Blueprint for Quality Enhancement at USC

SCHOOL OF MUSIC

2013-2014

First Draft
2/25/13

Section I. Executive Summary

1.   *Describe how Music contributes to academic dashboard targets:* The School of Music pursues goals with three student dashboard targets (enrollment; retention; graduation) and three faculty ones (doctoral degrees awarded; student/faculty ratio; and a category we in our 2012 Blueprint began calling faculty national/international achievement which is a School of Music substitute for both research expenditures and national awards).   The School monitors closely its total enrollment at ugrad and grad levels as to maintain a strict balance of proper instrumentation and vocal mixes in all of the School's conducted ensembles.   It does not project growth in ugrad enrollment, and may experience reductions in ugrad enrollment from year to year as the School's graduate program advances. The School has set targets for increase in both F-S retention and 6yr graduation rates. The School maintains one of the campus' lowest student-to-faculty ratios and is poised to continue to play its role helping the University bring the overall ratio down. Though the numbers of doctoral degrees awarded in any given year is not among the highest on the campus, the numbers have been consistently rising and every indication is that they will continue to play a positive role contributing to the university's goals with this dashboard indicator. And finally, though the School received two major faculty awards in 2012 (a Guggenheim and a Prix de Rome, each to a different junior level composer), the School does generate research expenditures. Further, our discipline is not connected to many awards recognized by the Lombardi report and others. As a result, last year the Music faculty identified a different measure that would bring clarity to the same faculty achievement as awards and research expenditures—we call it *faculty national/international achievement.*

2. Describe how Music contributes to Key Performance Parameters (Teaching Excellence; R/S reputation & productivity; Service to state community, profession & university; sustainability): Teaching Excellence is the prime goal of the USC School of Music—the commitment to the future health of our discipline, and to the prolonging of the great traditions of music-making and listening contributing to happy, healthier, hopeful, safer, and more fulfilled individuals and communities are predicated upon the preparation of great musicians and music teachers through superior teaching. All School hiring, evaluation, and load considerations have excellent and appropriate teaching at their heart, first and foremost. The School's faculty, grad student, and more recently its undergraduate student research/scholarship/performance reputation and productivity have advanced significantly. A focus on applied and ensemble performance for the performance and conducting degrees, as well as national recognition for creative effort for piano pedagogy and composition, and scholarship publication and presentation for our academic areas: music history, theory, music education and now ethnomusicology, has become standard in the School's day-to-day activity. Since 2007, the School of Music has emerged as a national leader in American trends in the preparation of professional musicians and has achieved this recognition through a combination of innovative academic pursuits with activities that actualize superior service to state and community. Seminal to this emergence is the School's profound development of community engagement entities and service-learning opportunities. The nationally-renowned and award-winning USC String Project remains the chief of the entities, but the Children's Music Development Center (Early Childhood), the Suzuki Strings program, the Community Music School and its Piano Program, the Carolina LifeSong Initiative (students with learning or physical and mental disorders), and the Congaree New Horizon's Band (for seniors) provide not only significant learning opportunities but also impactful community service. Further, the implementation of these programs as both service and innovative instruction serve as national models for many peer institutions and national professional organizations. And finally, the service of the School of Music to the university/campus is profound, among the most of any academic unit. Regular university ceremonies, formal and informal, routinely boast background and often feature music, and virtually all of this is supplied by the School. Other examples are plentiful. With respect to sustainability, the School is facing challenges. More on this in the five-year goals of the Blueprint below.

Section II. Meeting the University's Academic Dashboard Targets

1. strategies and measures for assessing effectiveness

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

2. progress made toward targets in 2012-13

ENROLLMENT: the School seeks to adequately populate its large performing ensembles and degree programs. To do this with fixed facilities and somewhat fixed scholarship and fellowship/assistantship dollars available, the School manages its enrollment to a figure between 430 and 460 students total. The mix of undergraduate and graduate students in this enrollment varies, but it is a goal of the School to keep the undergraduate enrollment in the 320-340 range. In fall 2012, that number has dropped below that threshold and while that has little effect on the quality of the School and the nature of its interdependent programming, it is a factor we wish to change. Being able to competitively award scholarship dollars to the most desirable students are key to evolving this number back up—doing so without those dollars would likely necessitate sacrificing the musical quality of the students we accept--a postulate unacceptable to our university stakeholders and alumni.

RETENTION: The School's most recent freshman-sophomore retention rate (2011 cohort) was 88.8 % (including those changing majors to other USC Schools). This was up from 79.5% for the 2010 cohort.

