ACAP
Agenda Item 5a
3/18/10

CLEMSON UNIVERSITY

PROGRAM MODIFICATION

Bachelor of Arts – Production Studies in Performing Arts

Audio Technology Concentration

Submitted to Commission on Higher Education

February 15, 2010

President James F. Barker

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Classification

Program Title: Bachelor of Arts in Performing Arts, Concentration in Audio Technology

Academic Unit: Department of Performing Arts, College of Architecture, Arts and Humanities, Clemson University

Designation, type and level of degree: four-year undergraduate degree, concentration

Proposed date of implementation: August 2010

Proposed CIP Code of the program after modification:

Identification: Program Modification, addition of new concentration

Site: Clemson University Campus

Program qualifies for supplemental Palmetto Fellows Scholarships and LIFE Scholarship awards: Yes ____ No__X__

Delivery Mode: Traditional

Justification

Purpose

The Production Studies in Performing Arts degree at Clemson University integrates the technology, performance, production, theory, and history of the performing arts into a unified program of study. The degree was initiated in the 2001-2002 academic year with concentrations in music and theater. During the initial years of the program, there was intense student interest in audio technology. The Department of Performing Arts subsequently responded to this demand by establishing an Audio Technology "Emphasis Area" under the Music Concentration. Over the past three years, as the number of audio students has increased, and with the addition of a second faculty member in audio, the Department now desires to propose advanced courses in audio technology. Since an emphasis area cannot vary from its parent concentration by more than eighteen credit hours, we are requesting that Audio Technology be approved as a third concentration under the Production Studies in Performing Arts degree program.

Need for the program in South Carolina

The performing arts are big business in the United States, as well as a potent attraction for business location and relocation in South Carolina. The most recent Economic Census Survey conducted by the United States Census Bureau stated that the performing arts in South Carolina generated $61 million in sales and over $19 million in payroll annually. Another survey by the University of South Carolina Moore School of Business indicated that Charleston's Spoleto

generates $73 million in revenues and $23 million in earnings annually, and helps sustain 2,400 jobs.

Data from neighboring metropolitan areas indicate the breadth of the economic impact of the arts in the southeast. A Price Waterhouse survey indicated that in 1997 the arts in Atlanta had an annual impact of more than $700 million and provided more than 24,000 full-time jobs, outranking UPS and Coca-Cola. A similar survey in Charlotte indicated 39,000 arts performances annually, generating $14.8 million in payroll.

These surveys and similar research demonstrate that the arts industry has a significant economic impact on South Carolina and the southeast and resultant employment opportunities. Clemson University's Production Studies in Performing Arts degree uniquely prepares students for careers in the arts industry distinct from traditional music and theater degrees, and the addition of the Audio Technology concentration will further strengthen the unique characteristics of the program.

Anticipated employment opportunities

The Production Studies in Performing Arts degree is deeply rooted in the Bachelor of Arts tradition and Audio Technology graduates will be prepared for a number of occupations in both the public and private sector. We already have students employed in public and private auditoriums and working with national touring shows. Other students are involved in church audio, working in radio stations, and doing professional internships. Two recent graduates are attending graduate school. Appendix A provides an expanded list of employment opportunities.

Need established by student demand

From the time the Performing Arts degree began in 2001, there have been students interested in specializing in audio technology. In fact, at least two students that graduated from Clemson before Audio Technology became an emphasis area in 2005 are currently employed in the audio industry. Interest in the Audio Technology emphasis area has far outpaced the number of students that we can accommodate. The department admits twelve audio emphasis students each year, while as many as 100 students indicate audio as their first choice of major at Clemson. Some of these students do not follow through once they learn that an audition is required; however, the department typically auditions approximately forty students for one of the twelve spots in the audio emphasis area each year.

Centrality of the program to Clemson University's mission

The Department of Performing Arts is central to the mission of Clemson University as articulated in its *Mission Statement.* As stated, the University emphasizes technology, but also promotes excellence in education and scholarship in selected areas of the creative arts. The establishment of the Department of Performing Arts was a major milestone in Clemson's history. The Audio Technology concentration will further strengthen the Department's contributions to the mission by providing a collaboration of the emphasis on technology with the arts.

Clifton Egan, Dean of Clemson University's College of Architecture, Arts and Humanities stated:

> The audio technology program is the ideal outgrowth of the existing audio technology emphasis area as it has matured and become more complex and sophisticated. Students in

> this program work with professionals throughout the year as they perform at the Brooks Center for the Performing Arts. The spirit of this degree fits exactly with the initial concept of production studies emphasizing the practical aspects of performance and technology.

