

Blueprint for Quality Enhancement at USC

SCHOOL OF MUSIC

2017

First Draft
3/14/16

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. This has been evidenced by an enrollment decline in ugrads in F2012, an increase in F2013 and decreases again in F2014 and 15. 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 three major faculty awards in 2012-4 (two Guggenheims and a Prix de Rome, to two different junior level composers), the School does not generate research expenditures. Further, our discipline is not connected to many awards recognized by the Lombardi report and others and our productivity is not accurately assessed using the metrics of Academic Analytics (though our departmental rankings using their metrics are very good and nationally competitive in our discipline). As a result, in 2012-13, 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 and productivity; Service to state community, profession and 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 the 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 in the last 11 years, and increase each year. A focus on applied and ensemble performance for the performance and conducting degrees, as well as national recognition for creative effort for 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 national 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 organizations.

The School of Music provides enormous and committed service to the culture and the environment of our campus life. Virtually every official ceremony at our university features high quality music provided by our School

The School of Music has made enormous strides in recent years establishing a position of sustainability, recognized in programming, infrastructure and finances.

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 the campus office of Institutional Research to monitor its progress on the student dashboard metrics: enrollment; retention; graduation. Two different standing committees in the School are annually charged with recommending 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 our progress with the other two faculty-related dashboard metrics: doctoral degrees awarded and faculty national/international achievement.

2. *Progress made toward targets in 2014-15*

ENROLLMENT: The School continually 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 expects its total enrollment to a figure between 420 and 450 music majors total, and a figure of approx. 500 made up of all music majors plus non-majors on scholarship. 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 280-320 range. In fall 2012, that number dropped below that threshold and while that has little effect on the quality of the School and the nature of its interdependent programming, it was a factor we wished to change. Fall 2013 saw an increase back to the 95-105 major range and brought our undergrad enrollment for 2013-14 back up to 320. But, back-to-back sub-par years in F2014 and 15 have brought in not only smaller classes, but the 2014 cohort has been one with a number of students who have had great challenges adjusting to the life of a music major—our retention rate with the F2014 when calculated several years from now will be below our expectations. We expect this to be a blip, as the 2015 class already appears to be a more secure one as it relates to those factors that impact retention.

RETENTION: The School's most recent freshman-sophomore retention rate (Fall 2013—the year before our “down” class) was 90.4 (including those changing majors to other USC Schools). This was up from 85.4 for the Fall 2012 and 87.8% for the 2011 fall.

GRADUATION: The School's 6 yr. graduation rate had been on a steady rise for years. There has been a recent signal that this dashboard measure will be negatively affected using typical assessments beginning with the 2007 class' 4, 5, and 6-year rates. Analysis of this emerging phenomenon has begun in the School of Music and is mentioned in more detail section II. below.

STUDENT: FACULTY RATIO: The School met its 2014-15 targeted goal of 9.1 to 1.

DOCTORAL DEGREES AWARDED: The School met its 2014-15 targeted goal of 11 doctorates awarded.

FACULTY NATIONAL/INTERNATIONAL ACHIEVEMENT: 79 instances of significant achievement of performances and scholarly presentations and publications

were logged by 28 different faculty in 2012-13, the last completed academic year. This exceeds our goal for 2014-15 of 75 by 26 faculty. 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 71 instances with 24 faculty in 2013-14.

3. *Strategies to meet targets in 2015-16*

ENROLLMENT: The School hopes to matriculate more of the best students to whom we offer scholarships in an effort to build our base undergrad enrollment number **back to 310 on its way to sustaining it at 320 or more** from students on the higher end of musical excellence. This will require a larger investment in undergraduate scholarships than the School currently has. We hope to gain another increase in 4% tuition dollars for music scholarships (see below). Though we still require a sizeable investment in marching band scholarships, we received some additional funds for marching band scholarships for 2015-16, easing the burden indirectly on School of Music scholarships beginning this fall.

