Cover Sheet for In-State Institutions
New Program or Substantial Modification to Existing Program

Institution Submitting Proposal	

Each action below requires a separate proposal and cover sheet.

New Academic Program	Substantial Change to a Degree Program
New Area of Concentration	Substantial Change to an Area of Concentration
New Degree Level Approval	Substantial Change to a Certificate Program
New Stand-Alone Certificate	Cooperative Degree Program
Off Campus Program	Offer Program at Regional Higher Education Center

Payment Submitted:	Yes No	Payment Type:	R*STARS # Check #	Payment Amount:	Date Submitted:

Department Proposing Program	
Degree Level and Degree Type	
Title of Proposed Program	
Total Number of Credits	

Suggested Codes	HEGIS:	CIP:

Program Modality	On-campus Distance Education (*fully online*) Both
Program Resources	Using Existing Resources Requiring New Resources
Projected Implementation Date	Fall Spring Summer Year:
Provide Link to Most Recent Academic Catalog	URL:

Preferred Contact for this Proposal	Name:
	Title:
	Phone:
	Email:

President/Chief Executive	Type Name:
	Signature: *Ray Jayawardhana* Date:
	Date of Approval/Endorsement by Governing Board:

Revised 1/2021

September 16, 2024

Sanjay Rai, PhD
Secretary
Maryland Higher Education Commission
6 N. Liberty Street, 10th Floor
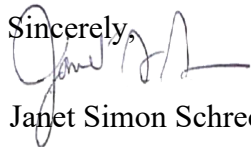Baltimore, MD 21201

Dear Secretary Rai,

On behalf of Provost Jayawardhana, I write to request your review and endorsement of the enclosed proposal. The university proposes a new **Bachelor of Music in Hip-Hop.**

Founded on existing strengths in Recording Arts, Computer Music, and Music for New Media, and leveraging our connection with other divisions, the new major will seek to situate the literature and methods of Hip Hop at the intersection of critical and sociological scholarship.

The proposed program is consistent with the Johns Hopkins mission and the State of Maryland's Plan for Postsecondary Education. The proposal is endorsed by The Johns Hopkins University.

Should you have any questions or need further information, please contact Westley Forsythe at (410) 516-0188 or wforsythe@jhu.edu.

Thank you for your support of Johns Hopkins University.

Sincerely,

Janet Simon Schreck, PhD
Senior Associate Vice Provost for Academic Affairs

cc: Dr. Ray Jayawardhana

    Dr. Westley Forsythe

Enclosures

The Johns Hopkins University Peabody Institute
Proposal for a New Major
Bachelor of Music in Hip Hop

The Johns Hopkins University Peabody Institute is pleased to submit this proposal for a major for the Bachelor of Music Program: Bachelor of Music in Hip Hop.

A. CENTRALITY TO INSTITUTIONAL MISSION AND PLANNING PRIORITIES

1. Provide a description of the program, including each area of concentration (if applicable), and how it relates to the institution's approved mission.

The Peabody Institute of Johns Hopkins University is launching a new major in Hip Hop for the Bachelor of Music degree program. Founded on existing strengths in Recording Arts, Computer Music, and Music for New Media. Leveraging our connection with Johns Hopkins University's other divisions, the new major will seek to situate the literature and methods of Hip Hop at the intersection of critical and sociological scholarship.

The mission of the Peabody Institute is to elevate the human experience through leadership at the intersection of art and education.[1] The Peabody advances a dynamic, 21st-century model of the performing arts, building on its rich history of innovation and leadership as the first conservatory in the United States. The Conservatory empowers musicians and dancers from diverse backgrounds to create and perform at the highest level in courses of study that range from classical and jazz performance, composition, ballet, and modern dance to cutting-edge programs in acoustics, recording arts and sciences, and music for new media taught by world-renowned faculty. All programs include the Conservatory's signature Breakthrough Curriculum, a career development framework that prepares citizen artists to help shape the future of the field and serve their communities. A leading voice in the sector, Peabody is also a convener of critical discourse, providing platforms for a broad range of artistic perspectives to engage with current issues and critical ideas in the cultural sector.

2. Explain how the proposed program supports the institution's strategic goals and provide evidence that affirms it is an institutional priority.

Peabody operationalizes its mission through six core values: learning, impact, respect, innovation, equity, and entrepreneurship. The Hip Hop major will resonate especially with the core values of innovation and impact.

In 2016, the Conservatory approved a faculty-led grant to fund a 2-credit Hip Hop course taught by local recording artist Wendel Patrick. Initially approved as a project for technological innovation, it was immediately obvious that the Hip Hop class was the rare project that improved Peabody across several strategic goals. That small footprint of one class has expanded to six annual offerings, and Wendel Patrick is now an Associate Professor at Peabody and the Nasir Jones Hip Hop Fellow at the Hutchins Center at Harvard.

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[1] https://peabody.jhu.edu/explore-peabody/

In Hip Hop, students use technology for creative work that can be applied in commercially viable media. However, new coursework in Hip Hop will engender respect for culture and modes of expression that have not been traditionally taught in a conservatory and invite new students who have not, for example, spent years playing the sonatas of eighteenth-century composers from central Europe.

3. **Provide a brief narrative of how the proposed program will be adequately funded for at least the first five years of program implementation. (Additional related information is required in section L.)**

Peabody has already contributed significant resources in the appointment of ranked faculty and the allocation of dedicated teaching space (noted in section I and section K). These resources will continue as a regular allocation of departmental funds.

The Hip Hop major will reside in the Department of Music Engineering and Technology (MET). The faculty who will teach the lessons and classes of the Hip Hop major are already appointed and the staff will be augmented. Other subareas in MET include Computer Music, Recording Arts, and Acoustics. As such, the Hip Hop major leverages resources from the following longstanding and new programs:

- The Computer Music Department, created in 1967, offers a degree first authorized in 1983.
- The Bachelor of Music in Recording Arts was first authorized in 1984.
- The JHU/MICA Film Center opened in 2015.
- The Bachelor of Music Major in Music for New Media was authorized in 2017.
- The Master of Music in Film and Game Studies was authorized in 2024.

Peabody has also made an investment in faculty with five new lines in Music Engineering and Technology since 2017. The larger department has benefitted from dedicated, philanthropic support for faculty and equipment. Future expansion of space and technology acquisition will be rolled up to the larger MET budget.

4. **Provide a description of the institution's commitment to:**

   A. **ongoing administrative, financial, and technical support of the proposed program**
   B. **continuation of the program for a period of time sufficient to allow enrolled students to complete the program.**

The existing coursework has been offered for full enrollment since the fall semester of 2016 and will continue. In the Academic Year 2023-2024, Peabody recorded 68 enrollments in Hip Hop coursework, which is significant for an undergraduate population of about 350 students. For 28 sections over the last five years, the mean and median enrollment has been 12 students per section in courses with low enrollment caps to make the best use of available equipment. The Conservatory will continue this coursework in much the same way the Conservatory covers other styles and genres. Some new coursework, while required for students in the major, will be available for elective credit given available space and the necessary aptitude of other students.

