

Executive Summary

Blueprint for Academic Excellence School of Music AY2022-2023

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 2021, the 2021-22 academic year was another outstanding year of exemplary production and learning accomplishment in music, including the authoring of our NASM Self-Study and resultant hosting of our re-accreditation team in Feb 2022 (result of this effort will not be known until after the Blueprint reporting deadlines for 2022 are past).

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 revenue in new degree program enrollment growth, faculty retentions, increased external philanthropy, and support from CFO and Provost offices for initiatives, as well as with careful internal budgeting & planning. This plan embraces both the conventional and the new as the School surges on to meeting its Vision.

Tayloe Harding Dean, School of Music
School of Music

Table Of Content

Executive Summary	1
Introduction	1
Highlights	1
Foundation for Academic Excellence	4
Mission Statement	4
Vision Statement	4
Values Statement	4
Goals - Looking Back	6
Goals - Real Time	7
Goals - Looking Ahead	11
Academic Programs	17
Program Rankings	17
Instructional Modalities	17
Program Launches	19
Academic Initiatives	20
Experiential Learning For Undergraduates	20
Experiential Learning For Graduate Students	22
Affordability	24
Reputation Enhancement	25
Challenges	25
Faculty Population	26
Faculty Employment by Track and Title	26
Faculty Diversity by Gender and Race/Ethnicity	27
Faculty Information	29
Research and Scholarly Activity	29
Faculty Development	30
Other Activity	31
Teaching	32
Analysis of Ratio	32
Student Recruiting and Retention	33
Student Recruitment	33
Student Retention	34
Student Enrollment & Outcomes	37
Student Enrollments	37
Enrollment by Time Status	39
Student Diversity by Gender	40
Student Enrollment by Race/Ethnicity	41
Student Retention, Transfer, and Graduation	43
Degrees Awarded by Level	45
Faculty Awards Nominations	46
Faculty Awards Received	50

- Alumni Engagement & Fundraising** 54
 - Alumni 54
 - Development, Fundraising and Gifts 54
- Community Engagement** 56
 - Community Engagements and Community - Based Activities 56
 - Community Perceptions 58
 - Incentivizing Faculty Engagement 58
- Collaborations** 60
 - Internal Collaborations 60
 - External Collaborations 60
 - Other Collaborations 60
- Equity and Diversity Plan** 62
 - Improve Under-Represented Minority (URM) Student Enrollment 62
 - Improve The Number Of Full-Time URM Faculty Across Academic Units 62
 - Enhance Outcomes For URM Undergraduate and Graduate/Professional Students 63
 - Improve Post-Graduate Outcomes For URM Undergraduate and Graduate/Professional Students 63
 - Increase the engagement of students, faculty, staff, administrators in Equity and Inclusion 63
 - Improve The Sense Of Inclusion Amongst All University Community Members 65
- Dashboard Metrics and Narrative** 70
 - Metrics 70
 - Student Information Narrative 70
 - Contribution (Per Student) Narrative 71
 - Model Allocations (Per Student) Narrative 71
 - Faculty Information Narrative 71
 - Credit Hours Taught Narrative 71
 - College/School Financial Information Narrative 71
 - Student Outcomes Narrative 72
 - HERD Research Expenditures Narrative 73
 - Other Information Narrative 74
- Concluding Remarks** 75
 - Quantitative Outcomes 75
 - Cool Stuff 75

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>Goal Statement</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>Linkage to University Goal</p>	<ul style="list-style-type: none"> • Attract, inspire, challenge and enable our students to become innovative thinkers and transformative leaders. • Create new pathways to research excellence to become AAU eligible. • Cultivate a more diverse, equitable, and inclusive campus culture where every individual, regardless of background, has the full opportunity to flourish and thrive. • 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. • Build teams that win with excellence and character.
<p>Alignment with Mission, Vision, and Values</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>Status</p>	<p>Progressing as expected (multi-year goal)</p>

Goals - Real Time

<p>Action Plan</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"> 1. for undergraduate students, go from \$763k scholarship expenditures in FY 21 to \$850k in awards for FY22. 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.
<p>Achievements</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>Resources Utilized</p>	<p>Described above.</p>
<p>Goal Continuation</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>Goal Upcoming Plans</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>Resources Needed</p>	<p>Steady, predictable growth in endowment size and endowment earnings to supplement state funds investment.</p>
<p>Goal Notes</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>Goal Statement</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>Linkage to University Goal</p>	<ul style="list-style-type: none"> • Attract, inspire, challenge and enable our students to become innovative thinkers and transformative leaders. • Cultivate a more diverse, equitable, and inclusive campus culture where every individual, regardless of background, has the full opportunity to flourish and thrive. • 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. • Spur innovation and economic development through impactful community partnerships. • Provide a sustainable campus infrastructure that supports academic excellence and preeminent student life. • Build teams that win with excellence and character.
<p>Alignment with Mission, Vision, and Values</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"> 1. to assure our School is sensitive to the marketplace of unmet demand for music study in society; 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; 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.
<p>Status</p>	<p>Progressing as expected (single year goal)</p>
<p>Action Plan</p>	<ol style="list-style-type: none"> 1. Sufficient student recruitment through faculty, student, and alumni engagement and adequate marketing efforts;

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.
Achievements	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.
Resources Utilized	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.
Goal Continuation	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.
Goal Upcoming Plans	NA
Resources Needed	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.
Goal Notes	

Goals - Looking Ahead

Goals for the next Academic Year.

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

<p>Goal Statement</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>Linkage to University Goal</p>	<ul style="list-style-type: none"> • Attract, inspire, challenge and enable our students to become innovative thinkers and transformative leaders. • Assemble and cultivate a world-class faculty and staff. • Cultivate a more diverse, equitable, and inclusive campus culture where every individual, regardless of background, has the full opportunity to flourish and thrive. • Spur innovation and economic development through impactful community partnerships. • Provide a sustainable campus infrastructure that supports academic excellence and preeminent student life.
<p>Alignment with Mission, Vision, and Values</p>	<p>This goal IS the execution of our mission and values.</p>
<p>Status</p>	<p>Progressing as expected (multi-year goal)</p>
<p>Action Plan</p>	<ol style="list-style-type: none"> 1. Expanding faculty and student engagement in our Bridging Our Distances Initiative is an important step towards achieving this goal; 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; 3. Continue curricular innovation and development (online BS; a 4+1, possibly online; music therapy partnership with USC Aiken); 4. Continue investment in Spark and imagining new ways it can inspire and impact faculty, students and other stakeholders.
<p>Achievements</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>
Resources Utilized	<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>
Goal Continuation	<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>
Goal Upcoming Plans	<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>
Resources Needed	<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>
Goal Notes	

Goals - Looking Ahead

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

<p>Goal Statement</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>Linkage to University Goal</p>	<ul style="list-style-type: none"> • Attract, inspire, challenge and enable our students to become innovative thinkers and transformative leaders. • Assemble and cultivate a world-class faculty and staff. • Create new pathways to research excellence to become AAU eligible. • Cultivate a more diverse, equitable, and inclusive campus culture where every individual, regardless of background, has the full opportunity to flourish and thrive. • 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. • Spur innovation and economic development through impactful community partnerships. • Provide a sustainable campus infrastructure that supports academic excellence and preeminent student life. • Build teams that win with excellence and character.
<p>Alignment with Mission, Vision, and Values</p>	<p>Music facilities anchor our entire operation. They have direct impact on all of our plans, our mission, and our vision.</p>
<p>Status</p>	<p>Progressing as expected (multi-year goal)</p>
<p>Action Plan</p>	<ol style="list-style-type: none"> 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; 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

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>
Achievements	Outlined above in "College/School Goal Statement "
Resources Utilized	Funds utilized are described above...
Goal Continuation	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.
Goal Upcoming Plans	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.
Resources Needed	None.
Goal Notes	

Goals - Looking Ahead

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

Goal Statement	<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>
Linkage to University Goal	<ul style="list-style-type: none"> • Attract, inspire, challenge and enable our students to become innovative thinkers and transformative leaders. • Assemble and cultivate a world-class faculty and staff. • Cultivate a more diverse, equitable, and inclusive campus culture where every individual, regardless of background, has the full opportunity to flourish and thrive. • 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. • Spur innovation and economic development through impactful community partnerships.
Alignment with Mission, Vision, and Values	<p>The "College/School Goal Statement" above describes this.</p>
Status	<p>Progressing as expected (multi-year goal)</p>
Action Plan	<ol style="list-style-type: none"> 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; 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; 3. Grow the School of Music endowment by 5%; grow the Koger Endowment by 10%.
Achievements	<p>Both of the two plans mentioned above are underway.</p>
Resources Utilized	<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.
Goal Continuation	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.
Goal Upcoming Plans	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.
Resources Needed	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.
Goal Notes	

Academic Programs

Program Rankings

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

Music Schools are not officially ranked nationally. It is, I think, generally held in the industry that the UofSC SoM is noted for several programs:

Graduate piano pedagogy (MM and DMA)--experts in the profession have routinely expressed publicly that our SoM has the nation's #1 grad program in piano pedagogy.

The National Association of Schools of Music (NASM) re-accreditation visitors who observed our school in Feb 2022, 2 of whom come from music schools considered among the top 5 in the country (Michigan, FSU), will indicate in their report to us coming in April that we have one of the nation's finest and most developed community engagement programs.

Instructional Modalities

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

MUSC 113: Special Topics in Popular Music

Credits: 3

Due to popular demand from non-majors and the new Bachelor of Science in Music Industry Studies, for which this course fulfills a requirement, this course will now be offered in Winter and Summer session in the DWEB (100% Asynchronous) modality.

MUSC 121: Carolina Basketball Band

Credits: 0-1

The Carolina Basketball Band has traditionally been a volunteer group open to students via audition. Creating a course for the Basketball Band allows for greater accountability, ensures a high level of performance standards, allows students to receive credit for participation, and provides quantifiable data for the instructor of record necessary for reporting teaching activities in the tenure and promotion process.

MUSC 130M: Musical Theatre Workshop

Credits: 1

This ensemble is required for students in the new Bachelor of Arts in Music (Musical Theatre Concentration).