RETENTION: The School of Music observed a decline in music majors with the 2012 cohort from fall to spring of the freshman year, and again in 2014 and 2015. This was unusual, but not unprecedented. The School's Scholarship and Enrollment Management Committee studied the relevant data and concluded that while it is not possible to know all of the exact reasons why there was that decline, the escalating inadequacy of scholarship funding to approximate the cost of tuition through FY14 has resulted in more students dropping out as they were either not able to afford to stay in school, or as a result of their losing their lottery-funded scholarships due to substandard academic performance. In 2013-14 we redoubled our efforts to award scholarship dollars to music undergrads 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, but because we do not have enough both to compete for all the best students who audition and to build deep classes of quality musicians, we did not have a better fall in 2014. The School's **target is to sustain the combined "same school" and "other school" total Freshman retention rate at 90% by the time 2015-16's cohort is understood (like we did with 2013-14).**

GRADUATION: Last year the School reported that it would engage in the following actions to assure a continually rising rate, that achieved 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. We have seen, instead, that that class of 2007 has graduated only 61.1% by 2013 and while up in 4yr rates, was down in its 5-year completion rates as well. There were no initial warning signs for the fact that this could be coming and the School has requested additional data to try to ascertain the reasons. Analysis in the School of why this class performed as they did, and whether or not it is an anomaly or a trend has begun and is ongoing in earnest.

STUDENT/FACULTY RATIO: With only two vacant faculty positions in 2015-16 and somewhat consistent total student enrollment, the **School hopes to hit a target goal of 9.0 to 1 in 2015-16.**

DOCTORAL DEGREES AWARDED: As a result of closer attention paid to ABD progress and to a trend of admitting higher quality doctoral students in 2008-09 and 09-10, the School targets the awarding of **13 doctoral degrees by the time 2015-16 is over.**

FACULTY NATIONAL/INTERNATIONAL ACHIEVEMENT: With additional travel and creative arts grants awards to music faculty in 2014-15, the School expects that as many as **82 instances of significant achievement of performances and scholarly presentations and publications will be logged by as many as 30 different faculty.**

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

2016-17 Academic Year Goals

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

Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity; Service to State, community, profession & university

Provost goals addressed: Enhance of Undergraduate, Graduate and Professional Education; Enhance Faculty Scholarship, Research and Creative Achievements; Enhance the Community and Improve the Quality of Life for South Carolinians

2014-15-16 Progress:

- Our new MM in Violin Pedagogy was approved in 2014 and is slated to begin offer in F2016 when a new faculty member to administer it is on board.
- The School experienced great success with our chamber music program, including increasing guest artist residencies from 2014 through the present, most especially with the Parker Quartet through the prestigious Guarneri Quartet Chamber Music America grant and numerous philanthropic gifts, including a \$100,000 endowment challenge/match gift. That challenge, and other aggressive fund raising activity has been developed into an annual giving campaign that has resulted in over \$35,000 in private gifts and grants for 2015 and beyond, and \$30,000 towards the endowment challenge/match, for which we have four years. Also of note are a partnership with Chamber Music America for the School of Music, its SPARK leadership laboratory, and The Savvy Musician in Action Workshop's Innovative Chamber Music Production Competition which was featured and honored with the recognition to present the Society's national pre-conference day, and a showcase concert at a new music club in the Village in NYC in Jan 2016.

2016-17 Plans:

- New distinct values and vision—new degree programs

- Continue to examine faculty retention and targeting new positions of need for instructional requirements of the School's mission (jazz, voice, trombone replacement)
- 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)
- Continue the significant emerging focus and success with expanding chamber music offerings and experiences in the School, for its students and with guests that inspired the students (*Parker Quartet, C Street Brass; Decoda; Imani Winds; The Savvy Musician in Action Competition, etc...*)
- Hosting and presenting the College Music Society Summit June 2016, *21st Century Music School Design* where 200 leaders in music in higher ed will gather to brainstorm and workshop the future of the university music school
- The founding of the Asst Dean position for Equity, Diversity and Inclusion and his work in our School

GOAL 2: *The School of Music will increase the number and quality of undergraduate students auditioning for its programs, and offer more and better funded scholarships to matriculate these individuals.*

Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity; Sustainability of our mission fiscally and through effective actions; Service to State, community, profession & university

Provost goals addressed: Enhance of Undergraduate, Graduate and Professional Education; Enhance the Community and Improve the Quality of Life for South Carolinians

2014-15-16 Progress:

- Number and quality of applications/auditions, and acceptances gets higher each year in most areas, and was the highest in quality and in magnitude EVER during the 2016 recruitment season recently completed. But, we have found that this may be due more to the fact that students interested in a music major or a music scholarship as a non-music major are auditioning at more institution as HS seniors before they make their choice. Our 2015 yield was 54.6% of the students we accepted—it was 55.1% in 2014 and 54.2% in 2013.
- We managed to still enroll a good class of string students in F2015 even with significantly reduced new scholarship \$ offered there in order to recover from two years of massive overages in awarded scholarships. Fall 2016 will be a crucial class for string matriculants given our situation with currently recurring over commitment of \$s in that area,
- Voice student recruitment remains a tremendous challenge especially for tenors and basses (men). We have seen dramatic reductions in the number of students auditioning with these voices, and must work on new ways to identify and attract these young men to audition. We can reserve some good scholarship amounts for them, but it is the only area in the entire School where we regularly experience a challenge attracting even enough auditionees.

- We did finish the Carolina's Promise Campaign in Summer 2015 by garnering \$1.8M dollars of new scholarship commitments in external funding, but all of those 2015 dollars are in planned gifts. Our cash scholarship take in 2015 was \$128,000, all contributed to various endowments for scholarships.

2016-17 Plans:

- The School will continue its currently successful in-person recruiting, marketing, publicity, and advertising efforts to assure a steady stream of outstanding graduate applications and auditions.
- The School will pursue more funding for scholarships through development, partnership with on-campus agencies and area arts groups, through additional support from the Office of Student Affairs as it relates to the 4% A002 scholarship dollars for SC residents—we are due a review of increase to that fund (stands now at \$473,000) in 2016.

GOAL 3: *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 matriculate these individuals.*

Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity; Sustainability of our mission fiscally and through effective actions; Service to State, community, profession & university

Provost goals addressed: Enhance of Undergraduate, Graduate and Professional Education; Enhance the Community and Improve the Quality of Life for South Carolinians

2014-15-16 Progress:

- Quality of applications/auditions, and acceptances gets higher each year in most areas, and was the highest in quality and in magnitude EVER during the 2016 recruitment season recently completed. Piano also bucked recent trends and witnessed a major new crop of high quality auditionees. Matriculating many of these students remains a challenge and was only slightly better in fall 2015 than fall 2014. Fall 2016 appears to be yet another frustrating fall as the School's ability to matriculate high quality auditionees is hampered by lack of positions and funds for grad assistants.
- The School of Music has completed three award-winning banner videos for its website that capture our essence and School's vision. The first of these planned-five banner videos for our home page won a 2014 ADDY award.
- Summer programming in 2015 was the best yet for enhancing the quality and reach of School of Music programming, including a nationally successful *The Savvy Musician in Action*, hosted by SPARK.
- We did again have, for the 3rd consecutive year, more and better-funded GA's in 2015-16 (planned gifts in excess of \$1M raised towards this need in 2013 and in excess of \$500,000 cash in 2014), 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 most recent *2013 Graduate Program Enhancement Plan*.

2016-17 Plans:

- The School will continue its currently successful in-person recruiting, marketing, publicity, and advertising efforts to assure a steady stream of outstanding graduate applications and auditions.

- The School will pursue more funding for assistantships, fellowships and opportunities for new positions in each as well as through development and partnership with on-campus agencies and area arts groups.

GOAL 4: *The School of Music will fully engage additional and enhanced existing efforts to achieve in its new Vision, defined by its five core values, three of which are identified as DISTINCT VALUES to distinguish the School from its competitors, and continue its focus on national visibility and leadership for music in higher education now and into the future.*

Key Performance Parameters addressed: Teaching Excellence; R/S/P Reputation & Productivity; Sustainability of our mission fiscally and through effective actions; Service to State, community, profession & university

Provost goals addressed: Enhance of Undergraduate, Graduate and Professional Education; Enhance the Community and Improve the Quality of Life for South Carolinians

2015-16 Progress:

- As this is a new goal, there is no progress from previous years to be measured.

