university. We demonstrate this understanding and appreciation in great part by managing our finances carefully such that we are never a burden beyond expectation to the UofSC. Beyond our responsible budgeting and



# Dashboard Metrics and Narrative

---

spending, we have for 15 years sought, achieved, and now sustain the confidence that the university shows in us as a campus leader in leadership, entrepreneurship, collaboration, and other institutional goals. Other UofSC colleges would affirm that the School of Music serves as a model in these and other strategic priorities.

During the COVID pandemic, we have demonstrated good financial stewardship by minimizing our costs significantly through a variety of both budgetary and actual spending measures, and by a broader re-imagining of how, why, and upon what we spend \$. We have seen the pandemic as an opportunity to review how we spend, invest, and what should be changed as well as how we can both collaboratively and uniquely contribute to a happier, healthier, safer, more fulfilled and more hopeful Carolina. In short, the insights we have gained from forming a summer task force to review these very matters has resulted in us discoverer ways to, for example, save more than 30% on the costs of presenting live music by using more online resources to support our live traditions than we have in the past; to leverage economies of scale on student recruitment and admissions trips and tasks by utilizing new digital formats for reaching out to potential students and engaging them musically that could save us more than 25% of our enrollment management budget; and by a re-design of our graduate assistant positions, mentioned elsewhere in this dashboard narrative, where we have maximized the work hours we can expect from each GA as a result of our investments in their stipends that does not prolong their time to degree or increase the amount of their tuition and fee commitment to the institution. Beyond the finances, and more directly to the matter of the role we can and must play to make our university and community happier, healthier, safer, more fulfilled, and more hopeful, I point readers to this link--a distinctive and Covid, and social justice inspired initiative we can support at very little cost--  
[https://sc.edu/study/colleges\\_schools/music/about/bridging\\_our\\_distances/index.php](https://sc.edu/study/colleges_schools/music/about/bridging_our_distances/index.php).

I am confident that no other public colleague music school in America has done more of this kind of re-examination in the middle of handling a crisis that strikes at the very heart of our instructional model--than we. Again, I believe Carolina can be proud of its Music School as a beacon to other flagship units of similar mission, as we more fully realize our vision to be "the nation's model public music school."

And finally, the Board of Trustees, in December of 2019, granted us the authority to work with our now component part and integral partner, the Koger Center, to use endowment earnings to advance our development operation in tandem and as a comprehensive combined strategy, for development and external giving to Music and Koger. That plan begins to be realized this spring 2020 with the hire of a new senior DOD (and his/her annual budget) who will have additional duties precisely where they are needed--in identifying new major gift prospects and achieving greater and more consistent success closing gifts with the ones we currently have.

## Student Outcomes Narrative

While the School of Music is pleased with its metrics in this category, we strive to do better. We recognize that 81% placement quite good, but considering our rate for grad students is nearly 100% and our rate for undergraduate music education majors is routinely 100%, we are concerned that our other ugrad, non-music-education programs require some additional career counseling and mentoring efforts. As to Salary/Debt ratios, it is important to note that the School of Music neither controls the amount students pay or borrow to attend our School, nor do we control the average salaries students make upon graduation. We try to keep our

# Dashboard Metrics and Narrative

---

fee costs down for all students (we have only one established program fee ion the School), and we offer in excess of \$1.3M of merit-based scholarship each year to our grads, and over \$1.2M aid, merit and financial based, to our grad students, all in an effort to help them afford to study with us.

A fundamental truth is that our student advisors an applied music mentors deliver to all their students at every level each semester, as part of the faculty's instructional loads, career counseling and what we call "Dream reality" that includes no less than 8 (one per semester) discussions of likely beginning salaries, career options, and additional training that might be required for students to meet their goals. One of the hallmarks of our SPARK music leadership lab is training for these faculty mentors and advisors that insures our process is both comprehensive and transparent on all financial matters pertaining to their futures and presents.