MUSC 130D: Spring Drumline

Credits: 0-1

Previously, the Basketball Band Drumline was a volunteer group, open to students in the Carolina Band Drumline. This course provides an opportunity for students to create the desired atmosphere at select men's and women's home basketball games, while also allowing them to create indoor drumline shows for performance at select local high school and indoor percussion shows.

MUSC 305: Introduction to Music Industry Studies

Credits: 1

With the creation of the new BS in Music Industry Studies, the number of students required to

Academic Programs

take MUSC 305 has grown significantly. To meet demand for this course, the course will now be available in the DWEBS (100% synchronous) modality.

MUSC 400: Half Solo Recital

Credits: 0

The BM Performance degree requires a 30-minute recital given in the junior year. This course allows for better management of degree requirements (via DegreeWorks) without impacting the credit hours required for degree completion.

MUSC 401: Full Solo Recital

Credits: 0

The BM Performance degree requires a 60-minute recital given in the senior year. This course allows for better management of degree requirements (via DegreeWorks) without impacting the credit hours required for degree completion.

MUSC 402: Innovation Recital

Credits: 0

The BM Performance (Chamber Music, Music Entrepreneurship or Music Technology Concentration) are required to participate in an Innovation Recital. This course allows for better management of degree requirements (via DegreeWorks) without impacting the credit hours required for degree completion.

MUED 554: Habits of a Successful and Significant Band Director – Credits: 3

The course is designed to provide the information necessary for band directors to make complex instructional decisions that connect theory, nuts-and-bolts practices, and student achievement. Zoom Meetings: There will be three class Zoom meetings during the semester and a one-on-one collaborative Zoom meeting with the instructor to discuss your program and teaching strategies utilized in your program.

MUED 752 -- Psychology of Music – Credits: 3

Study of the physical factors involved with the production and perception of musical sound; the tests for measuring music aptitude and achievement; the psychology of learning applied to music. This course is an asynchronous online course. Students will work at different times from different locations and will not be required to attend any face-to-face (F2F) or synchronous meetings at the same time. At the beginning of the semester, students will provide times when they could be available and optional synchronous meetings will be conducted at that time. All synchronous class meetings will be recorded and available for review. Optional evening virtual office hours will be offered online for questions, feedback, and clarification of coursework and assignments.

MUED 785 -- Measurement and Evaluation of Music Learning – Credits: 3

Selection and development of appropriate music learning measurement and evaluation techniques. This course is an asynchronous online course. Students will work at different times from different locations and will not be required to attend any face-to-face (F2F) or synchronous meetings at the same time. At the beginning of the semester, students will provide times when they could be available and optional synchronous meetings will be conducted at that time. All synchronous class meetings will be recorded and available for review. Optional evening virtual office hours will be offered online for questions, feedback, and clarification of coursework and assignments.

Academic Programs

MUED 753 -- Instrumental Development and Related Materials (Orchestra Emphasis) - Credits: 3

Designed for graduate level music education majors, we will study both traditional and contemporary literature for string and full orchestras. This course is being offered as a fully online course with one synchronous meeting per week. Much of the work in this course will occur online in Blackboard. Active participation in the online activities and completion of all coursework is required in this course. In Blackboard, you will interact with course content, me and your classmates in a variety of online activities. I suggest setting aside days and times for completing the online course activities.

MUED 793 -- Sociology of Music Education Credits: 3

Designed for graduate level music education majors, we will analyze the societal issues that impact music teaching and learning. The instructor will post links to all reading in Blackboard. This course is being offered as a fully online course with one synchronous meeting per week. In Blackboard, you will interact with course content, me and your classmates in a variety of online activities. I suggest setting aside days and times for completing the online course activities.

MUSC 526 - Analytical Studies. Credits: 3

Analytical techniques applied to music of a particular style, period, or genre. Topic for any semester to be announced by suffix in the schedule of classes. This is an entirely Web-based course. We have no face-to-face class meetings, and you will complete your work asynchronously - which simply means that you will be working on it at different times than your colleagues. You can log into the class to do your work at whatever time is convenient for you as long as you are meeting class deadlines.

MUSC 742 - Music History for Educators - Credits: 3

Designed for graduate-level music education majors, this online course focuses on the histories and contexts of Western art music, non-Western musics, popular, and American vernacular traditions. Methodologies for studying and applying these traditions for general education will overlap with current theories of music history pedagogy. This course is an asynchronous online course. Students will work at different times from different locations and will not be required to attend any face-to-face (F2F) or synchronous meetings at the same time. Optional evening virtual office hours will be offered online for questions, feedback, and clarification of coursework and assignments.

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.

Bachelor of Arts in Music (Musical Theatre Concentration)

Bachelor of Science in Music Industry Studies

Online Master of Music Education

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 (CMDc)-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.

The School of Music is revered nationally and internationally when it comes to music entrepreneurship, community engagement, 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.

Bridging Our Distances Initiative, 2020-

Mahogany Music Festival, 2021

NAMM Believe in Music Week webinar feature, 2021--international exposure for Bridging our Distances, Celebrate Local Heroes

Hosting NASM visit

Hosting College Band Directors National Association (CBDNA) regional conference

...to name just a few from 2021-22

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 undergrad levels and we fall further behind our competition in most years as a result.

Faculty Population

Faculty Employment by Track and Title

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

Table 1. Faculty Employment by Track and Title.

	Fall 2021	Fall 2020	Fall 2019
Tenure-track Faculty		50	49
Professor, with tenure		19	20
Associate Professor, with tenure		19	20
Assistant Professor		12	9
Librarian, with tenure		0	0
Research Faculty		0	0
Research Professor		0	0
Research Associate Professor		0	0
Research Assistant Professor		0	0
Clinical/instructional Faculty		7	2
Clinical Professor		0	0
Clinical Associate Professor		0	0
Clinical Assistant Professor		0	0
Instructor		7	2
Lecturer		0	0
Visiting		0	0
Adjunct Faculty		26	27

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

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

	Fall 2021	Fall 2020	Fall 2019
Gender		57	51
Male		36	32
Female		21	19
Race/Ethnicity		57	51
American Indian/Alaska Native		0	0
Asian		3	2
Black or African American		4	2
Hispanic or Latino		1	1
Native Hawaiian or Other Pacific Islander		0	0
Nonresident Alien		0	0
Two or More Races		0	0
Unknown Race/Ethnicity		0	0
White		49	46

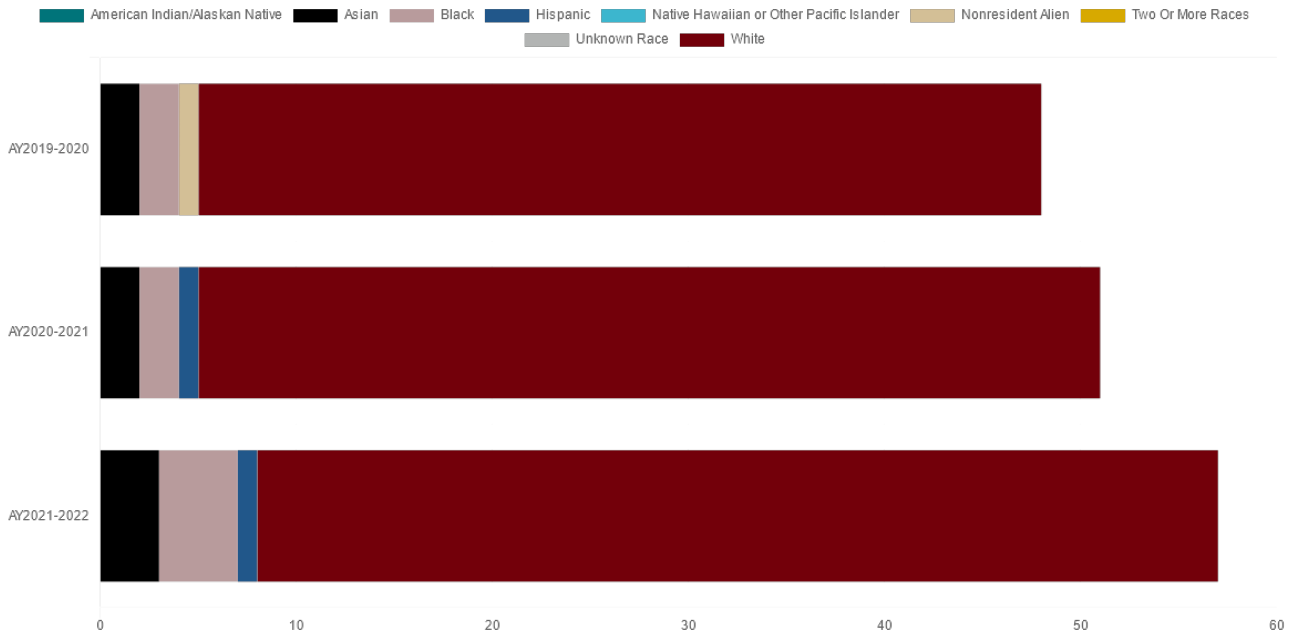
Illustrations 1 and 2 (below) portray this data visually.

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...

Craig Butterfield

CD1. Wild Wanderer, with Boomtown Trio. Released 11/6/2020 (delayed from Spring 2020 due to the COVID-19 pandemic). Album of all original music drawing from American and European folk traditions, jazz, and western classical music. Composed and performed with violinist Kristen Harris and singer Kelley McLachlan.

Colleen Clark.

Created Jazz Girls Day in her first year at UofSC, receiving a School of Music SPARK mini Grant and a Center for Integrative and Experiential Learning, Beyond the Classroom Grant

David Cutler

Book In Print1. SuperNova: Suzuki Tune Explosion. 17 compositions and pedagogical content on technique and creative performance practice. Helius Press; March 2021.

Man Fang

March 3-5, 2022 Man Fang had a major composition premiere by the San Francisco Symphony. Her work, a 25-minute concerto for sheng and orchestra titled "Song of the Flaming Phoenix," was commissioned by conductor Esa-Pekka Salonen and the San Francisco Symphony and written for sheng virtuoso Wu Wei.

