

*Blueprint for Quality Enhancement at
USC*

SCHOOL OF MUSIC

2011

*FINAL VERSION
5/11/11*

I. **EXECUTIVE SUMMARY**

- A. Top ten public comprehensive colleges of music: Indiana; Michigan; Cincinnati; North Texas; Florida State; Illinois; Texas-Austin; Iowa; Arizona State; Wisconsin. Peers: UNC-Greensboro; Colorado; Ohio State; Oklahoma; LSU
- B. Top Strengths and Significant Achievements since 2005
 - 1. Re-accreditation in Good Standing without deferment (occurs only 22% of all reaccreditation cases) by the National Association of Schools of Music (NASM), Spring 2010.
 - 2. Significant national awards for programs, faculty, staff and students from:
 - a. National Opera Association
 - b. National String Project Consortium
 - c. National Assoc of Teachers of Singing
 - d. College Music Society
 - e. National Endowment for the Humanities
 - f. American String Teachers Association
 - g. American Bandmasters Association
 - h. American Choral Directors Association
 - 3. Significant enhancement of dollars available for undergraduate scholarships from \$450,000 available in 2005 to \$745,000 available in 2011
 - 4. Quality of the Music Education degree programs, especially the unique string program
 - 5. Quality of the large ensembles and graduate conducting degree programs associated
 - 6. Significant upgrade of the quality of the performance faculty and expectations of students
 - 7. Significant growth in financial competitiveness of graduate assistant positions

~8. and 9.—each highlighted by NASM as a strength in the Visitors' Report:~

 - 8. The development and implementation of the *Carolina Institute for Leadership and Engagement in Music*
 - 9. Development and enhancement of the Community Music School and the School's *Music For Your Life Initiative* of component community programs and its applicability to the USConnect Quality Enhancement Plan.

C. Weaknesses/Plans

- 1. Though we have made progress, **funding for graduate students** lags competing institutions. 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 provost became aware of this situation at his Sept 2010 School of Music Visit and during the Dean's Review of Dr. Harding during the spring of 2011. As a result the Provost augmented the School of Music budget in July 2010 for FY 2010 and beyond with an additional recurring \$80k in A funds to target low tuition abatements of some critical existing Graduate Assistant positions in the School, taking them to full-time (9 crs in Music). He has also augmented the School's budget beginning in July 2011 for FY 2011 and beyond with an additional recurring \$120k in A funds to target low tuition abatements FOR ALL existing Graduate Assistant positions in the School, taking all 58 of them to full-time (9 crs in Music). The School has leveraged this \$ and is now devoting some new unrestricted funds currently targeted for undergraduate scholarships for two new graduate assistant positions, one begun in FY 2010 and one in FY 2011. The School developed a GRADUATE PROGRAM ENHANCEMENT PLAN in Fall 2010 that addresses all matters related to funding of necessary graduate assistantship positions (existing and projected new ones for meeting School needs and priorities) over the next six years. The Provost's \$120,000 recurring commitment starting with FY 2011 represents an initial approval of the first year of this plan.

- 2. **Information Technology**--Through both internal funds redirection and the efforts of a significant faculty retention effort, the School will employ three-full time IT personnel beginning Fall 2011 to handle all of our infrastructure, web presence, database usage, user support, and email systems. This is up from just one augmented by an ineffective part-time second person through Fall of 2010.

II. **GOALS**

A. Five-Year Goals

GOAL 1: *The School of Music will enhance the quality of and environment for teaching and learning in the School.*

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

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

PROGRAM: NASM recommended in its 2010 Visitors Report on our re-accreditation that the School consider shutting down the MM Theory degree if a second tenure-eligible theory hire was not forthcoming. Because a FY10 budget reduction forced the elimination of the line, the School recommended in 2010 that the MM Theory be discontinued. The School wishes to remain proactive with respect to the future of its current degrees and the possibilities of new ones as markets and opportunities emerge for the School to deliver a needed program (a BS in Recording is in the approval process currently, and plans are progressing to develop a graduate program in string pedagogy related to the last FEI hire of that initiative two years ago). Each of the School's existing graduate programs will undergo enhancement as a result of the recent efforts of the provost to improve the funding for assistantship positions in all areas of the School. More remains to be done as part of the School's *2011 Graduate Program Enhancement Plan* (including an increase in stipends and an increase in

the number of new and continuing available assistantship positions), but great progress has been made and its results will be evident in 2011-12.