GRADUATION: The School's 6 yr graduation rate has been on a steady rise for years. Its 2005 cohort (4 yr projected grad date: 2008-9, 6yr: 2010-11) achieved 72.9% and the 2011-12 6yr measurable cohort (2006 entry) was 73.7%.

STUDENT: FACULTY RATIO: The School met its 2012-3 targeted goal of 9.58 to 1.

DOCTORAL DEGREES AWARDED: 14 students were awarded doctoral degrees in 2011-12.

FACULTY NATIONAL/INTERNATIONAL ACHIEVEMENT: 43 instances of significant achievement of performances and scholarly presentations and publications were logged by 17 different faculty in 2011-12, the last completed academic year. These events are considered to be at the highest level of recognition in their field and beyond those identified as substantial from the lists and criteria in our tenure and promotion guidelines. This figure is up from 32 instances with 11 faculty in 2010-11.

3. strategies to meet targets in 2013-14

ENROLLMENT: The School hopes to matriculate more of the best students to whom we offer scholarships in an effort to build our base ugrad enrollment number back to 320 or more from students on the higher end of musical excellence.

RETENTION: The School of Music has already observed a decline in music majors the 2012 cohort from fall to spring of the freshman year. This is unusual, but not unprecedented. We are also not aware of how many of these students remained at Carolina but just changed majors, a common phenomenon in Music. The School's Scholarship and Enrollment Management Committee has studied this data and concluded that while it is not possible to know all of the exact reasons why there has been this decline, the escalating inadequacy of scholarship funding to approximate the cost of tuition through FY 12 has resulted in more students dropping out as they either can no longer afford to stay in school, or as a result of their losing their lottery-funded scholarships due to substandard academic performance. We have been able to identify several students for whom these postulates were true in 2012. We are re-doubling our efforts to award scholarship dollars to music ugrads adequately to assist their remaining in school, and setting aside more discretionary scholarship dollars to assist freshman with direct awards as they become at risk for financially-motivated drop out during that year. The School's **target is to sustain the combined "same school" and "other school" total Freshman retention rate 88% by the time 2012's cohort is understood.**

GRADUATION: The School will engage in the following actions to assure a continuingly rising rate, that achieves our **2013 (2007 start) target of 74%:** 1) an ever more selective recruitment and admissions process, assuring more students able to complete our program are enrolled; 2) an increase in the F-S retention rate as identified above, and 3) more and better quality professional training in the necessary extra-musical skills and behaviors necessary for musical careers that are a feature of the school's leadership institute and evolving companion culture.

STUDENT: FACULTY RATIO: With one additional faculty position (FRI hire in Piano Pedagogy) and consistent student enrollment, the **School hopes to hit a target goal of 9.38 to 1 in 2013-14.**

DOCTORAL DEGREES AWARDED: As a result of closer attention paid to ABD progress and to a trend of admitting higher quality doctoral students in 2006-7, the School targets the awarding of **15 doctoral degrees by the time 2012-13** is over.

FACULTY NATIONAL/INTERNATIONAL ACHIEVEMENT: With additional travel and creative arts grants awards to music faculty in 2012-13, the School expects that as many as **48 instances of significant achievement of performances and scholarly presentations and publications will be logged by as many as 20** different faculty.

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

2013-14 Academic Year Goals

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

2012-13 Progress:
- This is a new goal, so there is no 2012-13 progress from 2011-12.

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

2013-14 Plans:
- Continue to examine faculty retention and targeting new positions of need for instructional requirements of the School's mission
- Continue to explore plans for program additions consistent with our mission and that insure financial stability—MM in Violin Pedagogy; BS in Recording Arts, etc…
- Continue to enhance undergraduate scholarship dollars available and funds available for specialized student music leadership education in advocacy, entrepreneurship, community engagement, study abroad, research endeavors, and internships (USCConnect activities)

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

2012-13 Progress:
- quality of applications/auditions, acceptances and matriculations gets higher each year in most areas, and was higher in 2012-13. Piano is one notable exception (assistantships are not competitive in $)
- we do have more and better funded GAs in 2012-13 (planned gifts in excess of $1M raised towards this need in 2012), but the funding available in each one is not yet wholly competitive. There are many areas where additional positions are needed as well, as articulated in the School's *2010 Graduate Program Enhancement Plan*

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

2013-14 Plans:
- pursuit of more funding for assistantships, fellowships and opportunities for new positions in each as well through development and partnership with on campus agencies and area arts groups.
- both a new website stressing the quality of graduate study and financial aid/support opportunities at USC and in Columbia and the Midlands and new summer

programming in Music Leadership instruction and workshops will help us with attracting 2013-14 applications

GOAL 3: *The School of Music will launch its new website and begin a new era of media presentation and public recognition of its work and accomplishments*

2012-13 Progress:
- a project team was assembled, a budget adopted, a series of designs and templates approved, and content entered. As of this writing (Feb 2013) the site is only days away from final review by music faculty with a launch date of March 15 - April 1, 2013 anticipated.