<https://datebook.sfchronicle.com/music/review-esa-pekka-salonen-and-s-f-symphony-raise-the-roof-with-a-powerful-program>

Tayloe Harding

Winner, SC Governors' Award in the Arts for Arts Education
Elected Vice President/President-Elect of the National Association of Schools of Music.

Scott Price

The Frances Clark Center for Keyboard Pedagogy
Inclusive Teaching Course: Teaching Piano to Students who are Special Learners
This online course is the first of its kind in this research

Faculty Information

area and includes 14 units with each unit containing text articles, narrated powerpoint videos, video demonstrations, and resource sections. All units contain original research for which I am considered the authority in the field with much of it presented for the first time. <https://francesclarkcenter.thinkific.com/courses/inclusive-teaching>

Matthew White

1. Free and Equal Project: White did the audio engineering, sound design, and some arranging of the music for this interactive app exploring the Low Country (specifically Beaufort and the Sea Islands) during reconstruction. The project was funded by NEH (\$250k) and developed by Walking Cinema and UofSC education innovation. <https://www.freeandequalproject.com/>
2. On March 30-31, guest Quentin Baxter (6th generation Gullah griot, grammy winning drummer and producer of Ranky Tanky) will be with the SoM for a discussion series on Gullah music and oral histories. It will be recorded and added to the CSAM collection.
3. White audio engineered and edited a series of Gullah Stories by Author Ron Daise (creator of the children's program Gullah Gullah Island). Currently negotiating the distribution partner (hoping it will be UofSC press)
4. Donated 20 hours of personal audio recordings of Gullah elders Gracie Madsen, Garfield Smalls (winner of the 2018 SC Folk Heritage Award), Rosa Murray, and Joseph Murray. This includes recordings used in my Guggenheim Project.

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 meeting have led to new initiatives and the defining of 3 Distinctive Priorities unique to our school: leadership, performers-as-educators and educators-as-performers, and diversely skilled musicians.

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

Faculty Information

Teaching Innovation Grants and Spark mini grants to encourage faculty to work collaboratively and take some chances while marrying outcomes to our distinctive priorities. 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 Fall 2021:

Roy, Omar: Assistant Professor of Piano and Piano Pedagogy

Clark, Colleen: Assistant Professor of Jazz

White, Matt: Associate Professor of Jazz

Anderson, Hassan: Assistant Professor of Oboe

Meccia, Lauren: Instructor, Jazz Studies, Full-Time (Professional Track)

Haché, Michelle: Instructor of Musical Theatre, Full-time (Professional Track)

Polley, Jeremy: Instructor, Coordinator of Music Industry Studies, Full-Time (Professional Track)

Wrighten, Quintus: Instructor, Assistant Director of Bands, Full-Time (Professional Track)

New positions being added for Fall 2022:

Assistant Professor of Guitar, the the retirement of Christopher Berg

Assistant Professor of Piano, with the retirement of Charles Fugo

Serena Hill-LaRoche moving from Professional Track to Assistant Professor, Tenure-Track (by tenure-stream faculty vote, 4/27/22 ACAF 1.18)

Rachel Calloway Streisfeld moving from Professional Track to Assistant Professor, Tenure-Track (by tenure-stream faculty vote, 4/27/22 ACAF 1.18)

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 2021-22 faculty to student ratio in the School of Music is 1:9.6. 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 489 students a faculty of roughly 59 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 2021	Fall 2020	Fall 2019
Analysis of Ratio		01:5.9	01:6.5

Student Recruiting and Retention

Student Recruitment

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

Audition Days:

The Music Admissions team, Assistant Director Jennifer Mitchell and Assistant Dean for Enrollment Management Jennifer Jablonski, 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 also take tours of our building, the Music Community residential hall (which will be 650 Lincoln starting Fall 2022), and campus; talk directly with current students; hear current students perform; learn about our programs and degrees, etc. This event gives students the opportunity to satisfy their requirement to audition and to interview for programs such as Music Industry Studies, 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 (please note that some of these events went virtual or did not occur the last two years due to Covid concerns):

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)

South Carolina Music Educators Association Conference (this event is more about networking with educator alumni who refer students to us) - Columbia, SC (February)

Florida Music Educators Association Conference College Fair (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)

National Association for Music Education All-National Honors Ensembles College Fair (January)

We also participate in these on-campus events, as requested by Admissions (Assistant Director Mitchell and Assistant Dean Jablonski cover these events together):

Admitted Students Day - 2 or 3 times per year

UofSC Open Houses - 2 or 3 times per year

Student Recruiting and Retention

UofSC Scholar Socials/Honors College recruiting events - 2 or 3 times per year
Top Scholar events - 1 or 2 per year (Assistant Dean for Enrollment Management Jennifer Jablonski also assisted with reviewing and interviewing candidates.)
Admissions special events, as requested (e.g., fly-ins and other networking events with high school counselors)

These events often require weekend work, and the Music Admissions team typically has work obligations for about 1/3 of the year's weekends.

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)
Voice Student for a Day - with additional spinoff events in other areas (events created/managed by Asst. Director Jennifer Mitchell)
Parker String Quartet masterclasses
Various choral clinics
Various guest artist masterclasses

National leadership in music admissions:

Assistant Dean for Enrollment Management Jennifer Jablonski is the organizer of the Music Admissions Roundtable, a professional trade association created to share and promote best practices in music admissions and recruiting. Though the group is almost 12 years old, the group became a non-profit corporation based in Columbia, SC this past fall (2021) under Jennifer Jablonski's leadership. In the past, the MAR has held virtual college fairs and a mix of virtual and in-person workshops, as well as an annual conference for music admissions officers. MAR has an listserv and a closed Facebook group for members to share information and to learn from one another. The MAR also has a public website at musicadmissionsroundtable.org. Jennifer Jablonski and the University of South Carolina School of Music are recognized as long-time leaders and founders of this group.

Other important recruiting tactics:

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

Student Retention

Efforts at retaining current students in College/School programs.

Student Recruiting and Retention

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 engagement and retention. The MC has existed more than 16 years and will move to 650 Lincoln this fall.

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 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 engagement-oriented and 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.
- Unwind Online with Dr. Wendy - monthly event for students, alumni, and community learners focusing on musical games and practices for wellness and relaxation.
- Introduction to Sound Meditation - virtual event with Sound Practitioner Abigail Fischer

Student Recruiting and Retention

focused on deep listening, relaxation, and beginning meditation.

-John Fitzgerald Residency - group music making and drum circle facilitation activities with students and the greater community (e.g., 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.

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

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

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 2021	Fall 2020	Fall 2019
Undergraduate Enrollment			
Freshman	57	68	63
Sophomore	59	56	61
Junior	57	62	56
Senior	90	87	102
Dual/Non-Degree	0	0	0
Sub Total	263	273	282
Graduate Enrollment			
Masters	54	60	58
Doctoral	101	87	84
Graduate Certificate	4	0	0
Sub Total	159	147	142
Professional Enrollment			
Medicine	0	0	0
Law	0	0	0
PharmD	0	0	0
Sub Total	0	0	0
Total Enrollment (All Levels)	422	420	424