FACILITIES: In 2010 the School of Music secured a commitment from the University, its BoT, and the Provost's office to fund the upfit of the 500-seat classroom projected for the new Moore School of Business building in Innovista into a mid-sized concert hall for the School. This facility is scheduled to come on line in 2013-14. It will be shared by the Moore School for weekday classes and by the School of Music for nighttime and weekend rehearsals and performances. NASM recognized this achievement by re-accrediting the School of Music in good standing in May 2010 despite current standards non-compliance with respect to performance facilities, asking the School only for a progress report on the development and implementation of the hall due by May 1, 2011. This facility will provide the School with a suitable home for choral and jazz concerts for which existing on-campus homes are not available. It will also ease the scheduling difficulties with both the School's Recital Hall and the Koger Center—the latter whose annual calendar of non-University and non-community events is becoming increasingly difficult for the School to navigate. This new hall in the Moore School will maximize the student performance, learning, and achievement at the heart of the educational mission of the School of Music. While the School of Music waits for the delivery of the new Moore School hall, the School has entered into an agreement with the Greene St United Methodist Church—at the corner of Assembly and Greene across the street from the Koger Center and the planned new Moore School—to deliver some of the School's concerts, recitals and rehearsals in the church sanctuary weekly throughout the year. While not a long-term answer to the performance facility limitations of the School, the use of the church has eased up the difficulties with accommodating all the School of Music needs and requests for its own Recital Hall that will occur in the months and years between 2010 and the 2013-14 delivery of the Moore School facility.

The Band/Dance facility has come on-line and is now being maximized in an outstanding partnership between the School of Music and the College of Arts and Science's Dept of Theatre and Dance. It is a model of cooperation between different academic units of differing missions in disparate colleges.

Another meaningful partnership with the COA&S is the use of Drayton Hall, controlled as both an academic/production facility and source of operating income for the Dept of Theatre and Dance. The Dean of the COA&S has committed to the School of Music the funds necessary to rent Drayton Hall for the two fully produced operas on its *Opera@ USC* annual calendar. These occur in November and February when the need for the use of the hall by Theatre and Dance is reduced. This is a significant achievement for *Opera@ USC* whose lack of a suitable, schedulable, and affordable performance facility on campus was cited by

the NASM as an out-of-compliance issue during the 2010 re-accreditation of the School of Music.

All faculty, facilities, and program enhancements necessary for the School of Music to meet this long term goal serve not only the mission and vision-pursuit of the School, but also actualize objectives of the *Advance Carolina Teaching and Learning*, and make possible much of the School's commitment to the *undergraduate research and service-learning/Community Engagement* tenets of the USCConnect Quality Enhancement Program.

GOAL 2: *The School of Music will enhance the recruitment and admission of outstanding students.*

The most distinctive measure of a School of Music's achievement is the quality and accomplishments of its students. Preparing outstanding students by fully developing their potential is a practice with which the USC School of Music is already excellent and nationally known.

Attracting the most capable and highly pre-prepared students is vital in advancing the national competitiveness of its graduates, the recognition of the school, and to achieving its vision as the *southeast's premier public university music school for the preparation of tomorrow's professional musicians*. The School has in recent years managed its enrollment very carefully to be between 470 and 500 each year. The current Music Building and previous band/string project hall were not designed to accommodate more majors than this, nor could the size of the faculty or the size of the scholarship and assistantship budgets support a larger enrollment.

As a result of the Faculty Excellence Initiative 2005-9, and as a result of adapting the teaching model to more full-time NTE faculty and fewer tenure-eligible ones in reaction to the budget reductions and cuts to tenure-eligible positions, the School has actually grown its instructional faculty and course offerings. Additionally, as the size of usable square footage for musical endeavor grew with the 2008 completion of the String Project facility and the 2009 completion of the Band/Dance Hall, the School of Music has entered into a new phase of planning to determine its ideal student body size and scope and then provide for its implementation.

Matriculating a greater percentage of the very best students the School auditions is the subtext of GOAL 2--to do so requires fine facilities, an excellent faculty, outstanding degrees and musical programs, and adequate undergraduate scholarship funds and graduate assistantship dollars to be competitive. The USC School of Music possesses each of the factors listed here except for competitive assistantship awards and, after several consecutive years of higher yields of top undergraduate students, adequate scholarship dollars. Additionally, the School falls further and further behind in these categories as what was once a substantial budget capable

of providing very competitive awards lags behind institutional tuition increases each and every year. Initiatives and actions developed to address this goal in the Blueprints 2006-2010, in the Dean's Five Year Review process in Spring 2010, and as a result of the Provost Amiridis' Fall 2009 and Spring 2011 meetings with Music faculty have resulted in the School's *2010 Graduate Enhancement Plan (GEP)* which in turned has led to a Provost commitment of a total of \$200,000 of new recurring dollars to bring all graduate assistantship positions to a full nine-credits of tuition paid—the first priority articulated in the *GEP*. This is a SIGNIFICANT enhancement to and investment in the School. More remains to be done with the *GEP*, and the School of Music must develop a similar plan for undergraduate scholarship enhancement, as the increases in those funds available since 2005 have been successfully targeted at *increasing quality* but now must be increasingly devoted to *increasing quantity* at the same time.

