

PROGRAM REVIEW Fall 2021

Program: Music

Division: Arts and Humanities

Date: 11/1/21

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SLO/SAO Point-Person: Ian Brekke and Daniel Marschak

Audience: Deans, Vice Presidents of Student Services and Academic Services, All Planning and Allocation Committees. This document will be available to the public.

Uses: This Program Review will be used to inform the campus and community about your program. It will also be used in the processes of creating Division Summaries, determining College Planning Priorities and allocating resources. A final use is to document fulfillment of accreditation requirements.

Please note: Program Review is NOT in itself a vehicle for making requests. All requests should be made through appropriate processes (e.g., Instructional Equipment Request Process) or directed to your Dean or supervisor.

Time Frame: This Program Review should reflect on program status during the 2021-22 academic year. It should describe plans starting now and continuing through 2022-23.

Sections: There are three sections to this document. Sections and questions identify the name of the committee or office that will use the information and where you can get additional help.

- The first section focuses on general program reflection and planning.
- The second section is a review of curriculum, to be filled out only by programs with curriculum.
- The third section is a review for CTE programs, to be filled out only by these programs.

Topics: The Program Review Glossary defines key terms. Writers should review this glossary before writing: <https://bit.ly/2LqPxOW>

For Help: Contact Nadiyah Taylor: ntaylor@laspositascollege.edu.

A list of contacts for help with specific sections is provided on the Program Review website under the “tools for writers” tab. [<https://bit.ly/3fY7Ead>]

Instructions:

- 1) Please respond to each question with enough detail to present your information, but it doesn't have to be very long.
- 2) If the requested information does not apply to your program, write “Not Applicable.”
- 3) Optional/suggested: Communicate with your dean while completing this document.
- 4) Send an electronic copy of this form to Nadiyah Taylor and your dean by when?

Links:

[Program Review Home Page](#)

[Fall 2020 Program Reviews](#)

[Frequently Asked Questions](#)

Section One: Your Program In 20-21 – Please check N/A where relevant

A. Accomplishments: How did your Program's accomplishments during AY20-21 support the newly revised college mission, the goals of the Educational Master Plan, and/or the President's Call to Action on anti-racism? Areas to consider include impacts to students by race/ethnicity, gender, sexuality, age, or disability status, or those disproportionately impacted by the shift to remote instruction and services.

- [College Mission](#)
- [Educational Master Plan](#)
- [Presidential Task Force: Call to Action](#)

Description	Mission	Master Plan	Presidential Task Force
1. Virtual Public Performances and Outreach The music program performed virtually on multiple occasions during the 2020-21 academic year, with published and livestreamed links shared via the department YouTube channel. Repertoire study focused specifically on historically marginalized communities, with the goal of teaching, learning, and promoting anti-racist practices. The department hosted 8 graduating/transferring student recitals in Spring 2021 that were livestreamed for audiences. Graduating students performed virtually as part of the 2020-2021 Graduation Ceremony. Instructors and students also visited local high schools virtually via Zoom (Livermore High School, Dublin High School, Foothill High School, Amador Valley High School, Granada High School) to connect with the local community and to help promote future enrollment within the music department.	Empowers students to embody the vision statement of Las Positas College.	Educational Excellence, Community Collaboration, Organizational Effectiveness, Equity and Anti-Racism	Study of music of historically marginalized communities.
2. Successful Pivot to Online Teaching and Learning. The music program successfully pivoted to online instruction as forced by COVID restrictions in 2020-21. This included providing a plethora of resources for music students: pianos, microphones, headphones, laptops, and music softwares were all distributed in an effort to diminish the natural inequities of the remote learning experience. Instructional methods were	Values statements 2, 5, 8.	Educational Excellence, Supportive Organizational Resources, Organizational Effectiveness	Use of resources and technologicals to diminish equity issues as caused by the pandemic.