Student Enrollment & Outcomes

Illustration 3. Undergraduate Student Enrollment by Classification

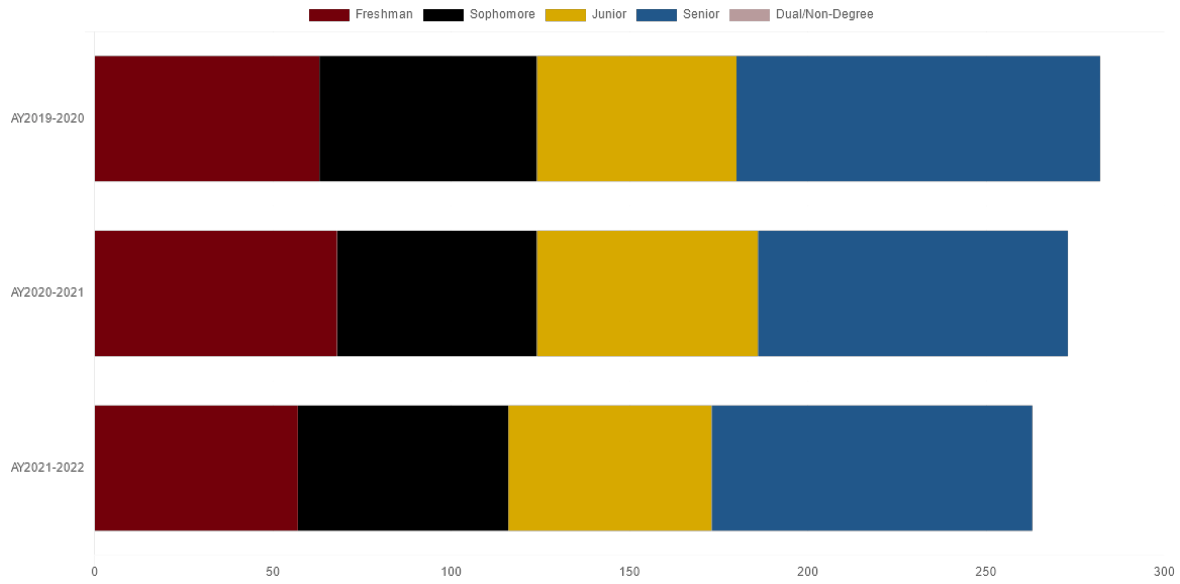
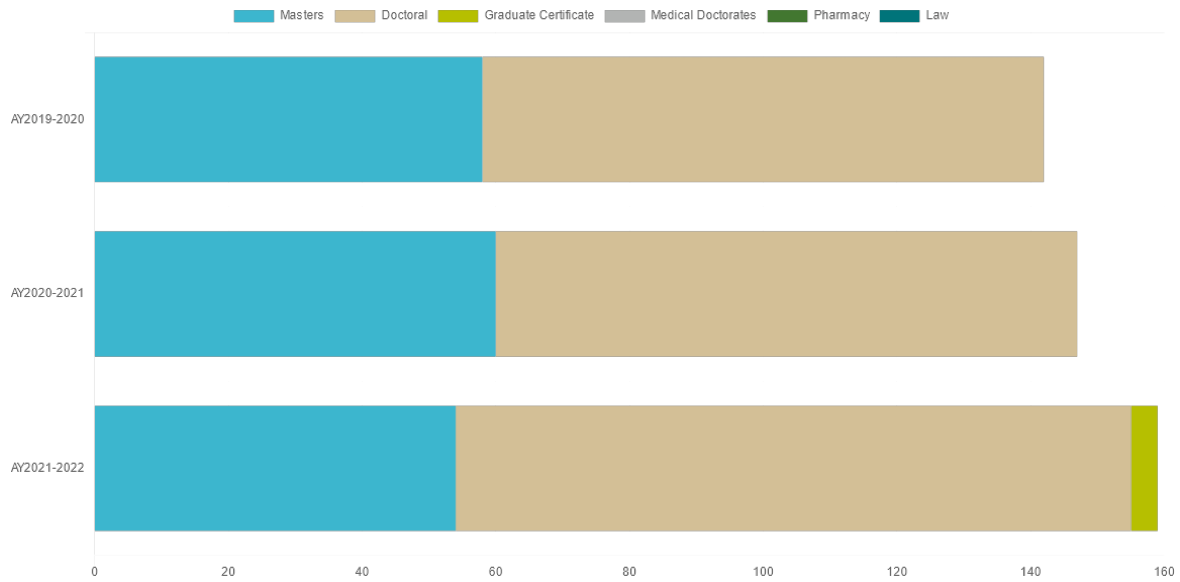
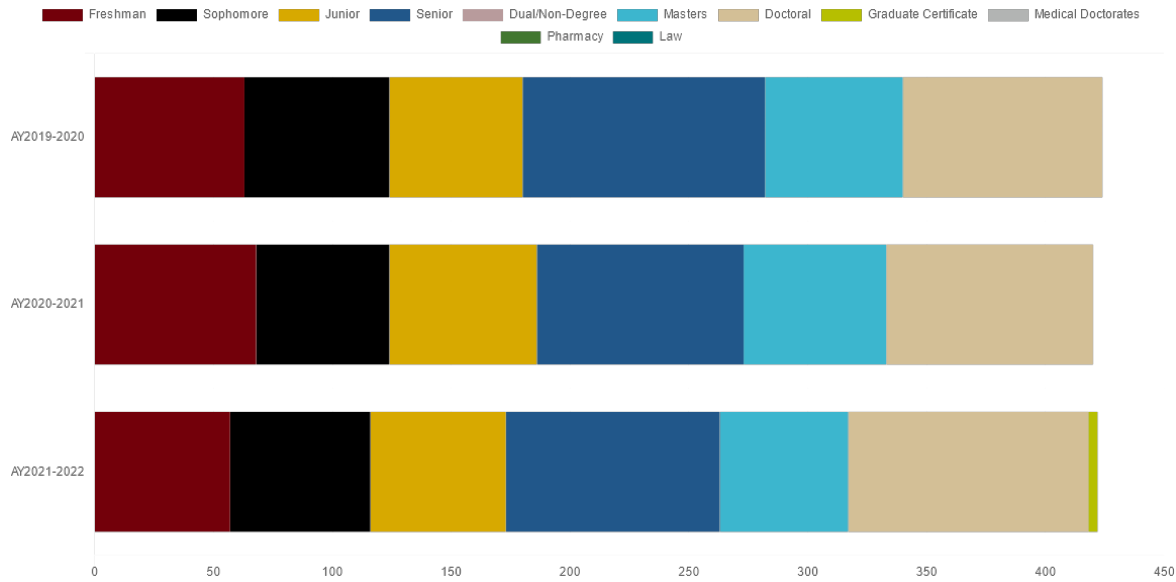


Illustration 4. Graduate/Professional Student Enrollment by Classification



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 2021	Fall 2020	Fall 2019
Undergraduate	263	273	282
Full-Time	254	267	272
Part-Time	9	6	10
Graduate/Professional	155	147	142
Full-Time	123	112	113
Part-Time	32	35	29
Total - All Levels	418	420	424
Full-Time	377	379	385
Part-Time	41	41	39

Student Enrollment & Outcomes

Student Diversity by Gender

Table 7. Student Enrollment by Gender.

	Fall 2021	Fall 2020	Fall 2019
Undergraduate	263	273	282
Female	121	134	135
Male	142	139	147
Graduate/Professional	155	147	142
Female	84	74	73
Male	71	73	69

Illustration 6. Undergraduate Student Diversity by Gender

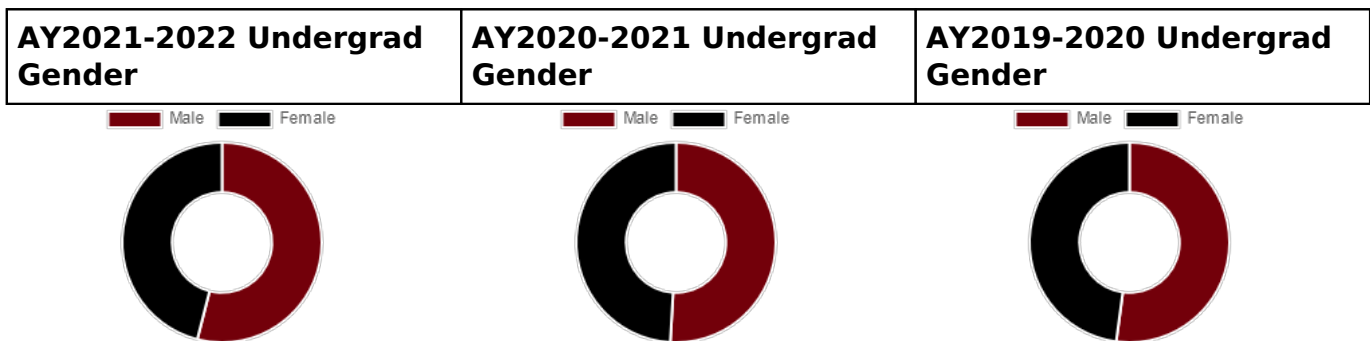
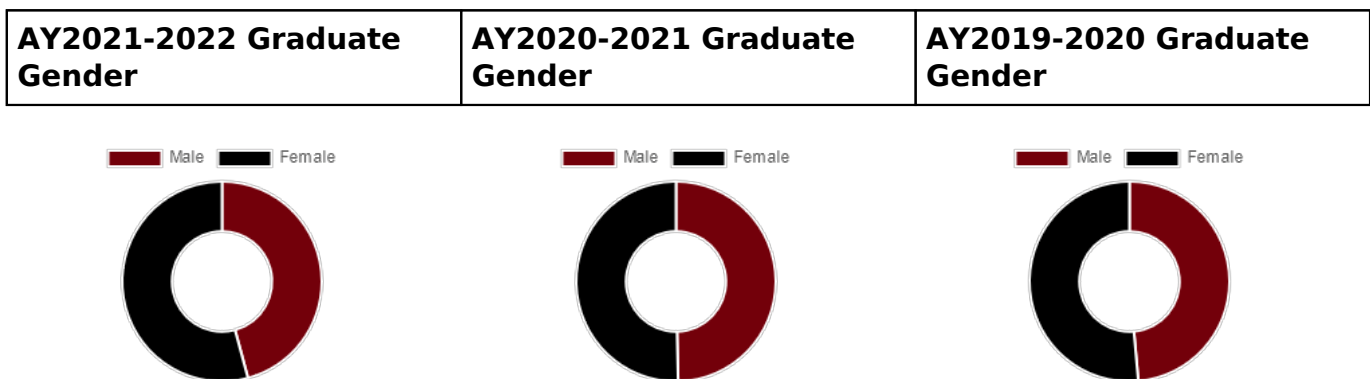


Illustration 7. Graduate/Professional Student Diversity by Gender



Student Enrollment & Outcomes

Student Diversity by Race/Ethnicity

Table 8. Student Enrollment by Race/Ethnicity

	Fall 2021	Fall 2020	Fall 2019
Undergraduate	263	273	282
American Indian/Alaska Native	0	0	0
Asian	11	9	7
Black or African	24	20	30
Hispanic or Latino	17	20	17
Native Hawaiian or Other Pacific Islander	0	0	0
Nonresident Alien	1	2	2
Two or More Races	20	22	21
Unknown Race/Ethnicity	3	2	1
White	187	198	204
Graduate/Professional	155	147	142
American Indian/Alaska Native	0	0	0
Asian	4	5	7
Black or African	14	12	6
Hispanic or Latino	9	10	7
Native Hawaiian or Other Pacific Islander	0	0	0
Nonresident Alien	42	39	39
Two or More Races	8	4	4
Unknown Race/Ethnicity	1	2	2
White	77	75	77