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

2013-14 Plans:
- full implementation of the site with new media of sound, photos and videos through a contractual agreement with an outside vendor.

GOAL 4: *The School of Music will sustain and accelerate its development momentum of 2011 12 and 2012-13 into 2013-14 and beyond as the final two years of the CAROLINA'S PROMISE capital campaign unfold and as the new Moore School Auditorium comes on line.*

2012-13 Progress:
- a new Director of Development was hired in the School tasked with major gifts, and the existing DoD was re-purposed to annual giving, alumni and events.
- we have produced 250% more major gifts since August 15, 2012, and annual giving was at an all-time high in 2012 with the largest # of donors ever.
- the School of Music received the two largest gifts in its history, $1M each, one for ugrad band scholarships the other to support graduate asistantship/fellowships. Both were, however, planned gifts.

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

2013-14 Plans:
- the School's development team and Dean will lead the Campaign Committee work to identify new prospects for the School.
- the School's development team and Dean will finish ask strategies for each of the current $100,000 and up prospects.
- the School's development team and Dean will advance the momentum of the Copenhaver gift (Jan 2012) and Band Hall dedication (Jan 2013) into additional naming gifts for Copenhaver Hall and other music facilities
- the School's development team will accelerate annual giving to 150% of 2012 levels
- the School's development team and Dean will work the Moore School to identify, cultivate and close gifts that name the auditorium in that new facility in 2014.

Five-Year Year Goals

GOAL 5: ***The School of Music will enhance the quality of and environment for teaching and learning in the School***.
    Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity; Service

GOAL 6: ***The School of Music will insure a sustainable budget for its operations***
    Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity; Service; Sustainability

GOAL 7: ***The School of Music will enhance the recruitment and admission of outstanding students.***
    Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity

GOAL 8. ***The School of Music will expand its scope of instruction, experiences, and engagement with developing musical leaders from its student body, faculty, and staff in an effort to improve the lives of citizens in the communities it and they serve through music.***
    Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity; Service

Section IV. Appendices
Appendix A. Resources Needed

GOAL 1: ***The School of Music will continue enhance the quality of and environment for teaching, learning, and musical achievement in the School through faculty, student, program and resource development***			
Type of Resource	Existing	Additional: state source	Strategy
Dollars-$50,000 recurring	$825,000	unknown	Fund sabbaticals and new non-recurring initiatives to support the faculty national/international achievement dashboard measure and KPPs: Teaching, R/S Reputation &

			Productivity

GOAL 2: *The School of Music will increase the number and quality of graduate students applying for its masters and doctoral programs, and offer more and better funded graduate assistant positions to these individuals.*			
Type of Resource	Existing	Additional: state source	Strategy
Dollars-$100,000 recurring	$975,000	development	Enhances current asstship stipends; & provides for four new positions

GOAL 6: *The School of Music will insure a sustainable budget for its operations*			
Type of Resource	Existing	Additional: state source	Strategy
Dollars-$50,000 recurring	$3,000,000	Development and unknown	Assures resources for new faculty initiatives, instruments and equipment inventory purchases and replacement

GOAL 8. *The School of Music will expand its scope of instruction, experiences, and engagement with developing musical leaders from its student body, faculty, and staff in an effort to improve the lives of citizens in the communities it and they serve through music*			
Type of Resource	Existing	Additional: state source	Strategy
Dollars-$100,000 recurring	$265,000	development	Assures community engagement, and internship execution and support