Pursuit and attainment of Goal 2. relates to any number of USCConnect priorities and actions, and the accomplishment of indicators of success with this goal correspond to several main pillars of the QEP as well—*undergraduate research, leadership, and service-learning/Community Engagement*. School of Music progress on this goal also actualizes progress towards the achievement of several *Advance Carolina* goals, including Teaching and Learning (nearly all excellent learning achieved in music is accomplished as a result of attaining a critical mass of outstanding students. Unlike many disciplines but like team sports and other performing arts, the success of meaningful learning experiences for every music student is dependent upon the quality of his/her companion students). A further purposeful fulfillment of Goal 2. is that the *Advance Carolina* goal, Quality of Life in the University Community must be heavily impacted. A planned improvement to the Carolina Marching Band is but one indicator of this impact. The University depends on a vibrant School of Music to enhance the tenets of this goal, and attracting and retaining a high-quality student body is an essential element to maintaining a vibrant School of Music.

GOAL 3. *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.*

This goal is concerned with seeking new methods for meeting existing standards, a course of action essential for tomorrow's elite national music schools to pursue and the heart of the mission of the *Carolina Institute for Leadership and Engagement in Music (CILEM)*. Standards-based music instruction remains most seminal to the training of the professional musician. Providing emerging systematic engagement practices, such as pedagogical and advocacy training has resulted and will continue to even more fully result in meaningful audience interaction and experience for all

professional music students, not just those in music education where this technique has traditionally been employed. Such instructional experiences are being and must continue to be developed throughout the study of music's sub-disciplines (theory, performance, musicology, music education, composition, pedagogy, conducting etc...) in the School. In its Visitors' Report of March 2010, the NASM highlighted the school's work with this goal and its objectives and actions, in *CILEM*, in the *Music For Your Life* Initiative of community engagement programs in the School, and in the School's evolving culture that reflects the values represented by these initiatives, as *strengths* of the school.

Pursuit and attainment of GOAL 3. relates to several *Advance Carolina* goals, including Teaching and Learning (as a great deal of the preparation of musical leaders influences and is impacted by instruction and outcomes achievement), and Research, Scholarship and Creative Achievement. A further purposeful fulfillment of GOAL 3. is that the *Advance Carolina* goal, Service Excellence, is pursued by the School's programs in leadership training and is inherently linked to the School's community programming, the *Music for Your Life Initiative*, that represents one of the University's finest examples of Carnegie Endowment-recognized community engagement excellence at USC. Work towards this goal actualizes meaningful correlation to the following beyond-the-classroom tenets of USCCConnect as well: *internationalization/ globalization/study abroad, undergraduate research, service-learning/ Community Engagement*, and most especially and uniquely, *leadership*. Finally, it should be noted that both the articulation of and actionable pursuit of the School of Music's Goal 3. places the School as a model and leader among academic units at USC with respect to its applicability to the mission and objectives of the broader USC campus Carolina Leadership Initiative (CLI).

B. 2011-12 Academic Year Goals

GOAL 1: *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.*

See description above regarding Long-Term Goal 2. In 2011-12 for the admissions season cycle for 2012-13, the School will advertise and publicize its available and better-funded (full tuition paid) assistantships more broadly in an effort to attract more highly qualified and superiorly skilled students. The School will offer each of the assistantship positions available from its current stock of roughly 60 positions to the highest qualifying student and work harder to secure commitments from these individuals to matriculate.

Pursuit and attainment of GOAL 1. relates to several *Advance Carolina* goals, including Teaching and Learning and Research, Scholarship and Creative

Achievement are obvious manifestations of an increase in the quality of graduate students at the School. Work towards this goal actualizes meaningful correlation to the following beyond-the-classroom tenets of USCConnect as well: *internationalization/ globalization/study abroad, service-learning/ Community Engagement*, and most especially and uniquely, *leadership*.