The Conservatory is confident this program will succeed. However, in a worst-case scenario, a teach-out could be easily managed since most of the new coursework is taken in the two middle years of the four-year degree program. The Conservatory's frameworks for evaluating students and capstone projects are standardized across majors and will easily accommodate even a full cohort of students in the Hip Hop major.

B. CRITICAL AND COMPELLING REGIONAL OR STATEWIDE NEED AS IDENTIFIED IN THE STATE PLAN:

5. **Demonstrate demand and need for the program in terms of meeting present and future needs of the region and the State in general based on one or more of the following:**

    A. The need for the advancement and evolution of knowledge

    A Hip Hop major follows the meteoric ascendance of Hip Hop music and culture from a 1970s DIY art form in the South Bronx to its contemporary omnipresence as pop music's dominant genre. More recently, since Kendrick Lamar won the 2018 Pulitzer Prize in Music for his album *Damn*, musical academia has struggled with meaningful approaches to this repertoire. Peabody has assembled the resources and curriculum to not only launch in this space but also lead. The core elements of Hip Hop will be studied in broad cultural contexts. Like Jazz, Hip Hop is an inherently American art form and culture, rooted in the music and traditions of the African diaspora with linkages to such fields as Sociology, Anthropology, Political Science, and Africana Studies.

    B. Societal needs, including expanding educational opportunities and choices for minority and educationally disadvantaged students at institutions of higher education

    Both the Peabody Institute and Johns Hopkins University value diversity and are committed to increasing the diversity of the student population and faculty. Peabody actively seeks out the most diverse applicant pool that it can build.

    C. The need to strengthen and expand the capacity of historically black institutions to provide high quality and unique educational programs

    No impact is anticipated on HBCUs' capacity to provide quality and unique programs.

6. **Provide evidence that the perceived need is consistent with the [Maryland State Plan for Postsecondary Education](#).**

The Hip Hop major is consistent with Priority Five of the Maryland State Plan for Postsecondary Education to *maintain the commitment to high-quality postsecondary education in Maryland*. Building on the Computer Music undergraduate program, the Hip Hop major is an example of Peabody becoming more specialized in current academic offerings instead of expanding offerings beyond the existing programs. Orchestras and other traditional aspects of conservatory education will not be a growth industry, but the Peabody faculty believes technology-based disciplines will expand over time. Peabody already has a strong foothold in all these areas and will expand on that expertise and existing programs to find new avenues for program revenues and expansion.

C. QUANTIFIABLE AND RELIABLE EVIDENCE AND DOCUMENTATION OF MARKET SUPPLY AND DEMAND IN THE REGION AND STATE:

1. **Describe potential industry or industries, employment opportunities, and expected level of entry (ex: mid-level management) for graduates of the proposed program.**

There will be a demand for skilled personnel in the State of Maryland with specialized training in Music Technology. The proposed Hip Hop major can be correctly listed with Classification of Instructional Program (CIP) Code 50.0913.[2] IPEDS CIP 50.0913 maps the Bureau of Labor Statistics' Standard Occupational Code (SOC) 27-2041 and 27-4014, as shown in Table I.

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[2] https://nces.ed.gov/ipeds/cipcode/cipdetail.aspx?y=56&cipid=91475

Table I | Mapping CIP to SOC

IPEDS CIP		BLS SOC	
50.0913	Music Technology	27-2041	Music Directors and Composers
		27-4011	Sound Engineering Technicians

2. **Present data and analysis projecting market demand and the availability of openings in a job market to be served by the new program.**
3. **Discuss and provide evidence of market surveys that clearly provide quantifiable and reliable data on the educational and training needs and the anticipated number of vacancies expected over the next 5 years.**

The BLS is predicting only modest job growth for composers, but employment for Audio and Video Technicians will grow as much as 5% over the next ten years.[3] Similarly, the Maryland State Department of Labor and Licensing (DLLR) is projecting similar increases on a smaller scale, as shown below in Table II.

4. **Provide data showing the current and projected supply of prospective graduates.**

Table II | Job Growth to 2032

Occupational Title	SOC	US BLS			MD DLLR		
		2022	2032	%↑	2020	2030	%↑
Music Directors and Composers	27-2041	51,800	52,400	1%	162	173	5%
Audio and video technicians	27-4011	74,800	78,300	5%	1214	1321	9%

D. **REASONABLENESS OF PROGRAM DUPLICATION:**

1. **Identify similar programs in the State and/or same geographical area. Discuss similarities and differences between the proposed program and others in the same degree to be awarded.**

Twenty-two schools have 57 certificates or degrees in music endorsed by MHEC.[4] Of those 57 programs, only one has a title that seems to cover similar repertoire: a Lower Division Certificate in Commercial Music at Hagerstown Community College.[5] The Community College of Baltimore County offers a Lower Division Certificate in Music Technology.

The University of Maryland, Baltimore County offers a Bachelor of Arts Degree in Music Technology.[6] The program requires a musical core similar to the requirements proposed by Peabody and some of the major classes cover the same technology. However, the UMBC program does not address a particular literature or genre other than what is covered in the musical core and does not require coursework in the literature or techniques of Hip Hop.

[3] https://www.bls.gov/ooh/media-and-communication/broadcast-and-sound-engineering-technicians.htm
[4] https://mhec.maryland.gov/institutions_training/Pages/searchmajor.aspx
[5] https://www.hagerstowncc.edu/academics/divisions/english-humanities/cm
[6] https://catalog.umbc.edu/preview_program.php?catoid=33&poid=6056&returnto=2296

Beyond the state of Maryland, the programs in the District of Columbia and northern Virginia offer Bachelor of Music and Bachelor of Arts degree programs that focus on performance or general music. There are no commercial music degree programs in Philadelphia, the next nearest city. The University of the Arts would have been a competing program with over 75 students in a music and music-business focus, but it closed suddenly in May 2024. As of this writing, the nearest schools with comparable undergraduate degrees are Kutztown University, 123 miles north of Baltimore, and Liberty University, 218 miles south of Baltimore.

2. Provide justification for the proposed program.

It is time for Hip Hop to enter the academic pantheon of cultural studies. Peabody is uniquely situated to shape the emerging critical approach to this burgeoning literature. Leveraging a long history as the first cultural center in an American city, a storied role in educating generations of musicians spread across the world, and a full embrace of both Baltimore and Johns Hopkins University, Peabody can launch the Hip Hop major with the integrity of the Conservatory's core mission and with the utmost authenticity this music demands and deserves.

Applied studies in Hip Hop will require expertise that is not commonly available in academia. Rap and beatboxing constitute a particular form of vocal production that is not generally available for study. Turntablism has been chronicled in essays, but there is no method or set of etudes to improve technique and musicianship. The Conservatory has an accomplished voice faculty that can teach students safe ways to use the voice. The Conservatory can also draw on expertise in percussion and improvisation to shape musical decisions. However, for some of the most basic Hip Hop skills, it will be necessary to hire a practitioner who will become a teacher.