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

Appendix C. Unit's Top Strengths and Important Accomplishments

Top Strengths and Significant Achievements since 2007
1. Significant national awards for programs, faculty, staff and students from:
   - a. Prix de Rome in Composition
   - b. Guggenheim Fellowship in Composition
   - c. National Opera Association
   - d. National Assoc of Teachers of Singing
   - e. College Music Society
   - f. American String Teachers Association
   - g. American Bandmasters Assoc
   - h. American Choral Directors Association
3. Significant enhancement of dollars available for undergraduate scholarships from $450,000 available in 2005 to $837,000 available in 2013
4. Quality of the large ensembles and graduate conducting degree programs associated with them, as well as the Music Education degree programs
5. New and recently restored faculty positions in the school in music history, theory, piano pedagogy, chamber music/piano, and ethnomusicology.
6. Quality of the graduate piano pedagogy program
7. Significant upgrade of the quality of the performance faculty and expectations of students
8. Significant growth in financial competitiveness of graduate assistant positions
~**9. and 10.—each highlighted by NASM as a *strength* in the 2010 Visitors' Report:**~
9. The advancement of the *Carolina Institute for Leadership and Engagement in Music* (now called **SPARK**) with a powerful new entrepreneurship hire (Cutler)
10. Development and enhancement of the Community Music School (CMS) and the School's *Music For Your Life Initiative* of component community programs including the unique Carolina LifeSong Initiative and the CMS' applicability to the USCConnect Quality Enhancement Plan.

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

1. Though we have made progress, **funding for graduate students** lags competing institutions. Right now the School of Music routinely loses the highest quality applicants for graduate study:
   - a. due to insufficient # of graduate assistantship positions to attract students who audition here and wish to study at Carolina, and
   - b. due to insufficient funding of stipends for existing graduate assistantship positions.

The School continues to try and raise funds through development (over $1 million in 2012, though most of that is in planned giving) and to create new graduate student financial assistance opportunities through partnerships on campus in an effort to improve conditions for current assistantships and to found new ones.

2. The **USC Jazz program** features now two big bands, several jazz combos, and unique jazz string ensemble that present numerous performance for all sorts of concert, festival, and service venues all over the region. The program consists of two degree tracks, a Bachelor of Music in Jazz Studies and a Master of Music in Jazz Studies. The enrollment in the degree tracks is small but is growing, up 250% since Fall 2010.

Growth in the jazz program has not been a goal of the School of Music for many years. The area is relatively well funded with gift dollars from donors who love jazz. These exist in both endowment and annual accounts. But, new faculty and emphasis in student

recruitment was not advanced from the time of the opening of the new music bldg (1995) until the 2005 hiring of a second jazz faculty member in bass performance. It appears as though this is due to a variety of reasons chief among them two: 1. other performance and professional programs in the School were of a higher priority for development, and 2. jazz education in the SC public schools is highly underdeveloped, sending us far fewer and far less pre-prepared students in an area of music performance where pre-preparation is so vital. As a result, the School has only one dedicated full-time jazz faculty member (Ligon), and a second one, created with the School's first-ever FEI position in 2005, has split instructional and professional duties between jazz and the classical string area (Bass, Butterfield).

Strengthening the area does make sense as it is a unique program in our state with outstanding faculty. The potential greater quality, though perhaps not nationally competitive, is present at the School currently. Achieving this strengthening will require attention to a new faculty position—one that has been identified as an FRI priority in music for sometime. With the reality of no new additional FRIs for Music now, a plan is being developed that might fund this new position, even if it remains non-tenure track.

3. **School of Music operating budget sustainability**—The School of Music has completely exhausted its carry-forward reserves and has no headroom for operational needs that include maintenance and repair, replacement of instruments (not marching band-associated), sabbaticals and faculty release/modified duties, or any new initiatives be they recurring or one-time. This condition is the result of little growth in revenue that is not directly from the Provost completely for a specific request while faculty numbers and expectations for programming and visibility have accelerated. The School is projected stay fiscally solvent for FY 13 and FY 14 given current budget conditions. But beyond FY 14 it will likely not be sustainable at current levels.

III. UNIT STATISTICAL PROFILE

1. Number of entering freshman for classes Fall 2009, Fall 2010, Fall 2011, and Fall 2012 and their average SAT and ACT scores

	Entering Freshmen	Average SAT/ACT
Fall 2009	78	1184/27
Fall 2010	73	1197/26
Fall 2011	81	1207/27
Fall 2012	82	1204/27

2. Freshman retention rate for classes entering Fall 2009, Fall 2010, Fall 2011.

Fall 2009	83.3 %
Fall 2010	79.5 %
Fall 2011	88.8%

3. Sophomore retention rate for classes entering Fall 2009, Fall 2010, Fall 2011.

Fall 2009	88.8 %
Fall 2010	94.5 %
Fall 2011	86.0 %

4. Number of majors enrolled in Fall 2009, Fall 2010, Fall 2011, and Fall 2012 by level (headcount and FTE; undergraduate, certificate, first professional, masters, doctoral)

Majors	Fall 2009	Fall 2010	Fall 2011	Fall 2012
Undergraduate	325	319	327	305
Masters	65	64	53	78
Certificate	10	9	4	5
Doctoral	62	69	49	72
Total	462	461	433	460

5. Number of entering first professional and graduate students Fall 2009, Fall 2010, Fall 2011, and Fall 2012 and their average GRE, MCAT, LSAT scores

	Entering Grad	Ave GRE (New score system-F12)	
		Verbal	Quantitative
Fall 2009	37	502	532
Fall 2010	43	471	539
Fall 2011	41	475	511
Fall 2012	56	154	148

6. Number of graduates in Fall 2011, Spring 2012, and summer 2012 by level (undergraduate, certificate, first professional, masters, doctoral) and placement of terminal masters and doctoral students.)