Relationship of the program to other programs at Clemson University

The Department of Performing Arts has a collaborative relationship with the graduate program in Digital Production Arts (DPA). Students from the DPA program are required to take a lighting class in the Performing Arts Department, and can take an audio technology class as an elective. Additional collaborations between the DPA program and Audio Technology are likely as both programs mature. Other areas of growing collaboration include audio projects with the Department of English and their film minor and the Department of Communication Studies and a budding television production program housed there.

Current audio students are involved in events across campus in a number of ways including:

1. Providing audio support for events in the Brooks Center for the Performing Arts;
2. Providing audio services to faculty and students in the Department of Performing Arts;
3. Working at WSBF, the student radio station;
4. Providing support for shows and events in Littlejohn Coliseum and across campus via Tiger Paw Productions;
5. Providing audio services to other University organizations and departments upon request;
6. Providing audio support for the Fellowship of Christian Athletes.

Relationship to existing programs within South Carolina

The original proposal for the B. A. degree in Production Studies in Performing Arts at Clemson stated:

> The proposed B. A. degree in Production Studies in Performing Arts is unlike any other offered at state-supported institutions in South Carolina. Distinct from traditional performance and arts education programs at other State institutions, this degree proposal is a multidisciplinary, technologically-grounded degree that is unique not only to South Carolina, but also nationally.

The uniqueness of the Clemson program remains true today, and the Audio Technology concentration will make it even stronger. Not only will the Department of Performing Arts be able to produce better audio specialists, but also the music and theater students will benefit from the presence of the audio students and the courses available in this area.

Enrollment

Students enrolling in the Audio Technology Concentration will be subject to the standard admission guidelines established by the Office of Admissions at Clemson University. In addition, students within the audio technology concentration will be required to present an entrance audition/interview and portfolio review that will be screened by departmental faculty.

In order to allow students full access to the recording and editing studios, we will continue to matriculate 12 students/year. Over the past 4 years, while the proposed concentration was an emphasis area, we have admitted 12 students/year, with a maximum cohort of 48 student each year. The following tables detail the projected student enrollment for the next five years of the proposed concentration. Table 1 indicates headcount and credit hours generated for both new students and students who are projected to transfer into the program from other majors.

TABLE 1
PROJECTED TOTAL ENROLLMENT

YEAR	FALL		SPRING		SUMMER	
	HEAD COUNT	CREDIT HOURS	HEAD COUNT	CREDIT HOURS	HEAD COUNT	CREDIT HOURS
2010-2011	34	408	34	408	0	0
2011-2012	41	492	41	492	0	0
2012-2013	42	504	42	504	0	0
2013-2014	48	576	48	576	0	0
2014-2015	48	576	48	576	0	0

Table 2 indicates headcount and credit hours generated for new students only.

TABLE 2
PROJECTED NEW ENROLLMENT

YEAR	FALL		SPRING		SUMMER	
	HEAD COUNT	CREDIT HOURS	HEAD COUNT	CREDIT HOURS	HEAD COUNT	CREDIT HOURS
2010-2011	8	96	8	96	0	0
2011-2012	8	96	8	96	0	0
2012-2013	8	96	8	96	0	0
2013-2014	8	96	8	96	0	0
2014-2015	8	96	8	96	0	0

Curriculum (121 credit hours required for graduation)

CORE CURRICULUM (17 credit hours)

The core curriculum will emphasize at each level the integration of performing arts technologies, performance, production, theory, and history through experiential learning, written and oral analyses, teamwork, and collaboration.

Objectives

1. To provide students with diverse and essential skills and experiences that are marketable in today's international, multi-cultural workplace.
2. To prepare graduates for a variety of careers in audio including live sound, recording and production, radio, television, film, and animated video.
3. To provide a distinctive core curriculum which:

a. promotes cross-generational outreach through community service performing arts projects;
b. provides experiential opportunities in production and performance;
c. fosters teamwork, collaboration, and communication; and
d. introduces fundamental business principles of commercial and non-profit arts management;

4. To foster an awareness of how the performing arts enhance communities;
5. To nurture an understanding of the performing arts as central to the human experience:
6. To contribute to the mission of outreach and public service at a land-grant institution through unique new roles for the performing arts;
7. To provide a Bachelor of Arts degree program rooted in the liberal arts tradition with specific training in and across the performing arts for careers in fields which prefer a broad-based degree as a basis for on-the-job training;
8. To prepare students for advanced studies, including graduate school, professional internships, and specialized post-graduate training.