Student Enrollment & Outcomes

Illustration 8. Undergraduate Student Diversity by Race/Ethnicity

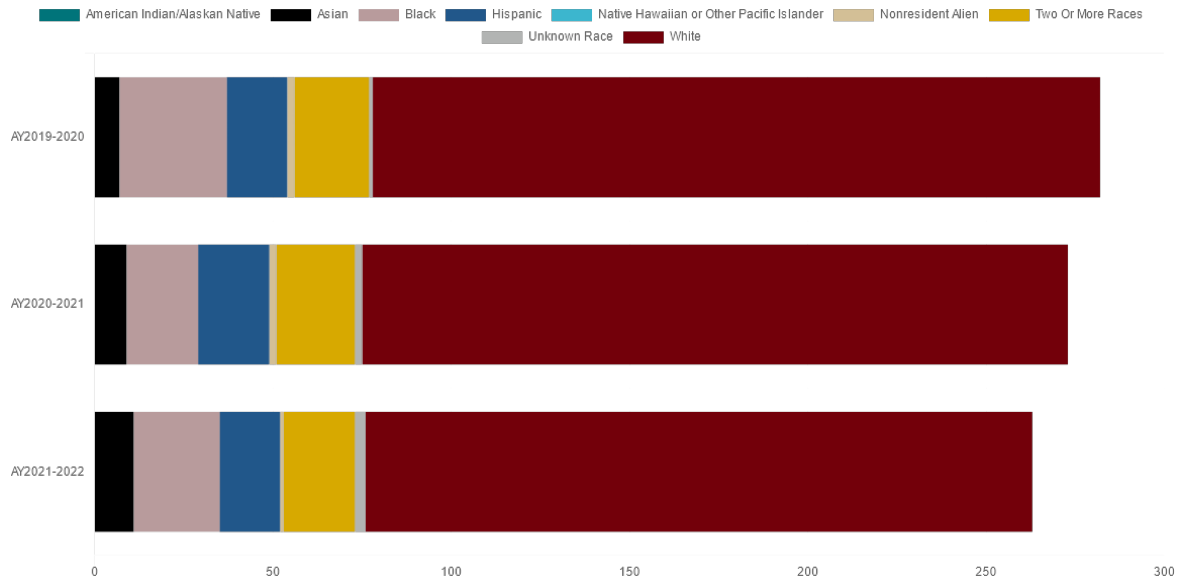
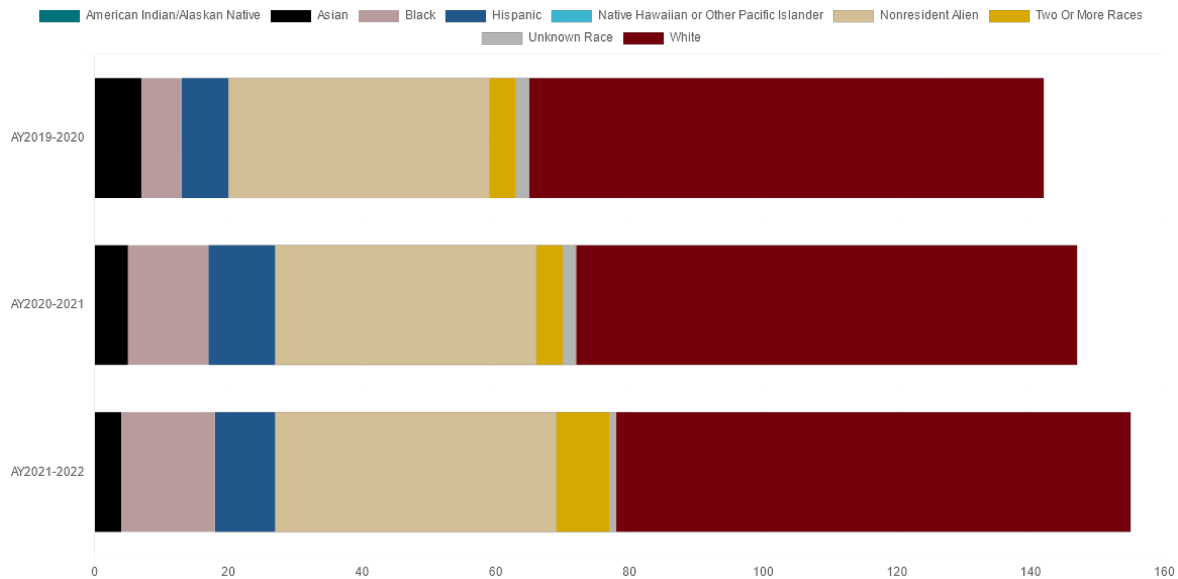


Illustration 9. Graduate/Professional Student Diversity by Race/Ethnicity



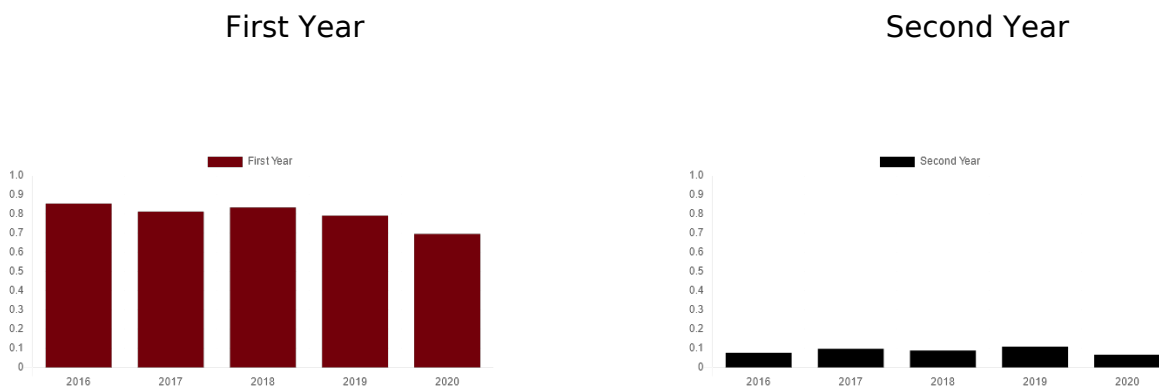
Student Enrollment & Outcomes

Undergraduate Retention

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

	First Year	Second Year
Fall 2021 Cohort	0%	N/A
Fall 2020 Cohort	69.86%	6.85%
Fall 2019 Cohort	79.4%	11.1%

Illustration 10. Undergraduate Retention, First and Second Year



Student Completions

Graduation Rate - Undergraduate

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

	Fall 2021	Fall 2020	Fall 2019
4-Year Same Cohort	43.8%	0%	46.03%
4-Year Diff Cohort	13.5%	0%	11.11%
4-Year Total Cohort	57.3%	0%	57.14%
5-Year Same Cohort	50.6%	0%	53.97%
5-Year Diff Cohort	19.1%	0%	15.87%
5-Year Total Cohort	69.7%	0%	69.84%
6-Year Same Cohort	50.6%	0%	53.97%

Student Enrollment & Outcomes

6-Year Diff Cohort	21.3%	0%	19.05%
6-Year Total Cohort	71.9%	0%	73.02%

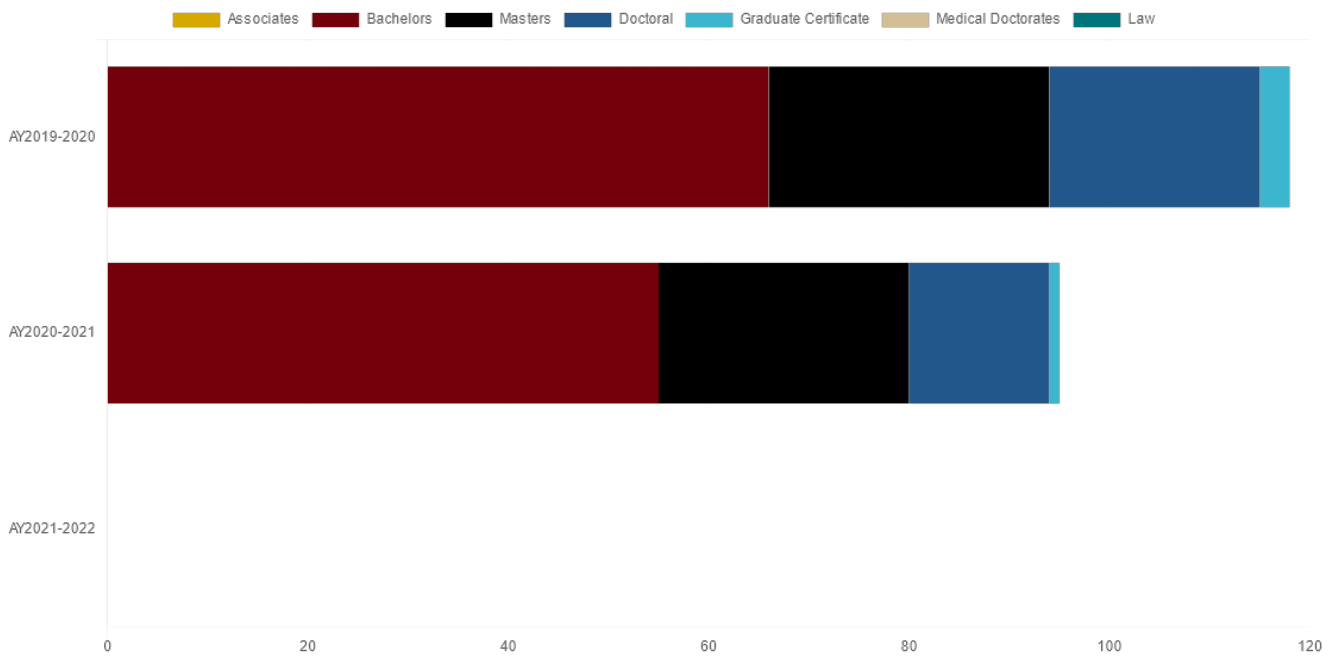
Student Enrollment & Outcomes

Degrees Awarded by Level

Table 11. Degrees Awarded by Level.

	Fall 2021	Fall 2020	Fall 2019
Associates Degree		0	0
Bachelors		55	66
Masters		25	28
Doctoral		14	21
Medical		0	0
Law		0	0
Pharmacy Doctorate		1	3
Graduate Certificate			

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 Teaching Awards Nominations

No Award Nominations have been entered for this section.

Faculty Other Awards Nominations

No Award Nominations have been entered for this section.

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

Faculty Service Awards Nominations

No Awards have been entered for this section.

Faculty Awards Received

Faculty Teaching Awards Nominations

No Awards have been entered for this section.

Faculty Awards Received

Faculty Other Awards Nominations

No Awards have been entered for this section.

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 21-22 in our Development efforts. We continue to expand our engagement through 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 34.65% which is a 12% increase from last AY.

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 can keep them engaged. Later this spring we plan to mail out a postcard to all living alumni asking them to update their contact information so we can capture current email and mailing addresses.