The study of any musicmaking requires analysis and cultural context. Over the last 50 years, Hip Hop music and culture have transformed creative and commercial industries, but scholars have struggled to fully document the antecedents, origins, and development of Hip Hop. Two of the more significant collections can be found at Harvard and Cornell.[8,9] While Peabody's Hip Hop program will focus on applied musicmaking, the artist faculty hired for the program will provide invaluable guidance for acquiring materials to further scholarship and document the history and impact of the genre in the region. Moreover, the staff at Peabody's Arthur Friedheim Library and Archives has demonstrable expertise in collecting and digitizing recordings and manuscripts for Peabody and the public.[10]

Applied musicmaking, musical analysis, and music history are the three domains of study for any music degree. In each of these areas, faculty hired for Hip Hop will collaborate with faculty who use these skills and techniques for other repertoires in classical music and Jazz. However, as a style and genre of the present, Hip Hop faculty will naturally be drawn into other domains of inquiry and fields of study. A notable example is Dance. Consistent with the trajectory of Peabody, the BFA in Dance was launched in

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[8] https://sites.harvard.edu/hiphoparchive/
[9] https://rmc.library.cornell.edu/hiphop/digital_collections.php
[10] https://cdm16613.contentdm.oclc.org/digital/

2017 as a modern dance program. Even a cursory look at the program indicates the degree to which the faculty who teach the Dance degree – which actually begins with a course that explores using the body to make music – will fully embrace new colleagues in Hip Hop.

E. RELEVANCE TO HIGH-DEMAND PROGRAMS AT HISTORICALLY BLACK INSTITUTIONS (HBIS)
Discuss the program's potential impact on the implementation or maintenance of high-demand programs at HBI's.

No impact on HBCUs' high demand programs is anticipated by offering this program.

F. RELEVANCE TO THE IDENTITY OF HISTORICALLY BLACK INSTITUTIONS (HBIS)
Discuss the program's potential impact on the uniqueness and institutional identities and missions of HBIs.

No impact on HBCUs' institutional identities or missions is anticpated by offering this program.

G. ADEQUACY OF CURRICULUM DESIGN, PROGRAM MODALITY, AND RELATED LEARNING OUTCOMES (AS OUTLINED IN COMAR 13B.02.03.10):

1. Describe how the proposed program was established, and also describe the faculty who will oversee the program.

On January 10, 2022, a group of faculty and staff convened to discuss new and expanded programs in the Music Engineering and Technology (MET) area. After a robust 90-minute conversation, the group decided to focus on several initiatives, including an MM in Film and Game Scoring, which was endorsed by MHEC in February 2024, and the undergraduate Hip Hop major herein proposed. The faculty listed below in Section I met regularly and produced a report detailing the framework for the current proposal. The Hip Hop major was subsequently revised throughout AY 2023-2024. The faculty listed in Section I will teach classes in the program and oversee the assessment of student learning.

2. Describe educational objectives and learning outcomes appropriate to the rigor, breadth, and (modality) of the program.

Hip Hop will be one of the majors of the Bachelor of Music program at Peabody Conservatory. As such, it is designed to offer gifted students the training to prepare themselves for careers in performance, composition, computer music, music education, recording arts, and related areas of professional activity. At the end of this program, students will be able to:

1. Demonstrate excellence in all aspects of their music-making.
2. Display a strong foundation in the defining traits and analytical approaches to the music of the Western common practice period, as well as a working knowledge of other genres and musics.
3. Make connections between multiple musical traditions and demonstrate a flexible understanding of musical cultures in coursework and capstone projects.
4. Study and interpret the thoughts of others while effectively communicating an individual perspective.
5. Foster and share musical expertise through performance and professional engagements across diverse communities through advocacy, performance, and teaching.
6. Demonstrate a practical and adaptable approach to the realities and responsibilities of being a successful 21st-century citizen-artist.

3. **Explain how the institution will:**

   A. **provide for assessment of student achievement of learning outcomes in the program**

   The progress of each student is measured by the major department each year. Advancement and assessment are achieved via an annual departmental examination (a "jury"). Students select works to present in consultation with their individual teachers. Then, the work is evaluated and assessed as demonstrated to the department faculty. Numerical scores and proficiency of assessment of learning are collected for technique, musicality, and overall impression on a three-point scale:

   - The student has not demonstrated the skill or quality satisfactorily.
   - The student has only demonstrated the skill or quality enough to progress.
   - The student has not demonstrated the skill or quality as expected.

   The first-year jury is primarily a benchmark assessment and advising aid. The second-year jury is meant to assess the student's overall progress and to determine whether or not the student should continue in the chosen curriculum. The jury at the end of the third year assesses progress and is used by students and faculty to prepare for the fourth-year capstone recital. The scores – with comments – are aggregated and shared with students and faculty.[11]

   The juries and recital are an elaborate and resource-intensive means to demonstrate the first objective: excellence in music making. Students will also be required to perform as soloists and in an ensemble as a degree requirement, demonstrating the skills in objective five.

   To assess progress in the second and third objectives, analytical approaches, and musical traditions, students take coursework in Music Theory and Musicology. Music Theory requires model composition and analysis in several genres and formats, while Music History provides surveys of historical periods dating to antiquity. All Peabody undergraduates complete a core curriculum in liberal arts offered by a full-time faculty on campus, which assesses the fourth objective of rhetoric. Finally, all undergraduates take the Breakthrough Curriculum, a series of courses that teach students how to manage a music career.[12] The courses cover marketing/branding, website design, and grant writing. The breadth and depth of these topics can be ascertained by examining *The Path to Funding*, the book created by faculty for the program.[13] Students complete the coursework in the Breakthrough Curriculum by preparing a juried "pitch" for a panel of staff and faculty convened solely to evaluate pitches and assess the skill acquisition of objective six: being a successful 21st-century citizen-artist.

   B. **document student achievement of learning outcomes in the program**

   The Office of Academic Affairs reviews student progress at the end of each semester for a regular formative assessment of students with feedback applied to individualize instruction. Problems of progression between course sequences and a review of grade patterns are raised for discussion with the Curriculum and Assessment Committee and Chairs Committee.

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[11] The jury system is explained for current programs in the Peabody catalog:
   https://e-catalogue.jhu.edu/peabody/bachelor-music-degree/#requirementstext
[12] https://peabody.jhu.edu/academics/breakthrough-curriculum/
[13] Forshee, Z., Manceor, C., & McGinness, R. (2022). *The path to funding: The artist's guide to building your audience, generating income, and realizing career sustainability*. The Peabody Institute of the Johns Hopkins University.
   https://pressbooks.pub/pathtofunding

Students will submit weekly creative work for grades, assessment of learning, and presentations to peer learners. Studio instruction is an essential modality in a Conservatory, consisting of both the instructor's individual attention via a 1:1 lesson and the group evaluation of work by all students in the studio in a seminar. The natural interaction of these standard methods will provide an ongoing cumulative assessment of learning and allow the faculty to adapt current and future assignments for individual students, who will receive letter grades for both their lessons and the group seminar.