No new courses are required for the concentration. The following courses are available through the department.

Core Courses for all students enrolled in Production Studies in Performing Arts

PA 101INTRODUCTION TO PERFORMING ARTS (3 credit hours)
Overview of the performing arts, including performance, careers, technology, production, management, community outreach, safety, sales, and marketing.

PA 103PORTFOLIO I (1 credit hour)
Students develop discipline-specific portfolios that display creative design and contain samples of work that demonstrates integrated learning. Coreq: PA 101

PA 201PERFORMING ARTS SEMINAR I (3 credit hours)
Study of selected performing arts topics. Includes seminars and masterclasses with faculty and visiting artists, and concert and theatre attendance and evaluation. Emphasis placed on written communication skills. Preq: PA 101

PA 301PRINCIPLES OF ARTS ADMINISTRATION (3 credit hours)
Continuation of PA 201 with added focus on critical and ethical analysis of performing arts. Emphasis is placed on oral communication skills. Preq: PA 201

PA 401SENIOR PROJECT RESEARCH (1 credit hour)
Performing arts students research a substantial project for the community. Outcome is a student-generated proposal for a collaborative senior project (PA 402). Preq: PA 301

PA 402SENIOR PROJECT (3 credit hours)

The capstone course for Performing Arts majors. Preparation, execution, and assessment of a substantial interdisciplinary performing arts project for the community. Students, with faculty guidance, manage all aspects of the project. Preq: PA 401

PA 403PORTFOLIO II (1 credit hour)
Students revise discipline-specific portfolios through use of current technologies. Further demonstration of integrated learning is provided with the incorporation of senior project research content from PA 401. Coreq: PA 401

PA 279PERFORMING ARTS PRACTICUM (1 credit hour)
Practical work on performing arts presentations, including backstage technical work, multimedia support, and arts management.

PA 280PERFORMING ARTS PRACTICUM (1 credit hour)
Continuation of practical work on performing arts presentations, with more specialized opportunities for backstage technical work, multimedia support, and arts management training. Preq: PA 279

AUDIO TECHNOLOGY CONCENTRATION (21 credit hours)

MUSIC 185 INTRODUCTION TO AUDIO TECHNOLOGY (3 credit hours)
Introduction to digital audio, music sequencing, sound reinforcement, analog and digital recording, and other contemporary audio technologies.

MUSIC 285 ACOUSTICS OF MUSIC (3 credit hours)
Study of the relationship between laws of physics and the production of music from an audio engineering perspective. Topics include mechanical and acoustic laws, harmonic analysis, musical scales, sound production in instruments and the physiology of hearing.

MUSIC 280 SOUND REINFORCEMENT (3 credit hours)
Theory and practice of using audio equipment for amplifying sound in venues ranging from conference rooms to concert halls and sports arenas.

MUSIC 380 AUDIO ENGINEERING I (3 credit hours)
Intermediate level course in music technology focusing on digital hard disk recording and acoustical considerations in audio engineering. Preq: MUSIC 180

MUSIC 480 AUDIO ENGINEERING II (3 credit hours)
Advanced course in music technology focused on music production integrating digital audio and virtual instruments. Preq: MUSIC 380

MUSIC 485 SENIOR PROJECT (3 credit hours)
Project based course focused on music production. Students produce an audio CD that includes recorded audio tracks and/or newly created sequenced material with creative and appropriate packaging. Preq: MUSIC 480

MUSIC 279 MUSIC PRACTICUM (Live recording) (1 credit hour taken twice)
Practical work in music on productions designed for public presentation. Emphasizes recording live performances and mastering them to CD. May be repeated for a maximum of 4 credits.

MUSIC 279 Music Practicum (Live sound) (1 credit)
Practical work in music on productions designed for public presentation. Emphasizes sound support, amplification, and mixing. May be repeated for a maximum of 4 credits.