## HERD Research Expenditures Narrative

As the typical measure for research achievement in music is not measured in dollars, but in actual numbers (and perceived venue/audience quality) of engagements, publications, performances, citations, etc.. in a more scholarly and artistic realm, HERD expenditures do not tell the story of our research impact. The significance of our faculty and grad student attainments in that area is profound, and is highlighted elsewhere in the Academic Blueprint.

To highlight just a few examples... The Carolina Band (consisting of marching and pep bands) is not only the largest student organization on campus, it is also an academic class and life-alerting experience for anyone that has participated in it. It is the single most impactful "front porch" of the institution among non-athletic programs, and more people witness its excellence annually than witness any other team or activity at Carolina. While this all speaks to the vitality of a STUDENT activity and organization, this one would not exist without the dedicated instructional, service, and research commitments of three FTE and a handful of part-time faculty who assist through the entire school year annually. The student to faculty ratio in Music as a whole is low, 8:1, and that is expensive to sustain, obviously. The student/faculty ratio in the Carolina Band, though is roughly 87:1 in most years and demonstrates a great investment of faculty time and return on quality and achievement.

Investing faculty time, particularly research (or what we in music call RSP--research/scholarship/ performance, since our disciplines comprise all three) time in activities that benefit both the university community and many societies beyond our campus, is at the heart of mission and vision of the School of Music. We could not aspire to be the nation's model public music school without committing to those principles. They include the faculty-conceived and led *Music For Your Life* programs, which earn E fund revenue for the School of Music and employ 7 graduate assistants and scholarships for more than 20 undergraduate students. These programs assure non-credit music instruction and music-making experiences in the Midlands for persons aged 3 to 93, and at the same time provide vital practicum teaching and learning opportunities for our current degree-seeking and credit-generating Carolina students, both those on scholarship to work with them and those not. The data gained from analysis of the study, achievement, and impact of our 8 component programs of Music For Your Life, has not only served to re-vitalize our community, it has also positioned no less than 8 faculty and dozens of graduate students at the heart of the music education and pedagogy disciplines for many years.

# Dashboard Metrics and Narrative

---

Another example is how critical to the attraction of new businesses, increased tax base, and quality of life issues that emerge as a result of this School of Music's providing not only music listening and cultural experiences for persons new to Columbia to witness, but also chances for them to engage in amateur music-making themselves. I would argue that very little we do at Carolina can contribute more to the happiness and health of a senior living at Still Hopes, for example, than to give that person, through the Congaree New Horizons Band, a chance to play the clarinet again in their retirement years that (s)he stopped playing decades ago to deal with the realities of daily life as a working adult. This, and other programs like it at our School, manifest not only a huge positive impact on our community, but do so while leveraging faculty work effort not only in service and teaching but in RSP in ways that are profound but cannot be measured by HERD expenditures.

## Other Information Narrative

It is important to note in this dashboard that we benchmark ourselves against a variety of institutions. This is because among comprehensive music schools, one might have a superior degree program in conducting, while another has a superior program in composition, and while each of them may not have superior programs that match the others. We choose to look carefully at only the very best public music units (and when pertinent, privates) when we model our own constellation of degree programs and non-degree activities. Each of our last two and soon-to-come next re-accreditation report bear this out. Our school is among the nation's top 10 or so public music units because we are so good at executing on this modeling AND because we CHOOSE TO BE and ARE uniquely good at distinguishing ourselves from others so that THEY MODEL us, our most enduring aspiration.

It is not how well we do what others do, but instead is our *distinctive culture and programming* that is the ENVY of many flagship music schools, and way beyond the envy of most regional publics. Our focus on music for the public good, and how we educate our students for a tomorrow unlike today where they will need to demonstrate leadership skills in the communities where they will live and work to make those places happier, healthier, safer, more fulfilled and more hopeful through music, fostered and developed at Carolina, that constitutes this distinction. It is hard to describe the kind of competitive advantage that gives us, not only for students at all levels, but for faculty and staff as well. And here, even in the age of COVID, we are finding ways to build upon these advantages, attract more students, and double down on our competitive advantage, not only because it is an advantage, but because it is better for our art and for our society.

# 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.*