GOAL 2: *The School of Music will upgrade its information technology services and products as well as its web presence and e-commerce services*

The faculty of the School of Music has been dissatisfied and unhappy with two aspects of the School's Information Technology for some time: 1. Timeliness and quality of user and desktop support; 2. The School's general and specific Web presences. The leadership of the School has redirected some funds from ineffective sources to a single, additional full-time IT position whose job will be desktop and user support. An effective person was hired into a part-time position to assist with this need in 2010, resulting in a great deal of faculty and staff satisfaction—this individual will come on board full-time in summer 2011. Additionally, the web presence of the School will be enhanced in 2011-12 by the addition of both an entirely new comprehensive website that will be no less than the best collegiate music website in the US, and funding for the maintenance/housing and content management of the site and a person to manage and input to it, all secured through the provost's office as a function of a significant faculty retention issue in 2010-11.

An increased web presence will correspond directly to several *Advance Carolina* goals: Teaching and Learning, Research, Scholarship and Creative Achievement, and Recognition and Visibility. The e-commerce applications of the new site will be big boons to the School of Music's impact with the other two *Advance* goals: Service Excellence (event ticket purchasing convenience and accuracy) and Quality of Life in the University Community (better publicity of events that improve this quality of life). Music students are already so in-tuned to beyond-the-classroom learning through the degree-required performance activities to and for audiences, and through the teaching and pedagogy deliverables to others interested in music that are part of their degrees of study, that it is a natural principle of music instruction in higher education that engagement in community through service-learning and through undergraduate research—broadly defined—is achieved. Indeed, even through the launch of a new web presence and the technological enhancements necessary for the future delivery of musical experiences, School of Music students and faculty actualize the relevant values of USCConnect.

GOAL 3. *The School of Music will enhance the performance of the Carolina Marching Band*

A new momentum for advancing the development of the Carolina Band

has emerged in 2010-11. A call by President Pastides in the winter of 2011 for a Band Review Committee to be chaired by the Provost is a driver of this momentum. The call for and charge of the Committee has inspired two actions by the School of Music and its component band organization, USC Bands: 1) the development of the Carolina Band: AVision for its Future document as a point of departure for Band Review Committee conversations and actions; 2) a change in the personnel leadership of the band affected in March 2011 by the Dean of the School of Music. This vision document makes initial recommendations to the Provost and university regarding what are the current conditions of the band, what must be improved, what the band is presently doing to meet these improvement measures, and a call for additional resources to meet and implement the remaining improvement measures. The document, and a variety of band activities and observations will be reviewed by an as-of-yet unnamed Focus Group to be identified by the Provost to inform the band review Committee in the coming weeks and months. In addition, USC Bands has launched and will kick into high gear with the 11/11/11 launch of the USC CAROLINA'S PROMISE Capital Campaign, its own component campaign entitled *Step to the Front: The Campaign for the Carolina Band*. The goals of the campaign are to raise an endowed amount sufficient to annually yield enough scholarship funds to populate a band of 325 persons in perpetuity. This goal and actions planned to achieve it are incorporated into the larger School of Music CAROLINA'S PROMISE needs as articulated in Goal 4. Below.

All Carolina Band improvement/enhancement efforts speak to Service Excellence, Quality of Life in the University Community, and Recognition and Visibility goals from *Advance Carolina*. Further, such band endeavors also make tangible the principles of USCCConnect priorities for *service learning*.

GOAL 4: *The School of Music will successfully launch the public phase of its part of the CAROLINA'S PROMISE capital campaign*

The School of Music will successfully partner with USC to launch its \$10M goal for philanthropic and external giving as its part the Carolina's Promise Capital Campaign on 11/11/11. The needs for the campaign are: Scholarships, Assistantships, and Fellowships for the very best of tomorrow's aspiring musicians as graduates and undergraduates as the *student support* area of the campaign: Objective: \$3 million. Endowed chairs and professorships constitute the *faculty support* area of the campaign, objective \$1 million. The programs and ensembles of the School of Music are key ingredients to its quality and reach—indispensable parts of and realizations of its mission. The School of Music is comprehensive in scope, featuring numerous important programs and ensembles, with opportunities for investing in performance, The gift of unrestricted support for the band program, University Symphony, choral program, opera program, Southeastern Piano Festival, and other music

programs increase the ability of School faculty and students to perform, lead, and engage with communities. Enhanced access to musical experiences is a major priority and represents the *program support* area of the campaign. The objective is \$5 million. Finally, for *facilities support*, it remains critical that the school of Music pursue and ultimately obtain a facility that will feature opera and perhaps even musical theatre. Though this need could be met in a variety of ways, with new or renovated existing buildings on the USC Columbia campus, the objective is \$1 million to assure a basis for obtaining additionally funding necessary to secure a new performance hall.

As the School's needs of the campaign embrace faculty, students, programs, and facilities the activities enhanced through the success of these funding efforts will be manifested as improvements in each of the *Advance Carolina* Goals and support meaningful work in all tenets of USConnect as well.