2016-17 Plans:

- Ready for official university applications three new degree programs that manifest the three distinct values, which are—The Preparation of Music Leaders; The Preparation of Musicians as Educators and Educators as Musicians; The Preparation of Diversely Skilled Musicians. These three degrees are: BM in Performance PLUS (plus areas are Entrepreneurship; Technology; Pedagogy); A BA in Music with Elective Studies in Music Industry and one with Elective Studies in Recording Production; and a Master of Music in Teaching Artistry/ Community Engagement
- Continue actions (internal grant programs) and develop new ones that encourage faculty re-consideration of existing coursework and existing degrees in music around the distinct values
- Annual retreats for the next several years where we visit and plan regarding progress and additional ideas for actualization, marketing, and re-visit of the values.
- Sustain existing and provide for additional non-curricular activities that realize the values in our work

Five-Year Year Goals

Five-Year Goal #1: *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

Five-Year Goal #2: *The School of Music will fully engage additional and enhanced existing efforts to achieve in its new Vision, defined by its five core values, three of which are identified as DISTINCT VALUES to distinguish the School from its competitors, and continue its focus on national visibility and leadership for music in higher education now and into the future.*

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

This is Goal #4 of our 2016-17 collection and so is described there. The actions undertaken there must be sustained over the next several years for the School to attain the vision: To be the Nation's Model Public Music School.

Five-Year Goal #3: *The School will carefully manage the numerous strategic faculty and key professional staff retirements set to come 2016-2019 to include sustainable budgeting and responsive faculty replacement consistent with School Vision and University priorities*

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

Section IV. Appendices

Appendix A. Resources Needed

Goal 1: <i>The School of Music will continue to enhance the quality of and environment for teaching, learning, and musical achievement in the School through faculty, student, program and resource development</i>			
Type of Resource	Existing	Additional: state source	Strategy
Dollars-\$200,000 recurring	\$825,000	Development	Fund sabbaticals and new non-recurring initiatives to support the <u>faculty national/international achievement dashboard measure</u> and KPPs: Teaching, R/S Reputation & Productivity

Goal 2: <i>The School of Music will increase the number and quality of undergraduate students auditioning for its programs, and offer more and better funded scholarships to matriculate these individuals.</i>			
Type of Resource	Existing	Additional: state source	Strategy
Dollars-\$100,000 recurring	\$900,000 for ugrad scholarships in music	Development	Enhances current scholarships & makes more awards possible

Goal 3: <i>The School of Music 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.</i>			
Type of Resource	Existing	Additional: state source	Strategy
Dollars-\$100,000	\$975,000 for music	Development &	Enhances current

recurring	graduate financial aid	community partnerships	asstship stipends; & provides for four new positions.
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Goal 4: *The School of Music will fully engage additional and enhanced existing efforts to achieve in its new Vision, defined by its five core values, three of which are identified as DISTINCT VALUES to distinguish the School from its competitors, and continue its focus on national visibility and leadership for music in higher education now and into the future.*

Type of Resource	Existing	Additional: state source	Strategy
Dollars-\$85,000 recurring	\$4.3M in faculty salaries	Provost hiring initiative	Provides for one new position (jazz/mus industry) to meet the School's new distinct value of Preparing Diversely Trained musicians