MUSIC HISTORY (12 credit hours)
MUSIC 310 Survey of Music History (3 credit hours)
MUSIC 318 History of Audio Technology (3 credit hours)

AND 2 of the following:
MUSIC 308 Broadway Vocal Tradition I (3 credit hours)
MUSIC 309 Broadway Vocal Tradition II (3 credit hours)
MUSIC 311 American Music (3 credit hours)
MUSIC 312 History of Jazz (3 credit hours)
MUSIC 313 History of Rock and Roll (3 credit hours)
MUSIC 314 World Music (3 credit hours)
MUSIC 317 History of Country Music (3 credit hours)
MUSIC 415 Music History to 1750 (3 credit hours)
MUSIC 416 Music History since 1750 (3 credit hours)

PIANO COMPETENCY
MUSIC 101 Beginning Class Piano (no credit toward concentration) or competency exam passed

MUSIC ELECTIVE (3 credit hours)
Any MUSIC 3xx or 4xx class

GENERAL EDUCATION REQUIREMENTS (28 credit hours)

FOREIGN LANGUAGE REQUIREMENT (6 credit hours)

MINOR (15-18 credit hours)

ELECTIVES (approximately 16 in order to bring total credit hours to 121 - dependent on choice of minor)

PRODUCTION STUDIES IN PERFORMING ARTS
AUDIO TECHNOLOGY
PROPOSED 2010 CURRICULUM MAP
121 Credit Hours Required for Graduation

Freshman Year
Fall Semester
3 – PA 101: Introduction to Performing Arts
1 – PA 103: Portfolio I
3 – Foreign Language Requirement[1]
3 – MUSIC 185: Intro. to Audio Technology
3 – ENGL 103: Accelerated Composition
3 – Electives
16 Credit Hours

Freshman Year
Spring Semester
1 – PA 279: Performing Arts Practicum I
3 – Foreign Language Requirement
3 – MUSIC 285: Acoustics of Music
3 – Mathematics Requirement[2]
3 – THEA 210: Theatre Appreciation
1 – Elective
14 Credit Hours

Sophomore Year
Fall Semester
3 – PA 201: Performing Arts Seminar I
4 – Natural Science Requirement[2]
3 – MUSIC 280: Sound Reinforcement
3 – MUSIC 380: Audio Engineering I
3 – Arts and Humanities – Literature Requirement[2]
16 Credit Hours

Sophomore Year
Spring Semester
1 – PA 280: Performing Arts Practicum II
3 – Music 205: Music Theory I
1 – Music 207: Aural Skills I
3 – Social Science Requirement[2]
3 – Math or Natural Science Requirement[2]
3 – Electives
1 – Music 279: Live Recording Practicum
15 Credit Hours

Junior Year
Fall Semester
3 – PA 301: Principles of Arts Administration
3 – Music 480: Audio Engineering II
3 – Music History Requirement[3]
3 – Social Science Requirement[2]
3 – Minor Requirement
15 Credit Hours

Junior Year
Spring Semester
3 – MUSIC 310: Survey of Music History
3 – COMM 250 – Public Speaking
3 – Music 318: History of Audio Technology
3 – Minor Requirement
3 – Electives
15 Credit Hours

Senior Year
Fall Semester
4 – PA 401: Senior Project
1 – PA 403: Portfolio II
3 – Music History Requirement[3]
1 – MUSIC 279: Sound Reinforcement Practicum
3 – Minor
3 – Electives
15 Credit Hours

Senior Year
Spring Semester
3 – MUSIC 485: Production Workshop
3 – Minor Requirement
3 – Music Requirement[4]
6 – Electives
15 Credit Hours

CURRICULUM NOTES:

[1] Students are expected to have completed the first semester of elementary language in high school or in a Clemson summer session before the first semester of the freshman year, except for Chinese or Japanese.

[2] See General Education Requirements

[3] Must be chosen from MUSIC 308, 309, 311, 312, 313, 314, 317, 415 or 416

[4] Chosen from any MUSIC 3xxor 4xx class

PLEASE NOTE: Piano competency required at the MUSIC 101 level for all audio technology concentration majors before graduation

New faculty

There will be no new faculty required to deliver this program.

Proposed changes in assignment

No changes in faculty assignments will be needed in order to staff the courses required by Audio Technology majors under the Production Studies in Performing Arts program. The concentration has already being delivered as an emphasis area under the Music Concentration. The major change is moving from 15 hours to 21 hours.

Professional development

Clemson University, the College of Architecture, Arts and Humanities, and Department of Performing Arts have well established programs of faculty development that includes travel supplements for conference participation, sabbatical leave, etc. Faculty members in the Department of Performing Arts currently participate in numerous faculty development activities related to this proposed program and will continue to encourage faculty development with specific focus on continuing education related to the Audio Technology.