GOAL 5: *The School of Music will enhance its visibility*

For a variety of local and regional constituents and for a number of reasons, the fact that the School of Music enjoys a national reputation is not well known in South Carolina. Locally and throughout the state it is clear that the USC School of Music provides the finest educational and performance opportunities for young musicians and musical audiences of any SC college or university. But it is not well known here just how significant this impact is, nor how meaningful and relevant what is accomplished at the School is to much-needed national models for how music schools can work to make communities better places to live everywhere. Enhancing the visibility of the School to do this, and the vitality with which its activities help shape a more humane and informed world, remains a strategic goal for the School. Interest from the Provost, Dean Plyler, and the various regional campuses of the USC System in hosting performances by School entities is but one successful actualization of an objective that serves this goal. The School has made much progress on this continuing goal by realizing more opportunities to share the great work done by faculty and students here both more broadly in the US and throughout the state, but also by hosting more events on the USC campus that bring excellent musicians to the School's facilities and to the School's culture. More remains to be done, especially with on-line publicity as indicated in 2011-12 Goal 3 above.

The pursuit and fulfillment of the musical performance objectives of this goal are in concert with the unique and purposeful commitments the School has developed with *Community Engagement/Service-Learning* both to serve its mission and to correlate to USConnect. Fulfillment of actions inherent in the pursuit of this goal is also a direct measure of the University's greater success with *Advance Carolina*'s fifth goal, *Recognition and Visibility*. In fact, the initiatives and actions planned towards the attainment of this goal are some of the very ones articulated in

the annotation of the Recognition and Visibility goal on the *Advance Carolina* website:

"Accomplishments of students, faculty, staff and alumni will be showcased and publicized such that the campuses are recognized for excellence and leadership in education, research, scholarship, creative endeavors, athletics, and public service, consistent with their respective missions."

III. UNIT STATISTICAL PROFILE

1. Number of entering freshman for classes Fall 2008, Fall 2009, and Fall 2010 and their average SAT and ACT scores

	Entering Freshmen	Average SAT/ACT
Fall 2008	71	1184 / 27
Fall 2009	78	1184 / 78
Fall 2010	73	1197 / 73

2. Freshman retention rate for classes entering Fall 2008, Fall 2009, Fall 2010.

Fall 2008	88.7%
Fall 2009	
Fall 2010	

3. Number of majors enrolled in Fall 2008, Fall 2009, and Fall 2010 by level (headcount and FTE; undergraduate, certificate, first professional, masters, doctoral)

Majors	Fall 2008	Fall 2009	Fall 2010
Undergraduate	318	325	319
Masters	69	65	64
Certificate	8	10	9
Doctoral	60	62	69
Total	455	462	461

4. Number of entering first professional and graduate students Fall 2008, Fall 2009, and Fall 2010 and their average GRE, MCAT, LSAT scores

	Entering Grad	Average GRE	
		Verbal	Quantitative
Fall 2008	84	483	514
Fall 2009	47		
Fall 2010	88		

5. Number of graduates in Fall 2009, Spring 2010, and summer 2010 by level (undergraduate, certificate, first professional, masters, doctoral) and placement of terminal masters and doctoral students.)

Graduates	Fall 2009	Spring 2010	Summer 2010
Undergraduate	11	28	5
Masters	9	13	5
Certificate	1	3	0
Doctoral	3	4	4
Total	27	56	14

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

	2002	2003	2004
4 year	42.0%	36.3%	46.4%
5 year	58%	69.2%	68.1%
6 year	63.8%	74.7%	73.9%

7. Total credit hours generated by your unit regardless of major for Fall 2009, Spring 2010, and Summer 2010.

Credit Hours	Fall 2009	Spring 2010	Summer 2010
Undergraduate	6455	5575	84
Masters	589	521	75
Doctoral	432	444	100
Total	7476	6540	259

8. Number of undergraduate and graduate credit hours, stated separately, taught by tenured and tenure-track faculty, by instructors, by non tenure-track faculty (clinical and research), and by temporary faculty (adjuncts)

	Fall 2009			Spring 2010			Fall 2010		
	UGrad	Grad	Doc	UGrad	Grad	Doc	UGrad	Grad	Doc
Tenure-Track	2963	453	411	2854	478	365	2646	490	418
Instructors	262	0	0	144	0	0	362	38	2
Non-tenure Track	356	3	0	281	0	0	267	11	3
Adjunct	838	130	18	795	43	79	1537	71	27
Total	4419	586	429	4074	521	444	4812	610	450

9. Number of faculty by title (tenure-track by rank, non-tenure track [research or clinical] by rank) for Fall 2008, Fall 2009, and Fall 2010 (by department where applicable).