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 began using an advancement model for its development efforts, restructuring the School's current development department through the creation and hiring of an Assistant Dean for Advancement who began on June, 2021. The Assistant Dean, Audra Vaz, oversees the development efforts and marketing efforts of both the School of Music and the Koger Center for the Arts and serves as a major gifts officer for the School. We recently moved Caroline Earp from Development Coordinator into the position of Director of Donor Relations & Alumni Engagement to reflect 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 stewardship we hope to increase alumni and individual annual giving. Caroline has also taken on grant research, writing, and reporting thereby augmenting our complement of development acumen. In alignment with the Advancement model, we also added an Assistant Director of Development, Brad Martin, to the team whose focus is event

Alumni Engagement & Fundraising

and ensemble sponsorships which will allow us to reestablish relationships with local businesses. Rounding out the advancement model is a full-time student intern who assists with the administrative duties associated with a development office: depositing donations, data entry and enhancement, managing our new texting platform, and assisting with events. This model has proven fruitful as the School of Music has raised more this year than the previous five fiscal years. As of March 1, 2022, the School had raised \$616,488 while at the same last year \$168,750 was raised, indicating a 360% increase in revenue. We kicked off a Band Centennial campaign aimed at raising funds for the Marching Band, which raised awareness and funding for the Band's facilities, travel, and instruments, while also establishing an endowment for the Band's longevity. The annual Give4Garnet giving day, as well as the Musical Feast, are two additional fundraising activities yet to be undertaken this fiscal year. A new Name-A-Seat campaign for the Koger Center kicks off in March, in step with the Broadway musical, The Lion King. To date in FY22 we have established several new endowed scholarships (totaling \$425,000) in the areas of band, clarinet, and saxophone.

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 Community Engagement activities in 2021-22..these feature not only musical presentations, but mostly musical interactive activities where audience become part of the event as well, and the learning and service is advanced for both SoM personnel and audience members...

Mahogany Music Festival 9/9 - 9/11/21

The Mahogany Musical Festival, Sept. 9-11, featured the Colour of Music Festival Orchestra and Auntie Karen Foundation in concert with Vanessa Williams. The festival presented performances and master classes across campus and features masterworks performances at the Koger Center for the Performing Arts and School of Music Recital Hall. Since 2013, the Colour of Music Festival has flipped the script on traditional classical music and sought to enlighten the world by performing the music of significant black classical composers. These gifted classical principals, composers, and performers of African descent share their musical talents, knowledge and inspiration and showcase the impact of black classical musicians.

30 Americans: From Canvas to Score at Columbia Museum of Art 12/5/21

Eighteen student, alumni, and faculty composers from the School of Music's Composition Department have written new pieces inspired by selected works from the powerful traveling exhibit from the Rubell Family Collection, 30 Americans. These musical companion pieces honor these visual works of art and these groundbreaking artists by responding to their message, content, shape, contour, lines, color, texture, and found materials. In one-hundred-twenty seconds or less, the composers have transformed the visual into the auditory, and culminated in live performance by three outstanding UofSC graduate ensembles, the New Sounds Trio (strings), the Fuse Ensemble (winds), and The Collective (mixed).

The Self & the Collective at Dreher High School 12/6/21

UofSC School of Music Community Engagement class (12 undergraduate and graduate students) presented an original, scripted Interactive Performance for over 200 high school students (in-person) and their parents (virtual). The theme they chose, "The Self & The Collective", explored experiences throughout the pandemic with solitude and solitude, using music to depict these experiences through the musical entry point of texture. This

Community Engagement

performance was highly interactive with scaffolded moments of reflection, discussion, physical participation, and opportunities for audience to share creativity and input.

Ears Wide Open Series seven concerts at locations around UofSC campus
Fall & Spring 2021-2022

An experiential concert series created and implemented by the UofSC graduate wind quintet, Fuse Ensemble. This seven-concert series was aimed to engage and connect with the undergraduate community across campus, particularly first and second year students who might not know about the School of Music and other artistic opportunities on campus. Each program was curated with a theme and presented in with innovation and engagement as a vehicle for the musical experience.

Lunch and Listen: A Very Open Rehearsal
Fall & Spring 2021 - 2022

Lunch and Listen is a Wednesday at 1pm offering in the Koger Center Lobby for student, faculty, and guest artist ensembles to share the rehearsal experience with peers, colleagues, and the general public. The aim is to invite audience members into the experience of a professional rehearsal by encouraging participation through questions and exploration of how rehearsals build toward a concert performance.

Residency: Nadia Sirota, viola 10/4-10/6/21

Celebrated violist, Nadia Sirota, holds a fascinating career as a 21-century soloist, chamber musician, champion of new music, radio/podcast host, record producer, and curator. A member of yMusic (backup band for Paul Simon), her podcast Meet the Composer won a Peabody award, and she recently has assumed the role as a curator for the NY Phil and LA Phil for their innovative new music series. Nadia engaged with UofSC students in coachings, master classes, Lunch & Listen, and two public workshops and presentations about speaking about music with audiences and building an authentic and successful career in music.

Bridging Your Week: Weekly video spotlight series; Fall 2021

A weekly video series highlighting areas and activities of community engagement at the UofSC School of Music. These included interviews, features, rehearsals, and performances from students, faculty, alumni, and guest artists and were streamed on the SoM's social media platforms and continue to live on our YouTube channel.

Community Engagement

Easy To Love: inter-departmental collaboration at Odd Bird Books 2/12/22

UofSC SoM Graduate ensemble, The Collective, partnered with the Humanities Collaborative in an event featuring guest writer Briallen Hopper from Queens College in NYC. Part essay, part musical response, the event was co-hosted by UofSC's Women's and Gender Studies program, the School of Visual Art and Design and the School of Music.

Pictures: at If Art Gallery 4/27/22

UofSC SoM Graduate ensemble, The Collective, will present an engaging evening of music at community art gallery, If Art Gallery, featuring new arrangements of Modest Mussorgsky's Pictures at an Exhibition. Using social media, the Collective will crowdsource pictures of South Carolina, inspired by thematic hashtags which relate to each musical 'picture'.

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 (CE) is an vital element in the SoM's Faculty Annual Report of Activities. Indeed, CE constitutes a significant part of the annual review for all faculty and inputs to their tenure, promotion, and evaluation processes in the School in ways unique to both Music nationally and to the academic colleges of UofSC locally.

Community perceptions are generally reported via direct comments from individuals to School of Music faculty, students, and administrators as well as assessed through the level and magnitude of participation by the audience/co-artists engaged. 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--the visitors from NASM this past February (UMichigan, FSU, UArizona) remarked that the SoM's CE profile and breadth is among the most distinctive they have ever seen.

Incentivizing Faculty Engagement

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

Community engagement is encouraged and is a vital element in many School of Music courses. It is especially evident in the music education and performance curricula at all levels. Recently created incentives for increasing faculty involvement in community engagement include the founding of a new Coordinator of Community Engagement position (held by Claire Bryant, Asst Prof) with small annual budget, the development of the Bridging Our Distances Initiative during the pandemic which is being sustain post-pandemic, and Teaching Innovation

Community Engagement

Grants, sponsored by Spark, Carolina's Music Leadership Laboratory, as well as These grants provided up to \$1500 for special projects devised by faculty among others.

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: Music Leadership at Carolina, and areas in the School of Music. Some examples include sessions that feature conversations, workshops, and residencies with distinguished guests such as the virtuosic and ground-breaking quintet Founders, composer and new music activist Nadia Sirota, and music facilitator John Fitzgerald. Spark-sponsored writing workshops and tutors assist music students in improving written communication.

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.

Spark Mini-Grants and the Creativity in Music Awards foster collaborations amongst students, faculty/staff, and the community. These events and initiatives include a Music Field Day for hearing impaired children, a songbook of music written at the height of the AIDS epidemic, Drumming up Wellness, and student led ensembles like Ears Wide Open.

The Innovation Recital aimed to foster collaboration between students from different instruments and studios, all while discovering new ways to share music in the traditional recital format.

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.

External Collaborations

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

(see Community Engagement activities above)

Other Collaborations

Our most significant academic collaborations and multidisciplinary efforts that are not

Collaborations

otherwise accounted for as Internal or External Collaborations.

The SoM and the College of Arts and Sciences are developing a joint faculty hire in southern studies and global south music to search in 2022. The SoM and the Dept of Hospitality Management in the College of HRSM are partnering to develop a CAFE in the basement of the Greene St United Methodist church, now assigned as instruction and performance space to the SoM. This venue is slated to be completed in Phase 2 of the church renovation in 2023-4.

Equity and Diversity Plan

Improve Under-Represented Minority (URM) Student Enrollment

Among music majors, the number of African American and American Indian/Alaska Native students in the incoming class of fall 2021 increased, 8.97% and 2.56% respectively, from the previous fall. However, there were declines among Hawaiian Pacific Islander and Asian students with percentage decreases of 2.57% and 1.28%, respectively.

2020 Percentages (78 students)

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

2021 Percentages (78 students)

- *African American: 16.66%
- *America Indian Alaska Native: 2.56%
- *Hawaiian Pacific Islander: 0
- *White: 66.66%
- *Hispanic/Latino: 7.69
- *Asian: 5.12%
- *No response: 1.28

In Fall 2021, measures were being put in place to start assessing demographic information regarding non-music majors who enroll and are involved in many academic and musical performance activities on campus such as participation in bands and choirs as well as all of the students who receive talent-based and need-based music scholarships (which includes more than 70 non-majors total). This assessment will also expand beyond the information pertaining to the entering class and include all music majors from year to year.

Another area of growth in the School of Music incoming student population is among first-generation college students or Opportunity Scholars. In 2021, there were 12 first-generation students among the incoming class, 11 more than the 2020 incoming class.

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 and also published announcements for the most recent faculty searches with The Sphinx Organization (<https://www.sphinxmusic.org/job-postings/>) in the 2020-2021 academic year. Sphinx is a

Equity and Diversity Plan

performance arts 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. The results of these and other recruitment efforts over the last two years has led to an increase of faculty of color and female faculty.

In Fall 2021, our tenure-stream faculty comprised of the following percentages.

- *African American: %
- *America Indian Alaska Native: %
- *Hawaiian Pacific Islander: %
- *White: %
- *Hispanic/Latino: %
- *Asian: %

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 with Associate Dean Johnson on defining outcomes metrics and means for effective assessment. This work was begun in 2021. Johnson will meet with Kesha Clavon, Senior Diversity Recruiter, in The Graduate School in Spring 2022 to explore opportunities to collaborate and gain support for School of Music diversity recruitment efforts.

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

As stated above, Associate Dean for Administration Jacob Will is working 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, Audra Vaz, who was hired in April 2021.