updated to provide the best experience possible within the restrictions of remote teaching. Instructors learned many new uses of technology and put in many, many additional hours preparing or re-working class materials, mixing and editing audio tracks for virtual performance, and grading virtually.			
3. A Growing Culture of Inclusiveness The music program works daily to build a culture and community of universal inclusiveness, with core values focusing on equity, honesty, accountability, integrity, respect, kindness, morality, empathy, virtuosity, and high musical standards. Our program believes that all of these traits are necessary to make art of the highest quality, and that an education in music is actually an education in life skills through music. We remain unsatisfied with the percentage of students from historically marginalized communities currently served within our department and hope that the values of our program encourage members of diverse communities to join us in the future.	Values Statements 1, 2, 3, 4, 5, 6, 7, 8	Equity and Anti-Racism	Principles of Call to Action supported in music department culture
4. Learning Support The music program has maintained the employment of a department assistant and music tutor for the benefit of all students of the program. In 2019-2020, student Sydney Roberts served in both of these positions.	Learning-centered focus, support for completion of transfers, degrees, and career-technical goals.	Educational Excellence, Supportive Organizational Resources, Organizational Effectiveness	Additional instruction for increased student access, retention, and completion of degree pathways.
5. Spring 2021 Return to Campus The music program (alongside the theater program) spearheaded a successful return to campus for limited student rehearsal and performance opportunities in Spring 2021. This included performances from Vocal East Jazz Ensemble, Concert Choir, and 8 graduating/transferring Student Recitals. Several protocols were tested within our department that helped to develop protocols for the remainder of the campus for Fall 2021 and beyond.	Values Statements 2, 5, 8	Educational Excellence, Supportive Organizational Resources, Organizational Effectiveness	N/A

6. Curriculum Development and Guided Pathways The music program continues to update curriculum and build Guided Pathways as instructed by the campus. Ongoing updates include courses such as MUS 5, 6, 14, 15, 18A, 18B, 21A, 21B, 35, and 37. When re-evaluated, each course is viewed heavily through an equity lens. All courses are incorporated into department certificates and degrees so that everything offered in a given semester is part of a one of the department guided pathways. The department has also updated the Music Business certificate to include more pathway options, primarily so that students may earn the CA in just one year. The department plans to create a more comprehensive version of the Music Technology certificate in coordination with Chabot's MURT program as suggested by the Commercial Music Advisory Board.	In direct support of the Mission Statement: learning-centered, educational opportunities, support for transfer, degree completion, life-long learning.	Educational Excellence, Organizational Effectiveness	N/A
7. Development of Online Instructional Offerings A benefit of a year of remote instruction is the development of the music program's online instructional offerings. Classes that were previously taught in-person only are now able to be offered through distance education or using a hybrid model. Example classes include: MUS 6, MUS 8, MUS 10, MUS 18, MUS 21, MUS 23, MUS 28, MUS 31, MUS 35, MUS 36.	Values Statements 1, 2, 5, 7	Educational Excellence, Supporting Organizational Resources, Organizational Effectiveness	
8. Student Composition Award Student Sydney Roberts was awarded 1st Place at the Annual Music Association for California Community Colleges composition competition.	Values Statements 1, 5, 8	Educational Excellence, Organizational Effectiveness	N/A

B. Challenges, Obstacles and Needs: What significant challenges or obstacles did your Program face during AY20-21 in supporting the newly revised college mission, the goals of the Educational Master Plan, and/or the President's Call to Action on anti-racism? Areas to consider include impacts to students by race/ethnicity, gender, sexuality, age, or disability status, or those disproportionately impacted by the shift to remote instruction and services.

_____N/A

Description	Mission	Master Plan	Presidential Task Force
1. Equity Issues of Remote Learning The music program experienced wide-spread issues with equitable practices in teaching remotely. It was clear that several elements outside of a student's control (speed and reliability of internet connection being the top culprit) lead to an inability to serve all students equally, or to assess their progress accurately. As a department, we also felt that those with learning accommodation needs were most deeply affected by the lack of in-person instruction. In nearly all instances the class SLOs were technically met, but the spirit of many SLOs were not accomplished and lead to a sub-standard educational experience for the involved students.	Negatively affected Values Statements 1, 2, 3, 4, 5, 8	Negatively affected Educational Excellence, Supportive Organizational Resources, Organizational Effectiveness, Equity	Negatively affected Equity of all types
2. Latency of Online Music Instruction All forms of online connectivity inherently deal with some from of lag or latency between individuals. This was specifically a gigantic issue for musicians, as it meant that music could not be rehearsed, studied, or played together in real-time. There is no equitable solution for digital music-making remotely. The department was forced to have student pre-record all music, to be edited and mixed together in post-production for a virtual performance. Students performed for an entire year only hearing themselves singing or playing alone in their bedrooms, which is very much not what a normal music ensemble experience is like. Each song required approximately 20-30 hours of post-production work to assemble for a video performance, hours that were added onto the instructor's load outside of instruction hours.	Negatively affected Values Statements 1, 2, 4, 5, 8	Negatively affected Educational Excellence, Supportive Organizational Resources, Organizational Effectiveness, Equity	Negatively affected the perpetually under-served the most severely