	Fall 2008	Fall 2009	Fall 2010
Tenure-Track			
Professor	18	18	18
Assoc. Professor	7	9	12

Asst. Professor	19	17	14
Instructors	1	2	2
Non Tenure- track		3	3
Adjunct	18	18	22

10. Total continuing education units (standard University CEU's or Institutional CEU's) generated for Fall 2009, Spring 2010, and Summer 2010. Percent of credit hours, by undergraduate major, taught by faculty with highest terminal degree.

	Fall 2009	Spring 2010	Summer 2010
Total # of CEU's	0	0	39
All CEU's are graduate credits			

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

	Fall 2009	Spring 2010	Fall 2010
Music BA	28.57%	44.44%	28.57%
Music/Choral/BM	53.33%	58.82%	42.86%
Music/Comp/BM	66.67%	63.16%	43.75%
Music/Instr/BM	81.65%	79.38%	74.26%
Music/Jazz/BM	56.52%	42.11%	48.00%
Music/Perf/BM	84.21%	64.71%	31.58%
Music/Theory/BM	50.00%	42.86%	29.41%
Total	71.36%	65.83%	56.78%

SCHOLARSHIP, RESEARCH, CREATIVE ACCOMPLISHMENTS

1. Number of publications in calendar years 2008, 2009, and 2010 by category (books, book chapters, refereed articles, non-refereed publications.)

Publications	2008	2009	2010
Books			

Book Chapters			
Refereed Articles			
Non-refereed			
Compositions/Arr.			

*Gary Beckman, Peter Hoyt, Jeremy Lane, Scott Price, Barnes,
Compositions/Arrangements – Bain CD, Price CD*

2. Number of research paper presentation at national or international conferences in calendar year 2010. - Barnes
3. List the national awards, scholarships, and fellowships awarded to faculty in calendar year 2010.
Peter Hoyt – President of the Mozart Society of America
4. Number of performances and/or juried exhibitions at national or international venues in calendar year 2010.
 - a. Solo performances, including conducting (*Peter Kolkay at Lincoln Center, Walter Cuttino in Panama*)
 - b. Clinics and Workshops
 - c. Other performances
5. Summary of sponsored research activity to include grant applications submitted and awarded. Arranged by sponsoring agency. AY2009/10
 - a. Sarah Williams – NEH Grant
6. Total extramural funding processed – 0
7. Total research expenditures per tenured/tenure-track faculty for FY 2010, by rank and by department, if applicable.
8. Amount of sponsored research funding per faculty member (by rank, type of funding; e.g., federal competitive versus non-competitive, state, etc. and by department if applicable.)
9. Percentage of unit faculty with sponsored research activity (by rank and type of activity)'
10. Number of patents, disclosures, and licensing agreements in calendar years 2008, 2009, and 2010.
11. Number of proposals submitted to external funding agencies during calendar year 2010 (by type and by department, if applicable) - 1

FACULTY HIRING

1. Number of faculty hired and lost for AY 2008, AY 2009, and AY 2010. Give reasons for leaving, if know.

	Faculty	Faculty Lost	Reasons for leaving
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	Hired		
AY 2008	2	1 (Baker)	Relocation
AY 2009	0	2 (Modica/Copenhaver)	Relocation/Retirement
AY 2010	2	2 (Hoyt/Bates)	Not tenured/Retirement

2. Number of post-doctoral scholars (Ph.D., nonfaculty hire (in FY 2008, 2009, 2010.
0
3. Anticipated losses of faculty by year for the next five years. Supply reasons for departure if known. Describe planned hiring over the next five years.

	Loss of Faculty	Reasons for leaving
2010	2 (Hoyt/Bates)	Not tenured/Retirement
2011	Douglas	retirement
2012		
2013		
2014		

Theorist/Composer Sam Douglas, Professor, will retire at the end of 2011-12. We anticipate replacing him with a person of similar skills with similar teaching portfolio—theory and composition at undergrad and grad levels.