Appendix B. Benchmarking Information

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

Peers: Oregon; Colorado; Kansas; Oklahoma; Michigan State; Wisconsin; Penn State

Appendix C. Unit's Top Strengths and Important Accomplishments

Top Strengths and Significant Achievements since 2010

1. Significant national awards for programs, faculty, staff and students from:
 - a. Chamber Music America (nationally unique and noteworthy grants & invitations)
 - b. Prix de Rome in Composition (one composer)
 - c. Guggenheim Fellowship in Composition (two composers)
 - d. ASCAP (numerous composition and adventurous programming awards)
 - e. National Opera Association (national institutional winner)
 - f. National Assoc. of Teachers of Singing (numerous student winners)
 - g. American String Teachers Association (individual and collective national and regional honors)
 - h. American Band Masters Association (ensemble recognitions)
 - i. American Choral Directors Association (ensemble and individual recognitions)
 - j. College Music Society ((nationally unique and noteworthy grants & invitations)
 - k. Numerous other national and international organizations' recognitions of performances, scholarship, and recordings of faculty, students, alumni, faculty and student ensembles, and programs.
2. Significant advancement of the School's media and public relations presences with the advent and development of its stunning 3yr old website, banner videos, online ticketing and instructional/programmatic/participatory purchasing, and additional advertising.
3. Significant advancement of the School's chamber music activity through important recent grants and recognition from the Chamber Music America, a recent spousal hire (Phillip Bush), grants and philanthropy associated with the Parker Quartet Residency, the Imani Winds, the Savvy Music in Action Chamber Music Competition
4. Significant enhancement of dollars available for undergraduate scholarships from \$450,000 available in 2005 to \$907,000 available in 2016, though much of this is for the marching band.

5. Quality of the large ensembles and graduate conducting degree programs associated with them, as well as the Music Education degree programs
6. New and recently restored faculty positions in the school in music history, theory, piano pedagogy, chamber music/piano, and ethnomusicology.
7. Quality of the graduate piano pedagogy program.
8. Significant upgrade of the quality of the performance faculty and expectations of students.
9. Significant growth in financial competitiveness of graduate assistant positions.
10. As highlighted by the NASM in its 2010 Visitor's Report: a. The advancement of the *Carolina Institute for Leadership and Engagement in Music* (now call **SPARK**) with the recent entrepreneurship hire and retention (Cutler); b. Development and enhancement of the Community Music School (CMS) through a change in leadership and policy, and the School's *Music For Your Life Initiative* of component community programs including a new federally funded position through AmeriCorps VISTA program, the unique Carolina LifeSong Initiative and the CMS' applicability to the USCCConnect Quality Enhancement Plan.

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

1. Though it does appear that our undergraduate scholarship dollars have increased significantly in the last 10 years, most of this is due to bringing on several hundred thousands of dollars of scholarship for the Carolina Marching Band. While the growth in actual dollars spendable on music majors to build and sustain the quality of the music major undergraduate pool has grown some, it has not kept pace with tuition inflation and the School is in danger of falling behind its competitors QUICKLY if more is not done to enhance the ugrad scholarship budget—this is especially true in strings/orchestra and voice/choral, two areas that have not benefitted from recent faculty retention additions for scholarships. Development activity that results in actual cash gifts towards endowments is the best and most reliable way to build this budget. But, it is also the hardest and carries with it the least annual yield. The debilitating resulting losses felt by 11 years of no increases in the last 12 years to the School's unique 4% tuition for scholarship budget has hampered the School a great deal and is now of enough accumulated magnitude that it is limiting the quality of new students that choose to matriculate (from a class of auditionees that continues to rise in number and quality every year with our reputation). In addition, these non-increases as well as losses of “red chippers” that we count on to populate the depth in our ensembles who can now accept larger scholarships at places like Winthrop, Coastal, Newberry (and not just Furman who has competed for our very best as well as our “pretty good” for a long time) that also accumulate with fewer dollars to fewer people is damaging both the quality and number of our incoming freshman. After 11 years of no increases (years that would've resulted in 61.3% more had the level of sustained increases before 2004 continued) and only one year (2012-13) of 14% increase, we are now feeling the effects and **it has become the critical #1 issue for the future health of the School of Music**. We must augment the dollars we have available to offer in ugrad scholarship each year, and do so through a combination of development activity, assistance from athletics/COO, and regular increases in the 4% tuition funds for scholarships again.

2. 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:
- Due to insufficient # of graduate assistantship positions to attract students who audition here and wish to study at Carolina, and
 - Due to insufficient funding of stipends for existing graduate assistantship positions.