The Capstone project benchmarks summative assessment of student learning. Like most capstone projects at Peabody, the presentation of capstone projects is a public event: a concert.

Assessment data are stored in the cloud workspace for Academic Affairs (SharePoint, via Teams). Details are shared with individual committees. Much of data collected on learning assessment are stored in HelioCampus and are created and stored in Slate as well. Slate has the storage capacity and playback facility for media-rich content. Program Reviews, discussed below, are filed in the Dean's Office.

4. **Provide a list of courses with title, semester credit hours and course descriptions, along with a description of program requirements.**

COURSES SPECIFIC TO THE HIP HOP MAJORS[14]

PY.100.100: Major Lessons | Individual lessons with students in the Conservatory pedagogical tradition. (4 credits)

*PY.350.109: Department Examination | The first year or 109 jury is considered an advising aid to the student and their teacher in planning the following year's study. (2 credits)

*PY.350.209: Department Examination | The 209 jury, taken at the end of the second year, is to assess the student's overall progress and to determine whether or not they should continue in the chosen curriculum. On the basis of this jury and the student's overall academic record, the jury committee makes recommendations for the student's remaining years of undergraduate study. (2 credits)

*PY.350.309: Department Examination |The 309 jury is taken at the end of the third year and is considered an advising aid to the student and their teacher in planning the final year of study, including the senior recital. (2 credits)

*PY.350.tbd: Hip Hop Recital | Undergraduate students majoring in performance areas must give a senior recital in their final year of study. (2 credits)

*PY.350.tbd: Hip Hip Music Seminar | is a weekly meeting of the faculty and students of the Hip Hop Studies Program. Discussion centers around live performance practices, production techniques, and community, which stem from shared creative experience. Seminar participants are encouraged to share their own music and research that is influencing their current creative process. Visiting guest artists will also be present at various times throughout the semester. (1 credit)

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[14] Course numbers denote specific courses and course descriptions currently available in the JHU Student Information System. A leading asterisk denotes a course that has yet to be created.

PY.950.512: Hip Hop Ensemble | The Peabody Hip Hop Ensemble is an ensemble dedicated to the exploration of collaborative Hip Hop performance styles and techniques, using electronics such as drum machines and turntables, traditional acoustic instruments, and voice. (2 credits)

PY.350.463: Introduction to Computer Music | A study of the techniques, repertoire, and aesthetics of computer music. Composition and research projects are completed using the resources of the Computer Music Studios. Participation in at least one public program. (3 credits)

PY.350.409: Hip Hop Music Production 1 | A history and workshop course designed to illuminate the history of Hip Hop music. (2 credits)

PY.350.421: Mixing Electronic Music | This course builds on the skills learned in Introduction to Computer Music to focus on the art of mixing. Students will learn the techniques and tools behind making a great mix, starting with the fundamentals of EQs, compressors, filters, distortion, and the creative applications of these tools. This project-based course will combine focused assignments designed to gain an understanding of the tools of the mixing studio and personal mix projects that showcase the student's personal voice as a producer. (3 credits)

PY.350.410: Hip Hop Music Production 2 | Conceived as a follow-up class to Hip Hop Music Production: History and Practice 1, this course is designed to further explore production styles and techniques of prominent as well as lesser-known producers and to provide students with opportunities to build on production skills learned in Hip Hop Music Production: History and Practice 1. Students will have the opportunity to produce hip hop in several different styles, as well as to learn mixing and mastering techniques used to bring a recording project to completion. (2 credits)

PY.350.835: Studio Techniques | A course that covers advanced computer music studio techniques. Topics include stereo and surround sound microphone techniques, Ambisonic and Atmos multichannel diffusion, network audio, fft-based spectral processing, concert production, and audio Mastering. Prerequisite: Completion of Introduction to Computer Music 2 and Mixing Electronic Music. (3 credits)

***PY.350.tbd: Art of Sampling |** A study of the history, tools, technology, and practical modern-day application of sampling in Hip-Hop. (2 credits)

BACHELOR OF MUSIC DEGREE COURSES[15]

PY.123.111: Exploring Arts Careers | Exploring Arts Careers, the first course in the Breakthrough Curriculum sequence, is a required one-credit course for all second-year undergraduate students. Students examine various career paths, discovering and connecting personal strengths, interests, and goals to relevant skills and experiences. Mentorship and networking teach the value of communication and community in shaping academic and professional trajectories. The course incorporates audio and video editing to help students to express personal and artistic voices through multimedia. Students gain a broadened view of artistic careers and resources to advance their creative interests and discover future opportunities. (1 credits)

PY.123.311: Building a Brand and Portfolio | Building a Brand and Portfolio is a two-credit course that focuses on career development training. Students will develop a digital portfolio and conduct and produce an interview with a potential mentor. The digital portfolio will include a website,

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[15] Hip Hop Ear Training, Hip Hop Music Theory, and History of Hip Hop comprise six new courses specific to Hip Hop majors but are shown in proximity to the core requirements for context. Compare Table III, where it is clear that Music Theory 1 and 2 is followed by Hip Hop Music Theory 1 and 2.

supporting media, artist bio, and resume. The course also covers key professional skills, including networking, negotiating, job applications, and financial management. (2 credits)

PY.123.312: Pitching Your Creative Idea (UG) | Pitching Your Creative Idea, the final course in the Breakthrough Curriculum sequence, is a required two-credit course for all third-year undergraduate and first-year master's students. In this project-based course, students develop and practice essential skills for the 21st-century performing artist. Through determining and designing an artistic project for a setting external to Peabody, they learn skills in audience research, programming, collaboration, and professionalism while also building experience advocating publicly for their artistry, both verbally and in writing. As the capstone for this class, students create a written grant application and juried proposal, with the option to enter a juried competition for project funding. (2 credits)

PY.715.123: Ear Training 1 | This course focuses on developing sight-singing and dictation skills from the diatonic major and minor modes. (2 credits)

PY.715.124: Ear Training 2 | This course continues a study of diatonic music through sight-singing and dictation skills, with an increased emphasis on harmonic dictation and subdivisions of the beat. (2 credits)

*PY.350.tbd: Hip Hop Ear Training 1 | A course designed to develop requisite aural skills to detect and identify pitches, intervals, melody, chords, rhythms, and sonic textures. Students will also increase their ability to accurately emulate and create desired sonic characteristics representative of Hip Hop's vast, varied, and continuously growing sonic landscape. (2 credits)

*PY.350.tbd: Hip Hop Ear Training 2 | A continuation and deeper, granular study of the concepts explored in Hip Hop Ear Training 1. (2 credits)

PY.710.111: Theory 1 | The study of voice leading, melody, figured bass, and diatonic harmony through analysis and composition. (3 credits)