Table of Faculty Teaching in the Department Courses for Audio Technology

Rank	**Highest Degree Earned**	**Field of Study**	**Teaching in Field**
Professor #1	Ph.D.	Music	Yes
Professor #2	M.M.	Music	Yes
Professor #3	D.M.A.	Music	Yes
Professor #4	Ph.D.	Theatre	Yes
Professor #5	M.F.A.	Theatre	Yes
Associate Professor #1	D.M.A.	Music	Yes
Associate Professor #2	D.M.A.	Music	Yes
Associate Professor #3	Ph.D.	Music	Yes
Associate Professor #4	D.A.	Music	Yes
Associate Professor #5	D.M.A.	Music	Yes

Associate Professor #6	D.M.A.	Music	Yes
Associate Professor #7	M.F.A.	Theatre	Yes
Assistant Professor #1	B.S.	Engineering	Yes
Assistant Professor #2	M.F.A.	Theatre	Yes
Assistant Professor	M.F.A.	Theatre	Yes
Lecturer #1	M.D.	Divinity	No
Lecturer #2	M.M.	Music	Yes
Lecturer #3	M.M.	Music	Yes
Lecturer #4	D.M.A.	Music	Yes
Lecturer #5	D.M.A.	Music	Yes
Lecturer #6	M.F.A.	Music	Yes
Lecturer #7	M.M.	Theatre	Yes
Lecturer #8	M.F.A.	Theatre	Yes
Lecturer #9	B.A.	Music	Yes
Lecturer #10	M.M.	Music	Yes
Lecturer #11	--	Music	Yes
Lecturer #12	D.M.A.	Music	Yes
Lecturer #13	M.M.	Music	Yes
Lecturer #14	M.M.	Music	Yes
Lecturer #15	--	Music	Yes
Lecturer #16	D.M.A.	Music	Yes
Lecturer #17	B.A.	Dance	No
Lecturer #18	D.M.A.	Music	Yes
Lecturer #19	M.M.	Music	Yes
Lecturer #20	B.A.	Music	Yes
Lecturer #21	M.M.	Music	Yes
Lecturer #22	D.M.A.	Music	Yes
Lecturer #23	M.F.A.	Music	Yes

Institutional definition of full-time equivalent

For the purposes of this document, 1 FTE is equivalent to 1 University employee working on a 12-month basis of their employment directed to the proposed program. Part-time applied music faculty are equivalent to .1 FTE.

UNIT ADMINISTRATION/FACULTY/STAFF SUPPORT						
YEAR	NEW		EXISTING		TOTAL	
	Headcount	FTE	Headcount	FTE	Headcount	FTE
Administration						
2010-2011	0	0	.2	.15	.2	.15
2011-2012	0	0	.2	.15	.2	.15
2012-2013	0	0	.2	.15	.2	.15
2013-2014	0	0	.2	.15	.2	.15
2014-2015	0	0	.2	.15	.2	.15

Faculty						
2010-2011	0	0	2.25	1.69	2.25	1.69
2011-2012	0	0	2.25	1.69	2.25	1.69
2012-2013	0	0	2.25	1.69	2.25	1.69
2013-2014	0	0	2.25	1.69	2.25	1.69
2014-2015	0	0	2.25	1.69	2.25	1.69
Staff						
2010-2011	0	0	0	0	0	0
2011-2012	0	0	0	0	0	0
2012-2013	0	0	0	0	0	0
2013-2014	0	0	0	0	0	0
2014-2015	0	0	0	0	0	0

Physical Plant

The Department of Performing Arts occupies the Robert Howell Brooks Center for the Performing Arts. The Brooks Center is an 87,000 square foot educational/performance building that includes classrooms, rehearsal halls, offices, and supporting spaces. The building houses three performance spaces including the Brooks Theatre, a 996-seat proscenium arch theatre; the 180-seat Bellamy Theatre, a 50' x 48' flexible "black box" theatre; and a 90-seat recital hall. Current facilities include a 13-station technology lab, a recording studio with two isolation booths, a recording control room, and a multi-media mixing/editing room.

The main recording space for student projects is Brooks Center room 115. This is a multi-use room. A large recording project may require four hours of set-up, eight to twelve hours of recording, and an hour or more of tear down.

Equipment

The digital media lab puts some of the most advanced digital production software and equipment in the hands of students studying audio technology at Clemson. The centerpiece of the suite is the DigiDesign D-Command control surface for use with the Pro Tools® software package. The system features a dedicated center section panel for EQ and dynamics plug-in editing, as well as per-channel control processing functions, routing, and automation modes. The facility also has a large-screen LCD video monitor and surround-sound speaker system. The video capabilities of this system are an important addition to Clemson's audio facilities, as many jobs in the industry require both audio and video knowledge. The lab is equipped with a Mac Pro eight-core computer running Final Cut Pro® for video editing.