Graduates	Fall 2011	Spring 2012	Summer 2012
Undergraduate	17	60	5
Masters	5	24	2
Certificate			
Doctoral	5	4	5
Total	27	88	12

7. Four-, Five-, and Six-Year Graduation rates for the three most recent applicable classes (undergraduate only)

	2004	2005	2006
4 year	46.4%	49.3%	46.6%
5 year	68.1%	61.3%	66.2%
6 year	73.9%	72.9%	73.7%

8. Total credit hours generated by your unit regardless of major for Fall 2011, Spring 2012, and Summer 2012.

Credit Hours	Fall 2011	Spring 2012	Summer 2012
Undergraduate	7148	6399	79
Masters	572	574	135
Doctoral	429	433	57
Total	8149	7406	271

9. Percent of credit hours by undergraduate major taught by faculty with a highest terminal degree.

	Fall 2011	Spring 2012	Summer 2012
Terminal Degree	76.79%	74.85%	100%

10. Percent of credit hours by undergraduate major taught by full-time faculty.

	Fall 2011	Spring 2012	Summer 2012
Full-Time Faculty	73.66%	72.81%	100%

11. Number of faculty by title (tenure-track by rank, non-tenure track [research or clinical] by rank) for Fall 2010, Fall 2011, and Fall 2012 (by department where applicable).

	Fall 2010	Fall 2011	Fall 2012
Tenure-Track			
Professor	18	16	16
Assoc. Professor	12	17	17
Asst. Professor	14	9	11
Non Tenure-track			
Adjunct/Instructors	24	23	28

12. Current number and change in the number of tenure-track and tenured faculty from underrepresented minority groups from FY2011. 2

SCHOLARSHIP, RESEARCH, CREATIVE ACCOMPLISHMENTS
1. The total number and amount of external sponsored research proposal submissions by agency for FY2012.   0
2. Summary of external sponsored research awards by agency for FY2012.   0
3. Total extramural funding processed through Sponsored Awards Management (SAM) in FY2012, and Federal extramural funding processed through SAM in FY2012.   0
4. Amount of sponsored research funding per faculty member in FY2012.
5. Total sponsored research expenditures per tenured/tenure-track faculty for FY2012.
6. Number of patents, disclosures, and licensing agreements in fiscal years 2010, 2011, and 2012. 0
7. Faculty International Performances, peer reviewed invitation or selection: 38
8. Faculty National Performances, peer reviewed invitation or selection: 69
9. Faculty Regional/local Performances, peer reviewed invitation or selection: 219
10. Peer-reviewed Publications: 51
11. Awards: 11

CONTINUING EDUCATION
Total continuing education units and continuing education activity generated for Fall 2011, Spring 2012, and Summer 2012.

	Fall 2011	Spring 2012	Summer 2012
Total # of CEU's	0	0	0

UNIVERSITY OF SOUTHCAROLINA

Development Summary by Division

Columbia-Music - 0023

July - June 30, 2011

Cash Gifts from Prior Activity	FY 11
a. Pledge Payments Received	$19,068.74
b. Estate Gifts Received	$15,000.00
Subtotal (a + b)	$34,068.74

New Cash/Commitments	FY 11
c. New Cash/Property/In-Kind Grants	$290,739.88
d. New Pledges for Future Cash	$39,874.16
e. New Documented Planned Gifts (Irrevocable) Cat. B	$0.00
f. New Documented Planned Gifts (Revocable) Cat. C	$1,000,000.00
Subtotal (c + d + e + f)	$1,330,614.04

Number of Donors in New Cash/Commitments	FY 11
Number of Donors YTD	858

Proposals	FY 11
Proposals Received from All DoD's for this Division	8
Value of Proposals	$975,000.00
Average Proposal	$121,875.00

Proposal Outcomes	$	#	FY 11 "Batting Average"
Funded	$1,068,364.00	4	50.00%
Still Pending	$125,000.00	4	50.00%
Rejected	$0.00	0	0.00%
Withdrawn	$0.00	0	

Super Division

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