PY.710.112: Theory 2 | A continuation of techniques learned in Music Theory 1. Studies include non-chord tones and figuration, sequence, tonicization and modulation, chromaticism, and basic principles of form. (3 credits)

*PY.350.tbd: Hip Hop Theory 1 | A structured introduction to the exploration of melody, harmony, rhythm, and frequency as they specifically relate to sampling techniques, live Hip-Hop performance, and the effective transference and dissemination of knowledge and practices of the art form. (3 credits)

*PY.350.tbd: Hip Hop Theory 2 | Building on material from Hip Hop Theory 1, analysis of rhythm, use of microtonal texture and interval relationship in sampling, advanced representations of rhythm, turntable. (3 credits)

PY.715.155: Keyboard Studies 1 | A study of basic skills involved in reading, harmonization, transposition, improvisation, and analysis. Section assignments are determined by audition. To be taken in conjunction with Music Theory 1-2. Open to undergraduate students only. (2 credits)

PY.715.156: Keyboard Studies 2 | A study of basic skills involved in reading, harmonization, transposition, improvisation, and analysis. Section assignments are determined by audition. To be taken in conjunction with Music Theory 1-2. Open to undergraduate students only. (2 credits)

PY.610.321: History of Music 1 | A survey of music in the Western classical tradition from antiquity to the late 17th century. (3 credits)

PY.610.322: History of Music 2 | A survey of music in the Western classical tradition from the early 18th century to the late 19th century. (3 credits)

***PY.350.tbd: History of Hip Hop 1** | A study of Hip-Hop's timeline examining the sociopolitical and cultural elements present at the time of the genre's origins, the work and innovation of Hip Hop's pioneers, developments in style, technique, and technology through the early 2000s, and Hip Hop's rise in popularity and cultural influence during that time. (3 credits)

***PY.350.tbd: History of Hip Hop 2 |** A continuation of the study of Hip Hop's history, exploring the trajectory of Hip Hop from the early 2000s to the present day. (3 credits)

PY.123.412: Music and the Law | How does a creative artist make a living — and a life? In this foundational survey course, students will study aspects of law that shape a career in and beyond the arts. Topics include how to get or grant permission to use copyrighted works, how to read a contract, and how to start or join a business. Advanced topics may include negotiation, the analysis of popular music in copyright infringement cases, and current developments in intellectual property law. By learning how copyright law can protect creative works, how contracts can generate income, and how business structures can influence the impact of the artist in society, students will empower themselves to create their future. (2 credits)

PY.260.115: Core 1 | Introduction to the practice of analytical thinking and writing in the context of reading foundational historical, philosophical, and/or literary texts. Course objectives: ensuring competence in writing and critical analysis. Students will write four analytical papers,3-4 pages each. (3 credits)

PY.260.216: Core 2 | Introduction to the basics of writing a research paper. Course objectives: ensuring competence in academic research and writing. Students will select a research topic, find source materials, and complete a formal academic research paper (10-15 pages) with appropriate references properly documented. (3 credits)

Liberal Arts Electives | Students must complete seven courses (21 credits) \ from over 23 courses (69 credits) offered on the Peabody class and hundreds of others offered on the main campus of Johns Hopkins University. (21 credits)

Table III lists all degree requirements and lessons along a four-year map for taking the courses. In the row for each course, the number of required credits is shown in the correct year and semester of study.

Table III | BM Hip Hop Major

COURSE NAME	COURSE NUMBER	YEAR ONE		YEAR TWO		YEAR THREE		YEAR FOUR		Σ
Major Lesson 1 HR	PY.100.100	4	4	4	4	4	4	4	4	32
Juries - 109, 209, 309	*PY.350.tbd		1		1		1			3
Hip Hop Recital	*PY.350.tbd								2	2
Hip Hop Music Seminar	*PY.350.tbd	1	1	1	1	1	1	1	1	8
Hip Hop Ensemble	PY.910.XXX	2	2	2	2	2	2	2	2	16
Intro. to Computer Music	PY.350.463	3								3
Hip Hop Production 1	PY.350.409		3							3
Mixing Electronic Music	PY.350.412			3						3
Hip Hop Production 2	PY.350.410				3					3
Studio Techniques	PY.350.835					3				3
Art of Sampling	*PY.350.tbd						2			2
Exploring Arts Careers	PY.123.111			1						1
Building a Brand and Portfolio	PY.123.311					2				2
Pitching Your Creative Idea	PY.123.312						2			2
Ear Training 1	PY.715.123	2								2
Ear Training 2	PY.715.124		2							2
Hip-Hop Ear Training 1	*PY.350.tbd			2						2
Hip-Hop Ear Training 2	*PY.350.tbd				2					2
Theory 1	PY.710.111	3								3
Theory 2	PY.710.112		3							3
Hip-Hop Theory 1	*PY.350.tbd			3						3
Hip-Hop Theory 2	*PY.350.tbd				3					3
Keyboard Studies 1	PY.715.155	2								2
Keyboard Studies 2	PY.715.156		2							2
History of Music 1	PY.610.321					3				3
History of Music 2	PY.610.322						3			3
History of Hip-Hop 1	*PY.350.tbd							3		3
History of Hip-Hop 2	*PY.350.tbd								3	3
Music and Law	PY.123.412							2		2
Core 1	PY.260.115	3								3
Core 2	PY.260.216		3							3
Liberal Arts Electives	PY.260.XXX			3	3	3	3	6	3	21
		20	21	19	19	18	18	18	15	**148**

5. **Discuss how general education requirements will be met, if applicable.**

Not applicable.

6. **Identify any specialized accreditation or graduate certification requirements for this program and its students.**

No accreditation is required.

7. **If contracting with another institution or non-collegiate organization, provide a copy of the written contract.**

Not applicable.

8. **Provide assurance and any appropriate evidence that the proposed program will provide students with clear, complete, and timely information on the curriculum, course, and degree requirements, nature of faculty/student interaction, assumptions about technology competence and skills, technical equipment requirements, learning management system, availability of academic support services and financial aid resources, and cost and payment policies.**

As with all programs at Peabody, the requirements for the major in Hip Hop will be listed in the JHU online Academic Catalogue, which is updated annually.[16] Before matriculation in late August, students will complete placement tests over the summer and attend a comprehensive orientation when arriving in Baltimore.

9. **Provide assurance and any appropriate evidence that advertising, recruiting, and admissions materials will clearly and accurately represent the proposed program and the services available.**

Students will only be admitted to the program after an audition/interview in February and receive admissions information with accurate information about program costs, financial aid, and merit scholarship.

H. ADEQUACY OF ARTICULATION (AS OUTLINED IN COMAR 13B.02.03.19)

Not applicable.