The control room is wired to the Brooks Center main auditorium, two large recording rooms, and two isolation booths. The system can record up to 32 tracks simultaneously, and there is enough processing power to accommodate in excess of 100 tracks in a single session. Numerous professional-grade signal processing plug-ins are available, including Waves and McDSP. Outboard gear includes microphone preamplifiers from John Hardy, Universal Audio, and

DigiDesign. The studio is well equipped with high-quality microphones, including models from Neumann, AKG, Sennheiser, Earthworks, Shure, Audio Technica, and Electro-Voice. The control room has recently been upgraded to a Mac Pro eight-core computer.

The music technology lab features 13 computer stations loaded with the latest state-of-the art software required for audio technology. A large screen projector can display images from the master teacher station and each station has keyboard capability and direct headphone contact with the teacher.

Library resources

The Clemson University Libraries hold more than 240 volumes in the following subject areas:

- acoustical engineering
- computer sound processing
- loudspeakers
- music-acoustics and physics
- music and technology
- music trade
- sound-digital techniques
- sound-recording and reproducing
- sound recording industry
- sound-studios
- theaters-electronic sound control

These holdings are minimally adequate for the instigation of an audio technology concentration. Future acquisition of specific volumes appropriate to the program will increase resources for supporting students and faculty involved in the concentration.

The Libraries provide access to databases useful for searching for articles, conference proceedings, and reviews in the area of audio technology, including Academic Search Premier, Engineering Village, Applied Science and Technology, and The Music Index.

The Libraries have an impressive list of current subscriptions to the journals and magazines necessary to support an audio technology concentration:

Journals

- Journal of the Acoustical Society of America (1929-present)
- Journal of the Audio Engineering Society (1953-present)
- Applied Acoustics (1986-1991, 1995-present)
- Computer Music Journal (1977-present)
- Journal of New Music Research (1994-present)
- Journal of Vibration and Acoustics (1990-present)
- Leonardo Music Journal: LMJ: Journal of the International Society for the Arts, Sciences and Technology (1991-present)
- Noise Control Engineering Journal (1973-present)
- Organized Sound: An International Journal of Music Technology (1996-present)

- Professional Sound (1997-present)

Magazines

- Electronic Musician (1996-present)
- EQ (2003-present)
- Mix (2001-present)

Accreditation, approval, licensure, or certification

There is no accrediting agency for this type of multidisciplinary performing arts degree.

Articulation

There are currently no other similar programs offered by any state schools in South Carolina. The program will continue to admit qualified transfer students from two-year institutions.

Estimated new costs

ESTIMATED NEW COSTS BY YEAR						
CATEGORY	**1st**	**2nd**	**3rd**	**4th**	**5th**	**TOTAL**
Program Administration	0	0	0	0	0	0
Faculty Salaries	0	0	0	0	0	0
Graduate Assistants	0	0	0	0	0	0
Clerical/Support Personnel	0	0	0	0	0	0
Supplies and Materials	0	0	0	0	0	0
Library Resources	0	0	0	0	0	0
Equipment	0	0	0	0	0	0
Facilities	0	0	0	0	0	0
TOTALS	**0**	**0**	**0**	**0**	**0**	**0**
SOURCES OF FINANCING BY YEAR						
Estimated FTE Revenue Generated from the State	$62,360	$62,360	$62,360	$62,360	$62,360	$311,800
Tuition Funding	$86,784	$86,784	$86,784	$86,784	$86,784	$433,920
Other State Funding	0	0	0	0	0	0
Reallocation of Existing Funds	0	0	0	0	0	0
Federal Funding	0	0	0	0	0	0
Endowment/External Funding						
Grants	0	0	0	0	0	0
TOTALS	$149,144	$149,144	$149,144	$149,144	$149,144	$745,720

Unique Costs

No unique costs to the state of South Carolina are needed for the proposed modification of the program.

Institutional approval

Department of Performing Arts
Curriculum Committee, April 2, 2009
Chair, April 2, 2009

College of Architecture, Arts and Humanities
College Curriculum Committee, April 17, 2009
Dean, April 17, 2009

Undergraduate Curriculum Committee, May 1, 2009

Provost, October 14, 2009

President, October 15, 2009

Clemson University Board of Trustees, October 16, 2009