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

In Fall 2020, Dean Harding held an internal search for Associate Dean for Diversity, Equity and Inclusion in the School of Music. Interim Associate Dean for Diversity, Equity and Inclusion and Associate Professor of Ethnomusicology Birgitta Johnson interviewed for the position and was selected by Dean Harding and the other Associate Academic Deans of the School to continue in the role as Associate Dean of DEI. At the first faculty meeting in fall 2021, Dean Johnson

Equity and Diversity Plan

updated the faculty and staff about new resources in the Office of Diversity, Equity and Inclusion under Vice President of DEI, Julian Williams as well as introduced the members of the School of Music's Diversity, Equity and Inclusion committee. The committee consist of two faculty representatives, two staff representatives, one graduate student representative and one undergraduate representative and are as follows:

Dr. J. Daniel Jenkins (Music Theory)
Dr. Amanda Schlegel (Music Education)
Jennifer Mitchell (Assistant Director, Music Admissions)
Carolina Earp (Director of Alumni & Donor Engagement)
Lia Snead (DMA-Band)
Jalen Peake (BA-Voice)

The student representatives are crucial parts of the committee and leaders in diversity and inclusion activities in the School. Ms. Snead is a graduate student assistant with Carolina Bands and has co-presented conference presentations on DEI with Associate Director of Bands/Director of Athletic Bands Jay Jacobs at three regional music educators and one college band directors' conferences in Spring 2022. Mr. Peake is the past president of the Network for Advancement of Minority Musicians founded in June of 2020 and the inaugural recipient of the School of Music's Social Justice Award in Spring 2021.

Dean Zoom Meet Ups

Several faculty and staff reached out to Dean Johnson to work on ideas regarding diversity engagement and enhancements in their respective areas in the School. The brain storming sessions took place in fall 2021 and included the following personnel and programs:

- Dr. Matthew White (Jazz Studies and Center for Southern African American Music); CSAM, Mahogany Music Festival 2023
- Dr. Colleen Clark (Jazz Studies); CC & The Adelitas concert and residency events.
- Dr. Jennifer Parker-Harley (Flute) & flute student; Cross-cultural music-making best practices.
- Ana Dubjakovic (Head of Music Library) and Ellen Schlaefer (Director of Opera Studies and Musical Theater); Acquiring and performing opera scores by Black composers.

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 2021, her six guest speakers include an accomplished and diverse group of scholar, musicians, educators, administrators from around the country: Dr. Bryan Powell (Montclair State University, Director of Higher Education initiatives, Little Kids Rock), Dr. Mark Montemayor (University of North

Equity and Diversity Plan

Texas), Dr. Scott Edgar (Lake Forest College, Director of Practice and Research, Center for Arts Education and SEL), Julie Duty (Founder of United Sound).

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 (completed Spring 2021)
Dr. Kunio Hara (completed Spring 2021)
Dr. J. Daniel Jenkins (completed Spring 2021)
Dr. Amanda Schlegel (declared intension)

Teaching Graduate Assistants

None in progress for this year

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, the committee opted to fold these action items into a broader canvassing activity to take place during the fall 2022 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 in Teams.

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.

Equity and Diversity Plan

School of Music Statement of Solidarity with Asian, Asian American, and Pacific Islander Communities and Other AAIP Celebration Events

In response to the horrific mass shootings that targeted Asian American businesses in Metro Atlanta in March of 2021, the School of Music wanted to stand in solidarity with members of the Asian, Asian American, and Pacific Islander (AAPI) communities being impacted by anti-AAPI violence and affirm an environment of unity and allyship among students, staff, and faculty. In coordination with Dean Johnson, the DEI committee members, and faculty member Kunio Hara, Dean Harding approved and released a statement of solidarity and support in April. However, members of our School of Music family were personally impacted by the tragedy and thus we wanted to do more. On May 20th, faculty members Kunio Hara and Rachel Calloway, and undergraduate students, Na (Lucy) Ku and Anna Kirkland organized at School of Music Townhall in Solidarity with AAPI and International Asian Students virtual event with UofSC English and Linguistics professor Elaine Chun. During the next academic year, the DEI committee partnered with the Friends of the School of Music and students from the campus community to produce a free public concert event: TOGETHER-A Celebration of the Asian and Pacific Islander Communities. The concert was held on March 15, 2022 in the Recital and live streamed on YouTube. The program included works by AAPI composers and performances AAPI musicians from the campus community and was produced by DEI committee member, J. Daniel Jenkins. On March 18th, the Luise E. Peake Music and Culture Colloquium Series also recognized the one-year anniversary week events by hosting an interview with David Kim, Concertmaster of the Philadelphia Orchestra that was also live-streamed from the School.

Mahogany Music Festival Sept. 9-11, 2021

The inaugural year of the Mahogany Music Festival featured a three-way partnership between the School of Music, The Colour of Music Festival, and the Auntie Karen Foundation. The Colour of Music Festival, Inc. presents a diverse classical repertoire of baroque, classical and 20-century music at the highest of musical standards to diverse audiences nationally. The festival has presented in Atlanta; Charleston and Columbia, South Carolina; Nashville, Tennessee; Houston; Pittsburgh; Richmond, Virginia; and Washington, D.C. Musicians and conductors from the Colour of Music Black Classical Musicians Festival were in residency at the School giving master classes with students, a chambers works concert featuring UofSC Alumni and Colour of Music Festival Octet, and a September 11th 20th Anniversary Memorial Concert featuring Lori Hicks (soprano) and guest conductor Julius P. Williams. This masterworks concert featured a diverse repertoire of pieces including works by Puccini, Mahler, Copland, and contemporary and new works by composers of color Umberto Giordano, Mary Watkins, Edmund Thornton Jenkins, and John Wineglass. On September 10th, the Colour of Music Festival Orchestra also joined the Auntie Karen Foundation Legends of...concert even accompanying the year's featured guest artist, singer and actress Vanessa Williams. UofSC students were also able to attend a master class with Vanessa Williams at Dreher High School. The Auntie Karen Foundation is a 501(c)3 non-profit organization focused on education and empowerment through the arts. Its founder and CEO Karen Alexander-Banks has produced the Legends of...concert series in Columbia, SC for the past eighteen years as of March 2022.

The Mahogany Music Festival week also included a live and streamed conversation between Dean Harding and Joey Young, artistic director of the Peabody Conservatory in Baltimore, Maryland and resident conductor for the National Youth Orchestra at Carnegie Hall.

Equity and Diversity Plan

CC & The Adelitas Residency October 24-25, 2021

New jazz studies faculty member, Dr. Colleen Clark won Diversity, Excellence and Inclusion Excellence Grant to partially fund a jazz residency of the all-female musical group and arts project CC & The Adelitas. The group includes Clark (drums), Tonina Saptuo (voice, bass), Lauren Sevia (baritone sax), Arcolris Sandoval (piano), Summer Camargo (trumpet), and Mimi Jones (bass). The Adelitas spent the day with the UofSC Jazz division as they gave a masterclass with Swing Shift and sat in with the band and a smaller combo. Summer Camargo gave a trumpet masterclass and the Adelitas spoke to students as a panel and shared stories ranging from touring, how to be a good musician, listening to music and career choices. On Monday, the 25th the group gave a concert in Johnson Hall. CC & The Adelitas represents the intersectionality between identity, race, gender and culture. The Adelitas were the women *solderaderas* of the Mexican Revolution, which helped forge “Adelita” into an icon in Mexican culture, representing the strength and fortitude of women into the modern day. This project and the experience that it creates incorporates the history of the Adelitas and Mexican song writers and/or singers and sets the music in the jazz idiom. CC & The Adelitas represents the modern day jazz warrior. The residency was also funded by UofSC Jazz and the Koger Center for the Arts.

Bridging Our Distances

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 “30 Americans: From Canvas to Score” at the Columbia Museum of Art in December 2021. Eighteen student, alumni, and faculty composers from the School’s composition department debuted new pieces inspired by selected works from the CMA’s 30 Americans exhibit in the museum’s atrium. Organized by Bridging Our Distances faculty director, Claire Bryant, the concert included one faculty ensemble and three graduate student ensembles (New Sounds Trio, The Collective, and the Fuse Ensemble). Other highlights from the Bridging Our Distances initiative include:

The Self & the Collective at Dreher High School 12/6/21

UofSC School of Music Community Engagement class presented an original, scripted Interactive Performance for over 200 high school students (in-person) and their parents (virtual). The theme they chose, “The Self & The Collective”, explored experiences throughout the pandemic with solitude and solitude, using music to depict these experiences through the musical entry point of texture. This performance was highly interactive with scaffolded moments of reflection, discussion, physical participation, and opportunities for audience to share creativity and input.

Equity and Diversity Plan

Residency: Nadia Sirota, viola 10/4-10/6/21

Celebrated violist, Nadia Sirota, holds a fascinating career as a 21-century soloist, chamber musician, champion of new music, radio/podcast host, record producer, and curator. A member of yMusic (backup band for Paul Simon), her podcast Meet the Composer won a Peabody award, and she recently has assumed the role as a curator for the NY Phil and LA Phil for their innovative new music series. Nadia engaged with UofSC students in coachings, master classes, Lunch & Listen, and two public workshops and presentations about speaking about music with audiences and building an authentic and successful career in music.

Bridging Your Week: Weekly video spotlight series: Fall 2021

A weekly video series highlighting areas and activities of community engagement at the UofSC

School of Music. These included interviews, features, rehearsals, and performances from students, faculty, alumni, and guest artists and were streamed on the SoM's social media platforms and continue to live on our YouTube channel.

Easy To Love: inter-departmental collaboration at Odd Bird Books 2/12/22

UofSC SoM Graduate ensemble, The Collective, partnered with the Humanities Collaborative in an event featuring guest writer Briallen Hopper from Queens College in NYC. Part essay, part musical response, the event was co-hosted by UofSC's Women's and Gender Studies program, the School of Visual Art and Design and the School of Music.

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 and commemorative gift from Associate Dean Johnson. The inaugural co-winners of the award, Jalen Peake and Christian Folk, were announced at the School of Music Awards Day virtual ceremony on April 12, 2021. There are currently four nominees for the 2022 Social Justice Award. The recipient(s) will be announced at the School of Music Awards Day ceremony on April 15th.

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.

The Garnet Ebony Fund has been promoted at several events during fall 2021 including The Mahogany Music Festival and Colour Music Festival Residency in September as well as the Kronos Quartet Residency in conjunction with preview concert for *At War With Ourselves: 400 Years of You* composed by Michael Abels and poetry by Nikky Finney in November.