I. ADEQUACY OF FACULTY RESOURCES (AS OUTLINED IN COMAR 13B.02.03.11).

1. **Provide a brief narrative demonstrating the quality of program faculty. Include a summary list of faculty with appointment type, terminal degree title and field, academic title/rank, status (full-time, part-time, adjunct) and the course(s) each faculty member will teach in the proposed program.**

Hip Hop will be a major in the Bachelor of Music Program. As such, one-third of the courses are current and continuing offerings with dedicated faculty of Music History,[17] Music Theory,[18] Professional Studies,[19] and Liberal Arts.[20] The faculty and courses of the Core Curriculum are shown in Table IV.

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[16] https://e-catalogue.jhu.edu/
[17] https://peabody.jhu.edu/faculty/?cat=44
[18] https://peabody.jhu.edu/faculty/?cat=25
[19] https://peabody.jhu.edu/faculty/?cat=52
[20] https://peabody.jhu.edu/faculty/?cat=41

The Hip Hop Major will reside in the Department of Music Engineering and Technology (MET).[21] Full-time and ranked MET faculty will teach three existing and ongoing courses that will be required for the major. For the first year, all the Hip Hop coursework will be taught by current and ongoing faculty member Wendel Patrick. Professor Patrick will be the program coordinator for this new degree. See the Appendix for a biography. The Conservatory will begin to search for faculty to teach the new classes, indicated with an asterisk, which will only be offered in the second year of the program. The faculty and courses of the major area are shown in Table V.

Table IV | Faculty for the Core Curriculum in the BM Program

Faculty Name	Terminal Degree	Academic Rank	Status	Courses
MUSIC HISTORY				
Remi Chiu	PhD, Musicology	Assistant Professor and Chair	FTE	PY.610.321 History of Music 1
Qingfan Jiang	PhD, Musicology	Assistant Professor	FTE	PY.610.322 History of Music 2
MUSIC THEORY				
Jenine Brown	PhD, Music Theory	Associate Professor	FTE	PY.715.123: Ear Training 1 PY.715.124: Ear Training 2
Agustin Muriago	DMA, Piano	Assistant Professor	FTE	PY.715.155: Keyboard Studies 1 PY.715.156: Keyboard Studies 2
Kip Wile	PhD, Music History and Theory	Professor	FTE	PY.710.111: Theory 1 PY.710.112: Theory 2
PROFESSIONAL STUDIES				
Zane Forshee	DMA, Guitar	Director and Chair	FTE	PY.123.111 Exploring Arts Careers PY.123.312 Pitching Your Creative Idea
Christina Manceor	D.ED, Education	FT Staff and Lecturer	FTE	PY.123.111 Exploring Arts Careers PY.123.611: Building a Brand and Portfolio
Khandeya Sheppard	BM, Music Business	FT Staff and Lecturer	PT/Adj	PY.123.612: Pitching Your Creative Idea
Don Franzen	JD, Law	Lecturer	PT/Adj	PY.123.412 Music and Law
LIBERAL ARTS				
Brenna, Francesco	PhD, Italian	Lecturer	PT	PY.250.111: Italian 1a
Ahn, Suhnne	PhD, Musicology	Instructor	FTE	PY.260.330: Asian Representation, Film and TV
Foster, Daniel	PhD, Comparative Literature	Associate Professor and Chair	FTE	PY.260.301: Why Study the Liberal Arts? PY.260.835: The Art and Architecture of Peabody
Hoelscher, Doris	MA, German	Lecturer	PT	PY.250.121: German 1a
Kafka-Price, Laura	PhD, Musicology	Lecturer	PT	PY.250.131: French 1a
Kenney, Kendrick	MA, Communication	Lecturer	PT	PY.260.115: Core 1 - Introduction to Media Literacy PY.260.116: Core 2 – Topics TBA PY.260.381: Social Media
Lauer, Meryl	PhD, Anthropology	Assistant Professor	FTE	PY.260.115: Core 1: Understanding Culture PY.260.116: Core 2 – Topics TBA PY.260.361: Bodies in Society

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[21] https://peabody.jhu.edu/faculty/?cat=182

Faculty Name	Terminal Degree	Academic Rank	Status	Courses
Ludwig, Tru	MA, Art History	Lecturer	PT	PY.260.241: Art History: European Art Survey, Renaissance - 1855
Roney, Patrick	PhD, Comparative Literature	Lecturer	PT	PY.260.115: Core 1 PY.260.116: Core 2 – Topics TBA PY.260.338: Ethics and the Modern World
Sanna, Tracy	MS, Counseling	Lecturer	PT	PY.260.261: Introduction to Psychology
Thorndike, Oliver	PhD, Philosophy	Associate Professor	FTE	PY.260.115: Core 1 PY.260.116: Core 2 – Topics TBA PY.260.335: Existentialism PY.260.337: Philosophy of Art
Washington, Adrienne	MSW Social Work	Lecturer	PT	PY.260.350: Introduction to Sociology
Westcot, Andrea	PhD, American Studies	Lecturer	PT	PY.260.115: Core 1 - About Time: Memory, History, and Culture PY.260.116: Core 2 – Topics TBA PY.260.341: United States History: Methods and Questions

Table V | Faculty for the Major Requirements of the Proposed Hip Hop Major

Faculty Name	Terminal Degree	Academic Rank	Status	Courses
MAJOR AREA				
Wendel Patrick	MM, Piano	Associate Professor	FTE	PY.910.512 Hip Hop Ensemble PY.350.409 Hip Hop Production 1 PY.350.410 Hip Hop Production 2 PY.100.100 Major Lesson 1 HR *PY.350.tbd Hip Hop Music Seminar *PY.350.tbd Juries - 109, 209, 309 *PY.350.tbd Hip Hop Recital
Lyn Goeringer	PhD, Music Composition	Assistant Professor	FTE	PY.350.463 Intro. to Computer Music
Bryan Jacobs	DMA, Music Composition	Assistant Professor	FTE	PY.350.421 Mixing Electronic Music
Samuel Pluta	DMA, Music Composition	Assistant Professor and Coordinator	FTE	PY.350.835 Studio Techniques
TBA	TBA	Lecturer 1	PT	*PY.350.tbd Hip-Hop Ear Training 1 *PY.350.tbd Hip-Hop Ear Training 2 *PY.350.tbd Hip Hop Music Seminar
TBA	TBA	Lecturer 2	PT	*PY.350.tbd Hip-Hop Theory 1 *PY.350.tbd Hip-Hop Theory 2 *PY.350.tbd Art of Sampling *PY.350.tbd Hip Hop Music Seminar
TBA	TBA	Ranked Hire	FTE	*PY.350.tbd History of Hip-Hop 1 *PY.350.tbd History of Hip-Hop 2 *PY.350.tbd Hip Hop Music Seminar *PY.350.tbd Juries - 109, 209, 309 *PY.350.tbd Hip Hop Recital

2. **Demonstrate how the institution will provide ongoing pedagogy training for faculty in evidence-based best practices, including training in:**

C. **Pedagogy that meets the needs of the students**

D. **The learning management system**

Faculty training begins with onboarding. Peabody has offered New Faculty Orientation as a full-day series of events since 2016. Most professional development for faculty is offered by the Learning Innovation team.[22] Learning Innovation offers over ten faculty workshops each summer on such topics as the Canvas (course management system), HelioCampus (learning management system), Slate (Admissions and student project management), rubric strategies, Universal Design for Learning, and Artificial Intelligence. Faculty can receive a subvention stipend for participating in workshops over the summer.[23] Each program is assessed with surveys during and after the course of the program, and faculty are polled to suggest new topics for coverage.