E' Funds Net Operating Position as of December 31, 2008 Run File Date: December 31, 2008							
Rsp	Dept Fund	Dept Fund Description	Beginning Fund Balance	Revenue	Net Transfers	Net Expenditures	Ending Fund Balance
59	12550E150	RESEACH INCENTIVE	302.23	0.00	0.00	249.20	53.03
59	12550E400	CAROLINA ALIVE	168.94	0.00	0.00	14.75	154.19
59	12550E401	MUSIC DEPARTMENT ACTIVITY - GENERAL	38.51	0.00	0.00	0.00	38.51
59	12550E402	CONDUCTORS INSTITUTE	52,983.34	664.00	0.00	5,610.16	48,037.18
59	12550E411	ALL STATE AUDITION RECORDINGS	6,888.59	1,620.00	0.00	756.00	7,752.59
59	12550E412	CHILDREN'S MUSIC DEVELOPMENT CENTER	14,252.98	13,460.00	0.00	14,734.13	12,978.85
59	12550E413	COMMUNITY MUSIC PROGRAM	72,871.62	36,915.00	0.00	28,201.11	81,585.51
59	12550E414	PALMETTO PANS/WEST AFRICAN ENSEMBLE	770.87	180.00	0.00	178.20	772.67
59	12550E415	RECITAL HALL USE FEE	24,934.05	6,200.00	0.00	1,855.57	29,278.48
59	12550E416	RECORDING TECHNOLOGY	7,712.78	6,094.00	0.00	1,379.45	12,427.33
59	12550E417	SEYAC	0.21	0.00	-0.21	0.00	0.00
59	12550E418	STRING PROJECT	24,242.36	36,637.00	0.00	26,063.34	34,816.02
59	12550E419	DEAN'S ACCOUNT	-1,124.74	0.00	0.00	0.00	-1,124.74
59	12550E420	SUZUKI	635.68	0.00	0.00	539.03	96.65
59	12550E421	PIANO ACCOMPANYING	11,973.00	2,850.00	0.00	0.00	14,823.00
59	12550E422	INTERNATIONAL SPANISH MUSIC CLASS	3,243.38	600.00	0.00	4,909.62	-1,066.24
59	12550E423	CAROLINA SUMMER MUSIC CONFERENCE	9,858.77	375.00	0.00	13,156.70	-2,922.93

59	12550E424	NEW HORIZONS BAND	1,044.76	2,950.00	0.00	2,233.25	1,761.51
59	12550E700	MUSIC STUDENT COMPUTER FEE	61,163.76	0.00	12,000.00	79,716.27	-6,552.51
59	46500E400	CHOIR SPECIAL ACCOUNT	24,695.69	8,062.70	0.00	0.00	32,758.39
59	46600E100	INSTRUMENT RENTAL & INSURANCE	16,783.74	10,595.00	0.00	2,580.50	24,798.24
59	46600E102	BAND CAMP	75,585.91	-196.00	0.00	30,729.26	44,660.65
		TOTAL	409,026.43	127,006.70	11,999.79	212,906.54	335,126.38

**December 31, 2009 Review of 'E' Funds Net Operating Position
Run File Date: December 31, 2009**

Rsp	Dept Fund	Dept Fund Description	Beginning Fund Balance	Revenue	Net Transfers	Net Expenditures	Ending Fund Balance
59	12550E150	RESEACH INCENTIVE	53.03	0.00	0.00	0.00	53.03
59	12550E400	CAROLINA ALIVE	154.19	0.00	0.00	0.00	154.19
59	12550E402	CONDUCTORS INSTITUTE	60,922.87	1,300.00	0.00	11,087.38	51,135.49
59	12550E411	ALL STATE AUDITION RECORDINGS	8,258.84	1,591.20	0.00	220.03	9,630.01
59	12550E412	CHILDREN'S MUSIC DEVELOPMENT CENTER	27,801.29	2,815.00	0.00	7,775.73	22,840.56
59	12550E413	COMMUNITY MUSIC PROGRAM	71,585.57	30,032.00	0.00	33,096.90	68,520.67
59	12550E414	PALMETTO PANS/WEST AFRICAN ENSEMBLE	1,646.43	160.00	0.00	734.00	1,072.43
59	12550E415	RECITAL HALL USE FEE	24,739.97	6,680.29	0.00	7,234.74	24,185.52
59	12550E416	RECORDING TECHNOLOGY	15,981.42	6,374.00	0.00	7,854.12	14,501.30
59	12550E418	STRING PROJECT	28,447.58	15,005.00	0.00	-6,925.09	50,377.67
59	12550E419	DEAN'S ACCOUNT	28,328.66	0.00	0.00	2,715.38	25,613.28
59	12550E420	SUZUKI	-207.83	0.00	0.00	0.00	-207.83
59	12550E421	PIANO ACCCOMPANYING	17,718.00	1,275.00	0.00	0.00	18,993.00
59	12550E422	INTERNATIONAL SPANISH MUSIC CLASS	0.00	0.00	0.00	0.00	0.00
59	12550E423	CAROLINA SUMMER MUSIC CONFERENCE	5,366.20	0.00	0.00	6,034.77	-668.57
59	12550E424	NEW HORIZONS BAND	1,590.67	4,100.00	0.00	4,285.61	1,405.06
59	12550E700	MUSIC STUDENT COMPUTER FEE	50,973.39	0.00	0.00	56,400.37	-5,426.98
59	46500E400	CHOIR SPECIAL ACCOUNT	34,637.69	6,561.00	0.00	250.00	40,948.69
59	46600E100	INSTRUMENT RENTAL & INSURANCE	18,063.35	10,602.00	0.00	25,104.29	3,561.06
59	46600E102	BAND CAMP	47,697.97	700.00	0.00	36,293.21	12,104.76
		TOTAL	443,759.29	87,195.49	0.00	192,161.44	338,793.34