The School continues to try and raise funds through development (over \$2.3 million since 2012, through 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.

Appendix E. UNIT STATISTICAL PROFILE

1. Number of entering freshman for classes Fall 2012, Fall 2013, Fall 2014, and Fall 2015 and their average SAT and ACT scores

	Entering Freshmen majors	Average SAT/ACT
Fall 2012	82	1204/27
Fall 2013	89	1200/26
Fall 2014	64	1204/27
Fall 2015	77	1192/27

2. Freshman retention rate for classes entering Fall 2011, Fall 2012, Fall 2013.

Fall 2011	87.8
Fall 2012	89.4
Fall 2013	90.4

3. Sophomore retention rate for classes entering Fall 2011, Fall 2012, Fall 2013.

Fall 2011	95.6
Fall 2012	98.3
Fall 2013	88.9

4. Number of majors enrolled in Fall 2012, Fall 2013, Fall 2014, and Fall 2015 by level (headcount; undergraduate, certificate, first professional, masters, doctoral)

Majors	Fall 2012	Fall 2013	Fall 2014	Fall 2015
Undergrad	305(11)	314(10)	300(11)	281(20)
Masters	69	69	61	66
Certificate	13	13	13	14
Doctoral	72	71	75	82
Total	455	467	449	443

5. Number of entering first professional and graduate students Fall 2012, Fall 2013, Fall 2014, and Fall 2015 and their average GRE, MCAT, LSAT scores.

Music no longer req. the GRE for most degrees. The 2014 avg. is for 7 students; 2015 avg. is for 2 students	Entering Grad	Average GRE (New scoring system for Fall 2012)	
		Ver.	Quantitative
Fall 2012	56	154	148
Fall 2013	52	217	255
Fall 2014	57	150	150
Fall 2015	48	152	148

6. Number of graduates in Fall 2014, Spring 2015, and Summer 2015 by level (undergraduate, certificate, first professional, masters, doctoral) and placement of terminal masters and doctoral students.)

Graduates	Fall 2014	Spring 2015	Summer 2015
Undergraduate	9	52	1
Masters	6	21	3
Certificate	0	1	1
Doctoral	3	4	4
Total	18	92	10

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

	2007	2008	2009
4 year	31.7	45.1	53.3
5 year	51.2	77.5	76.4
6 year	61.1	78.9	79.7

8. Total credit hours generated by your unit regardless of major for Fall 2014, Spring 2015, and Summer 2015.

Credit Hours	Fall 2014	Spring 2015	Summer 2015
Undergraduate	8090	6270	135
Masters	915	489	105
Doctoral	456	609	63
Total	9461	7368	303

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

	Fall 2014	Spring 2015	Fall 2015
Terminal Degree	44.89	39.36	35.86

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

	Fall 2014	Spring 2015	Fall 2015
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Full-Time Faculty	55.61	59.26	64.69
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11. Number of faculty by title (tenure-track by rank, non-tenure track [research or clinical] by rank) for Fall 2013, Fall 2014, and Fall 2015 (by department where applicable).

	Fall 2013	Fall 2014	Fall 2015
Tenure-Track			
Professor	19	19	21
Assoc. Professor	17	19	19
Asst. Professor	12	11	9
Non Tenure-track			
Adjunct/Instructors	19	17	13

12. Current number and change in the number of tenure-track and tenured faculty from underrepresented minority groups from FY2015. 2, no change

SCHOLARSHIP, RESEARCH, CREATIVE ACCOMPLISHMENTS

1. The total number and amount of external sponsored research proposal submissions by agency for FY2015. NA
2. Summary of external sponsored research awards by agency for FY2015. NA
3. Total extramural funding processed through Sponsored Awards Management (SAM) in FY2015, and Federal extramural funding processed through SAM in FY2013. NA
4. Amount of sponsored research funding per faculty member in FY2014. NA
5. Total sponsored research expenditures per tenured/tenure-track faculty for FY2014. NA
6. Number of patents, disclosures, and licensing agreements in fiscal years 2012, 2013, and 2014. NA
7. Creative Accomplishments: 341