E. **Evidenced-based best practices for distance education, if distance education is offered.**

Not applicable.

J. **ADEQUACY OF LIBRARY RESOURCES (AS OUTLINED IN COMAR 13B.02.03.12).**
Describe the library resources available and/or the measures to be taken to ensure resources are adequate to support the proposed program.

The Arthur Friedheim Library serves the faculty, staff, and students of the Peabody Institute (the Conservatory and the Preparatory) and Johns Hopkins University, as well as the public. Holdings include over 200,000 books, scores, and periodicals; 60,000 sound recordings in all formats; 4,000 DVDs and videos; microform; and over 6,000 linear feet of archival and special collections. The Friedheim Library offers 24-hour on- and off-campus electronic access to many full-text journals, databases, and streaming media.

Especially germane to the Hip Hop major, the Friedheim Library is on the cutting edge of intellectual property management for digital media, which is an area of scholarly pursuit for the faculty/staff of the library.[24]

K. **ADEQUACY OF PHYSICAL FACILITIES, INFRASTRUCTURE AND INSTRUCTIONAL EQUIPMENT (AS OUTLINED IN COMAR 13B.02.03.13)**

1. **Provide an assurance that physical facilities, infrastructure and instruction equipment are adequate to initiate the program, particularly as related to spaces for classrooms, staff and faculty offices, and laboratories for studies in the technologies and sciences.**

In 2018, Peabody completed a renovation on the top floor of the historic 1865 Conservatory building, consolidating two rooms into one digital media studio:
- 960 square feet with 15 workstations, an instructional console, and related cabinetry.
- Complete acoustical treatment, including an acoustical door.
- HVAC utilizing existing equipment (re-ducting) providing outside air.
- New ceilings and LED lighting throughout.
- $246,089, including $27,000 for sound isolation.

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[22] https://peabody.jhu.edu/academics/academic-calendar-resources/learning-innovation/
[23] https://peabody.jhu.edu/academics/academic-calendar-resources/learning-innovation/faculty-workshops/
[24] https://magazine.peabody.jhu.edu/creative-license/

Since then, more recent renovations include:

- A $55,000 renovation in 2022 to convert a piano studio into a Hip-Hop studio with 12 workstations.
- A $220,000 renovation in 2023 to convert a disused organ studio into a sound-isolated classroom for Music Engineering and Technology.
- The designation of two updated practice rooms as keypad-accessible workstations for Music for New Media students to use digital maker spaces.

2. **Provide assurance and any appropriate evidence that the institution will ensure students enrolled in and faculty teaching in distance education will have adequate access to:**

   A. **An institutional electronic mailing system, and**
   B. **A learning management system that provides the necessary technological support for distance education**

The Hip Hop major is not a distance education program. However, like all students and faculty at Johns Hopkins, Hip Hop students will be assigned a Johns Hopkins Enterprise Directory account, which creates an email account and provides access to productivity tools, the Student Information System, the student learning system (Canvas), and several other tools. Instruction and assistance are available online or in person.[25]

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[25] https://peabody.jhu.edu/life-at-peabody/student-services-resources/information-technology-services/new-to-peabody/

L. ADEQUACY OF FINANCIAL RESOURCES WITH DOCUMENTATION (AS OUTLINED IN COMAR 13B.02.03.14)

1. Complete **Table 1: Resources and Narrative Rationale**. **Provide finance data for the first five years of program implementation. Enter figures into each cell and provide a total for each year. Also provide a narrative rationale for each resource category. If resources have been or will be reallocated to support the proposed program, briefly discuss the sources of those funds.**

Table VI | Program Revenues

MHEC TABLE 1: PROGRAM RESOURCES

Resources Categories	(Year 1)	(Year 2)	(Year 3)	(Year 4)	(Year 5)
1. Reallocated Funds[i]	**99,015**	**203,971**	**207,989**	**216,393**	**222,885**
2. Tuition/Fee Revenue (c + g below)	**333,360**	**686,720**	**1,060,980**	**1,457,080**	**1,501,080**
a. Number of Full-time Students	5	10	15	20	20
b. Annual Tuition Rate	66,672	68,672	70,732	72,854	75,054
c. Total F/T Tuition (a x b)	333,360	686,720	1,060,980	1,457,080	1,501,080
d. Number of P/T Students	0	0	0	0	0
e. Credit Hour Rate	1,778	1,831	1,886	1,943	2,001
f. Annual Credit Hour Rate	0	0	0	0	0
g. Total P/T Revenue (d x e x f)	0	0	0	0	0
3. Grants, Contracts & Other External Sources	**0**	**0**	**0**	**0**	**0**
4. Other Sources[ii]	**0**	**0**	**0**	**0**	**0**
TOTAL (1-4)	**432,375**	**890,691**	**1,268,969**	**1,673,473**	**1,723,965**

i. First- and second-year students will board at Peabody for an average cost of $19,803 in the first year.
ii. This program generates no resources other than full-time tuition revenue.

2. **Complete [Table 2: Program Expenditures and Narrative Rationale](#). Provide finance data for the first five years of program implementation. Enter figures into each cell and provide a total for each year. Also provide a narrative rationale for each expenditure category.**

Table VII | Program Expenditures

MHEC TABLE 2: EXPENDITURES

Expenditure Categories	(Year 1)	(Year 2)	(Year 3)	(Year 4)	(Year 5)
1. Faculty (b + c below)[i]	**159,320**	**182,326**	**209,360**	**338,005**	**348,109**
a. Number of FTE	1	1	1	2	2
b. Total Salary	118,000	141,540	165,786	260,760	268,583
c. Total Benefits	41,320	40,786	43,574	77,245	79,527
2. Admin. Staff (b + c below)	**0**	**0**	**0**	**0**	**0**
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
3. Support Staff (b + c below)[ii]	**15,000**	**15,000**	**15,000**	**15,000**	**15,000**
a. Number of FTE	0.0	0.0	0.0	0.0	0.0
b. Total Salary	15,000	15,000	15,000	15,000	15,000
c. Total Benefits	0	0	0	0	0
4. Technical Support and Equipment[iii]	**90,000**	**10,000**	**10,000**	**10,000**	**10,000**
5. Library[iv]	**5,000**	**2,500**	**2,500**	**2,500**	**2,500**
6. New or Renovated Space[v]	**10,000**	**2,500**	**2,500**	**20,000**	**5,000**
7. Other Expenses[vi]	**224,180**	**458,360**	**702,990**	**958,540**	**980,540**
TOTAL (1-7)	**503,500**	**670,686**	**942,350**	**1,344,045**	**1,361,149**

i. Faculty salary also includes compensation for 1 to 3 adjunct faculty.
ii. Budget to supplement work-study funds for graduate students to assist with technology for students.
iii. Existing technology will be updated. Software licenses and maintenance to follow in subsequent years.
iv. Library funds for database subscriptions and archiving student work.
v. The existing studio needs small modifications. New space will be required in year four with a full cohort and new faculty.
vi. Peabody's budget model includes a variable for allocation and overhead reflecting the cost of required core coursework, instruments, and the Conservatory's ensembles and performances. This category also includes the total of scholarship awarded: 50% of tuition.