Rsp	Dept Fund	Dept Fund Description	Beginning Fund Balance	Revenue	Net Transfers	Net Expenditures	Ending Fund Balance
59	12550E150	RESEACH INCENTIVE	53.03	0.00	0.00	0.00	53.03
59	12550E400	CAROLINA ALIVE	154.19	0.00	0.00	0.00	154.19
59	12550E402	CONDUCTORS INSTITUTE	42,731.46	13,973.00	0.00	702.18	56,002.28
59	12550E411	ALL STATE AUDITION RECORDINGS	8,849.71	0.00	0.00	0.00	8,849.71
59	12550E412	CHILDREN'S MUSIC DEVELOPMENT CENTER	16,303.50	11,765.00	0.00	5,690.36	22,378.14
59	12550E413	COMMUNITY MUSIC PROGRAM	38,038.56	28,026.00	0.00	14,149.87	51,914.69
59	12550E414	PALMETTO PANS/WEST AFRICAN ENSEMBLE	1,434.14	450.00	0.00	1,119.61	764.53
59	12550E415	RECITAL HALL USE FEE	13,418.30	5,074.00	0.00	1,953.10	16,539.20
59	12550E416	RECORDING TECHNOLOGY	17,579.49	8,999.00	0.00	5,591.29	20,987.20
59	12550E418	STRING PROJECT	48,143.50	10,658.28	0.00	-4,793.78	63,595.56
59	12550E419	DEAN'S ACCOUNT	24,383.88	0.00	0.00	0.00	24,383.88
59	12550E420	SUZUKI	-207.83	1,220.00	0.00	0.00	1,012.17
59	12550E421	PIANO ACCCOMPANYING	21,468.00	750.00	0.00	0.00	22,218.00
59	12550E422	INTERNATIONAL SPANISH MUSIC CLASS	0.00	0.00	0.00	0.00	0.00
59	12550E423	CAROLINA SUMMER MUSIC CONFERENCE	3,313.51	100.00	0.00	5,276.08	-1,862.57
59	12550E424	NEW HORIZONS BAND	1,061.69	7,225.00	0.00	6,437.32	1,849.37
59	12550E700	MUSIC STUDENT COMPUTER FEE	54,826.18	2,209.40	16,405.00	67,208.88	6,231.70
59	46500E400	CHOIR SPECIAL ACCOUNT	41,512.53	2,815.00	0.00	513.50	43,814.03
59	46600E100	INSTRUMENT RENTAL & INSURANCE	5,069.95	9,210.00	0.00	11,167.60	3,112.35
59	46600E102	BAND CAMP	35,395.44	-638.00	0.00	29,780.57	4,976.87
TOTAL			373,529.23	101,836.68	16,405.00	144,796.58	346,974.33

GIFTS AND PLEDGES:



Development Summary by Division

Columbia-Music - 0023

July - June 30, 2010

Cash Gifts from Prior Activity	FY 10
a. Pledge Payments Received	\$12,920.56
b. Estate Gifts Received	\$18,691.00
Subtotal (a + b)	\$31,611.56
New Cash/Commitments	FY 10
c. New Cash/Property/In-Kind Grants	\$324,458.76
d. New Pledges for Future Cash	\$32,956.28
e. New Documented Planned Gifts (Irrevocable) Cat. B	\$0.00
f. New Documented Planned Gifts (Revocable) Cat. C	\$22,000.00
Subtotal (c + d + e + f)	\$379,415.04

Number of Donors in New Cash/Commitments **FY 10**

Number of Donors YTD **916**

Proposals	FY 10
Proposals Received from All DoD's for this Division	4
Value of Proposals	\$170,000.00
Average Proposal	\$42,500.00

Proposal Outcomes	\$	#	FY 10
			"Batting Average"
Funded	\$25,000.00	1	25.00%
Still Pending	\$145,000.00	3	75.00%
Rejected	\$0.00	0	0.00%