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, begins to more fully enroll in fall 2022 (it opened with 17 majors 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--Phase 1, this Fall 2022. And finally, each year in excess of 78% 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...the 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 was related in 2022. 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.

Dashboard Metrics and Narrative

Contribution (Per Student) 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 12-18 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 significant net consumer.

Model Allocations (Per Student) Narrative

See above...

Faculty Information Narrative

The faculty numbers reflect a standard size for a music unit of 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 2022, 2023 and 2024 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

Dashboard Metrics and Narrative

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 spending, we have for 17 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. Being awarded the home of the new campus Entrepreneurship minor, as well as having a faculty member in music being appointed the principal of the E-Ship LLC in 2023 are examples of this campus leadership. 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-imagination 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.

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 was realized last spring 2021 with the hire of a new senior DOD/Asst vDean for Advancement, AUDRA VAZ, who has brought tremendous skill and experience to these 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 and to bringing coherence int all alumni, development, marketing/communications and gov and corporate relations activities for the School and its Koger Center.

Student Outcomes Narrative

Dashboard Metrics and Narrative

While the School of Music is pleased with its metrics in this category, we strive to do better. We recognize that a placement record of in excess of 80% 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 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-

Dashboard Metrics and Narrative

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.

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.

Futures Issues

Opportunities for the SoM in 2022...

1. Sustaining the School as a campus leader on university priorities as they emerge and evolve. This requires the School to be proactive and a leader of institutional change rather than being reactive and following it. It also requires that the School deliver on its promises to serve the institution well—the new campus-wide entrepreneurship minor must be managed by the School with a high degree of efficiency, for example. Spark’s sustenance of excellence in leadership training and provisions must continue to be a model for other UofSC academic units.

2. External giving. The School's new advancement model and the resources that can be devoted to philanthropic giving positions the School well for a bright future in this realm, growing ever more important in the modern higher education landscape.*A new Vision and Strategic plan to be developed over the next 3 years, 2022-2025 for 2025 and beyond.

Challenges:

The School’s most significant challenges to its planning and fulfilling the promises of that planning, are:

- The applicability, reliability, and sustainability of the new responsibility-based budget model currently in place at UofSC. The model has what appears to be an effective governance structure, and the dean of the School of Music is a member of important committees in that structure, looking out for the interests of all colleges/schools on the campus who are “net consumers” among a body of those and “net contributors.” Yet, subvention levels key to managing the balance between ‘contributors’ and ‘consumers’ is at the discretion of the provost, and that position will see its fifth different person in it in the last five years. Additionally, the revenue side of the model is adapted annually, making fiscal planning from one year to the next difficult for the academic colleges and schools.
- The pool of available traditionally-aged undergraduate students beginning in 2025, and our ability to recruit them to a music major, auditioned and conventional, or otherwise.

Cool Stuff

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

As the UofSC School of Music delivers on its mission and pursues its vision, the work of the School has become increasingly connected to the most seminal aspect of that vision: the realization of its five core values. School stakeholders feel strongly that the unit’s new initiatives and programmatic activities—even those that are not altogether new but instead represent advancements of already high-achieving aspects of the School—must align with the principles of the Vision2025 Strategic Plan currently in force for the period 2015-2025. The

Concluding Remarks

School also expects to assure that all such initiatives and activities should support not only the goals and objectives of that plan but must also be conceived and attributable to the pursuit of the core values. In this way, the School's "other programmatic activities" and its evaluation, planning and projections (see Section III. below) overlap. In an effort to best indicate other programmatic activities and related priorities, the list below is developed. It indicates each of the five core values, and then below the heading of each value it summarizes some other programmatic activities of the School that have not already been covered elsewhere in the self-study in any detail.

The below lists are not to be considered complete.

The Pursuit and Achievement of Excellence

*Bridging Our Distances Initiative of 2020-21 and 2021-22

(https://sc.edu/study/colleges_schools/music/about/bridging_our_distances/index.php)

*Production of the three school-wide 2018 performances of the Bernstein MASS involving opera, orchestra, jazz, choirs, music industry, bands, marching band and the accompanying national conference "Public Music Discourse in Honor of the Bernstein Centenary" produced by Associate Professor of Music Theory Danny Jenkins https://sc.edu/study/colleges_schools/music/concerts_and_events/bernstein_mass/bernstein_public_music_discourse/index.php)

Defining, Re-defining, and Supporting Student Success

*The School provides greater flexibility in curricular content and experience now so that its students can exercise their desires for success through being able to make decisions themselves regarding their study. The faculty and staff of the School are also expected to not only work to help students reach the full level of their potential as professionals, but also to focus on getting all enrolled students to and beyond academic and musical standards of achievement. No student recruited is expected to fail.

*BS in Music Industry Studies

The Preparation of Music Leaders

* Spark: Music Leadership at Carolina prepares music leaders by providing instruction in and experience with community initiatives, entrepreneurial skill building, and creative support. The goal is to assist the next generation of professional musicians develop the multitude of skills required to be productive artist citizens.

*Savvy Arts Venture Challenge and its associated International Chamber Music Competition/Residency Program for ensembles with Innovative Event Design*Professor-of-Practice in Music Leadership teaches and supervises advocacy coursework expansion, participation in music advocacy policy experiential learning activities presence on the Spark Team

*A growing expertise and emphasis on public music history and public music theory in teaching and learning and in RSP activity among music faculty and students.

*Numerous important national and international productions/presentations regarding unique of School of Music programming, including: Spark's hosting of two Summits in conjunction with the College Music Society on the design of the 21st century music school (2016, 2019); the pre-conference seminar on modern marketing the arts at the 2016 Chamber Music America conference in NYC: <https://www.chamber-music.org/2016-national-conference/pre-conference>; a major webinar produced from the School's recital hall for the NAMM Believe in Music Week (2021): https://www.sc.edu/study/colleges_schools/music/about/news/2021/NAMM_conference.php; MASS and the "Public Music Discourse in Honor of the Bernstein

Concluding Remarks

Centenary” *Ears Wide Open graduate student ensemble (the FUSE Ensemble) curated concert series across the UofSC campus in alternative venues

*BoD Unite Communities, Celebrate Heroes, and Spur Our Futures distances

https://sc.edu/study/colleges_schools/music/about/bridging_our_distances/index.php

*BS in Music Industry Studies

The Preparation of Musicians as Educators & Educators as Musicians

*Pedagogy investment (piano, violin/viola)

*Music For Your Life programming comprehension

*Online Masters in Music Education

*Teaching Artistry course(s) and possibly a certificate program

The Preparation of Diversely Skilled Musicians

*Jazz Studies investment

*Musical Theatre Concentration Investment

*BoD Amplify Voices https://sc.edu/study/colleges_schools/music/about/bridging_our_distances/amplify_voices.php

*Mahogany Music Festival and partnership with the Colour of Music Orchestra and the local Auntie Karen Foundation https://sc.edu/study/colleges_schools/music/concerts_and_events/mahogany_music_festival.php

*2021 appointment of a Director of the Center for Southern African-American Music (CSAM) and the establishment of an annual budget for new CSAM activity

*All School policies, procedures, and activities led by the Associate Dean for Equity, Diversity and Inclusion (Birgitta Johnson)

https://www.sc.edu/study/colleges_schools/music/about/diversity_and_inclusion/index.php

Spark Activities:

Wellness

*Wellness Wednesday weekly programming designed to foster physical and emotional well-being. Activities include yoga, sound meditation, 5-minute video segments, community drum circles, and more.

*Student Wellness Committee - founded to integrate students' needs into the School of Music support system.

*Stress-Free Finals Week - Daily events and virtual offerings dedicated to alleviating student pressure during finals.

Grant Programs

*Creativity in Music Awards support music students who pursue inventive projects while offering a framework for expanding boundaries, taking chances and discovering their personal voice. Mentorship and distinction prizes complement this process.

*Creativity in Teaching grants are designed to aid the implementation of creative elements in teaching. Projects should encourage a creative musical culture, encourage collaboration between faculty, staff and students, and encourage activities and initiatives that support School of Music Distinct Values.

*Spark Mini-Grants are designed to enable full time faculty, staff and students to request funds for Spark-related goals within the School of Music. Projects and requests should fall in line with the Spark mission to prepare students for vibrant and sustainable futures through creative learning, skill development, and personal exploration.

*Technology support to School of Music instructional efforts. Guest Artist Residencies & Support

Concluding Remarks

*Spark supports guests each semester who interact with many different departments and areas within the School of Music. 2021 - 2022 guests include:

*Nadia Sirota - Up Close & Personal event, podcast session, creative thinking with The Collective

*John Fitzgerald - Rhythm in Residence community building, rhythm facilitation, community work

*The Founders - Winners of the 2020 SAVVY Chamber Competition teaching, performing, and creative process Individualized Professional Preparation

*Students have access to individual sessions on resume building, biography preparation, and subsidized headshots

*Gig Office - virtual hub for students to seek paid performance opportunity. Professional training seminar also included. Summer Camps for the Community and for the Purposes of Student Recruitment Please refer to the left navigation bar on this page: https://www.sc.edu/study/colleges_schools/music/community/summer_programs/index.php

It should be noted that the School's current strategic plan, Vision2025, will expire at the same time as the School celebrates its 100th birthday in 2024-25. This has inspired the administration of the School to consider a series of upcoming retreats over the course of the next several years to review the progress made towards the priorities and goals of Vision2025 as the plan completes, and to help define a new vision and strategic plan to begin the School of Music's second century in 2025.

As a part of this 2022-2025 series of retreats, the School faculty and staff will also endeavor to create a new mission statement. The current statement is a good one and has reflected the School's activity and purposes very well for many years. But, stakeholders of the modern UofSC School of Music feel that the School's influence is now not only mostly about the education of tomorrow's professional musicians and music lovers, but also deeply embraces the impact the everyday work of the faculty, students, and alumni of the School has and will have on the happiness, health, safety, fulfillment, and hopefulness of citizens at the university and in the communities where it is located and which it serves. This belief, now significantly embedded into the culture and function of the 2022 School, must be more appropriately observed in its published mission.