M. ADEQUACY OF PROVISIONS FOR EVALUATION OF PROGRAM (AS OUTLINED IN COMAR 13B.02.03.15).

1. **Discuss procedures for evaluating courses, faculty and student learning outcomes.**

Students complete evaluations for all courses, lessons, and ensembles at the end of each semester of study. Students must complete course evaluations to see their grades immediately, contributing to an average completion rate of 79%. Course evaluations are not used in yearly faculty evaluations, but they are provided to reviewers when faculty apply for reappointment to rank or promotion. Department chairs review course evaluations and advise faculty on changes to the syllabus and coursework.

Every year, faculty are expected to file one of three self-assessments. The most common faculty assessment is the Faculty Activity Report (FAR), which is required of non-ranked faculty and ranked faculty who are not otherwise reviewed for promotion or reappointment. FARs are submitted at the start of each calendar year. The chairs review and rate each FAR before they are considered by the leadership in advance of writing new contracts. Because multiyear contracts are written for terms of three, four, or five years, faculty must apply for reappointment to continue with a new contract.

2. **Explain how the institution will evaluate the proposed program's educational effectiveness, including assessments of student learning outcomes, student retention, student and faculty satisfaction, and cost-effectiveness.**

The for-credit Capstone project benchmarks summative assessment of student learning, as will the external Internship. Ongoing formative assessment will occur in the 1:1 student lessons and the Department Seminar.

Peabody is represented on the Johns Hopkins University Council for Learning Assessment.[26] Internally, the division uses Slate to capture learning artifacts and report results to HelioCampus. Yearly assessment at the institution level provides an assessment of Peabody's assessment procedures.

Peabody's syllabus template begins with mandatory fields to list the learning objectives for each course. Syllabuses and all coursework are stored in Canvas. Much of the data collected for HelioCampus is created and stored in Slate, which has the storage capacity and playback facility for media-rich content. Assessment reports are stored in the cloud workspace of the Office of Academic Affairs (SharePoint, via Teams). Program Reviews, which collect all of these materials for external reviewers, are conducted and archived by the Dean's Office.

N. **CONSISTENCY WITH THE STATE'S MINORITY STUDENT ACHIEVEMENT GOALS (AS OUTLINED IN COMAR 13B.02.03.05).**
    Discuss how the proposed program addresses minority student access & success, and the institution's cultural diversity goals and initiatives.

The Peabody Institute and Johns Hopkins University believe that diversity is critical to achieving excellence in our programs. One of the main themes in Peabody's current strategic plan is to "Optimize the Peabody Experience and Build Community." The goals that support this include:

1. Create a strong cultural identity for the Peabody community and a sense of internal pride by engaging our community to build unity and spark inspiration around our collective mission and vision.
    *   Increase connectivity, understanding, and appreciation among Peabody students through better integrating diverse populations into the larger Peabody community, creating spaces to better identify support needs for different populations, and implementing cross-cultural programming.
    *   Prioritize optimizing cultural awareness/knowledge of community members.

2. Make a clear and compelling statement of Peabody's commitment to diversity, equity, and inclusion (DEI) in our community (faculty, staff, and students), and ensure that commitment is reflected in our curriculum, programming, performances, and practice.

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[26] https://provost.jhu.edu/ucla/

- Continue to develop recruitment and retention initiatives for URM and female faculty in the Conservatory, building on recent progress.
- Diversify Institute staff and Preparatory faculty by deploying the strategies and tactics used in recent years to diversify Conservatory faculty.
- Create a transparent process of DEI assessment and accountability at Peabody.

Peabody actively seeks out the broadest and most diverse applicant pool it can build. Peabody has initiatives targeting diversity at the master's level, most notably Pathways to DMA, which, each year, provides a two-year full scholarship plus mentoring for two students belonging to applicants from backgrounds historically underrepresented in the Doctor of Musical Arts Degree.[27]

O. RELATIONSHIP TO LOW PRODUCTIVITY PROGRAMS IDENTIFIED BY THE COMMISSION:

Not applicable.

P. ADEQUACY OF DISTANCE EDUCATION PROGRAMS (AS OUTLINED IN COMAR 13B.02.03.22)

Not applicable.

Q. Appendix | Wendel Patrick[28]

Wendel Patrick/Kevin Gift majored in both music and political science at Emory University and earned his M.M. in Piano Performance as a scholarship student at the Northwestern University School of Music in Evanston, Illinois. He was a Nasir Jones Hip Hop Fellow at Harvard University in 2021-22. Patrick is a winner of the 2015 Baker Artist Awards' Mary Sawyers Baker grand prize and was a full-time faculty member at Loyola University Maryland from 2001 to 2013, teaching piano, introduction to music theory, music history, and electronic music production. He has taught at the Maryland Institute College of Art and currently teaches "Hip Hop Music Production: History and Practice" at the Peabody Conservatory, the first course of its kind to be taught at a major traditional music conservatory anywhere in the United States.

Equally at home performing on stage with his band, behind two turntables, beatboxing, improvising, or playing a Mozart Concerto with orchestra, Wendel Patrick has toured Europe on several occasions and performed throughout the world with renowned spoken word artist and poet Ursula Rucker (The Roots, 4 Hero). In 2014, Wendel Patrick traveled to Australia as a guest lecturer, speaking about music production and entrepreneurship in the arts at The Australian Institute of Music in both Sydney and Melbourne. In 2011, Patrick co-founded, with Erik Spangler (DJ Dubble8), the Baltimore Boom Bap Society, which performs monthly improvised Hip Hop shows with hand-picked musicians and emcees. The group's collaborative performance with the Baltimore Symphony Orchestra of Igor Stravinsky's The Soldier's Tale was named "Best Mesmerizing Performance of 2016" by Baltimore Magazine. Wendel Patrick's music has also been heard across the country on NPR stations, most notably on Out of the Blocks, an award-winning radio documentary program he co-produces with radio producer Aaron Henkin for NPR affiliate WYPR that has been featured by the Third Coast International Audio Festival and Hearing Voices as well as on the BBC. Patrick's orchestral compositions have been performed by the Baltimore Symphony Orchestra in collaboration with the Baltimore Boom Bap Society.

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[27] https://peabody.jhu.edu/audition-apply/financial-aid-scholarships/prospective-students/scholarships/pathways-to-dma/
[28] https://peabody.jhu.edu/faculty/wendel-patrick/