3. Ongoing Facilities Projects Progress has been made on Facilities issues within Building 4000. The ongoing concerns and projects include: Construction of a dedicated recording facility in support of the CTE programs (currently in progress) The 4226 Keyboard Lab continues to not be ADA compliant as designed. If a student in a wheelchair enrolls in a piano class, we do not have a current solution to offer. The 4130 Choir Room has had a loud electrical fan noise coming from the electrical closet (4130B) since 2018 that has gone unaddressed by the campus, despite multiple requests through M&O and the I.T. Department. The department remains concerned about wear-and-tear on music-specific equipment housed within classrooms that remain unlocked and open to non-music students. All of Building 4000 is woefully lacking in storage for instructional equipment, concert and performances resources, and general equipment. All adjunct faculty of Building 4000 share one small 4232 office and do not have a dedicated work or prep space outside of this room.	Negatively affects educational opportunities and support for completion of students' transfer, degree, and career-technical goals.	Negatively affects Educational Excellence, Supportive Organizational Resources, Organizational Effectiveness, Equity	N/A
4. Performing Arts Manager / Box Office Specialist The part-time position of Performing Arts Manager / Box Office Specialist went away during 2020-21, and has recently been brought back on a very limited basis. This position is vital to the management of events in Building 4000, as it does not fall under the contractual obligations of current Faculty or Staff on campus.	Negatively affects educational opportunities and support for completion of students' transfer, degree, and career-technical goals.	Negatively affects Educational Excellence, Community Collaboration, Supportive Organizational Resources, Organizational Effectiveness, Equity	N/A

5. Practice Room Lock Issues The music program's door locks on all practice rooms are controlled by individually-assigned key cards or fobs. In the Spring 2021 return to campus, we were reminded that this system is very inconsistent and routinely locks students and faculty out of use of facilities. The department has requested more traditional keypad-style locks for all doors through Instructional Equipment Request for Fall 2021.	Negatively affects educational opportunities and support for completion of students' transfer, degree, and career-technical goals.	Negatively affects Supportive Organizational Resources, Organizational Effectiveness	N/A
6. Campus Promotion of the Arts The music department (and other disciplines of Building 4000) often struggle with assisted promotion of our programs to the campus and greater Tri-Valley community. This includes the sharing of upcoming class offerings, concerts, social media presence, and department resources. Helena Cruz has joined the building as an Outreach Specialist and the music department is excited to build a more cohesive advertising strategy with her assistance. The department believes an annual/ongoing marketing budget would be very helpful specifically for the performing arts.	Negatively affects inclusivity, educational opportunities, and support.	Negatively affects Educational Excellence, Supportive Organizational Resources, Organizational Effectiveness, Equity	Spreading the values of the music department with historically marginalized communities has proved difficult and inconsistent.
7. Technology and Equipment – Upcoming Updates Instructional and workstations iMac computers in the lab, faculty offices, and practice rooms are either approaching or past the 5-year update cycle as directed by campus I.T. These machines employ industry-standard softwares such as Sibelius and Logic, programs built into the curriculum of several classes in preparation for professional use. The Clavinova keyboards in the lab are approaching 10 years old, with an expected operating life cycle of 10-15 years.			

C. Planning: What are the most important plans, either new or continuing, for your Program?

_____N/A

Plan	New	Continuing	Short term	Long term
1. Increased Awareness and Focus on the Presidential Call to Action The music program's developing culture and core values (discussed in Section 1-A, #3) are in direct support of the Call to Action. The department will renew focus on these campus goals.	X		X	X
2. Community Partnership and Outreach The music program works annually to partner with members of the Tri-Valley community for performances, projects, and educational opportunities for the students. Annual outreach to local high school programs remain in support of future enrollments.		X	X	X
3. Development of CTE Course Offerings The music program wishes to continue development of CTE course offerings. These programs have proven to be in high-demand with our student population, supporting further development and expansion. A priority is expansion of the Music Technology Fundamentals Certificate program from a one-year offering to two years. A future goal will be to offer a CTE Certificate of Achievement for Piano Tuning and Maintenance – a career with high wages and high demand. Expansion of CTE programs is not possible without additional FTEF made available. Currently, the department is only able to offer our Piano Teaching courses cross-listed every other year, so things are tight even with zero updates. Expansion of CTE courses have been prioritized in the most recent SCFF.		X		X
4. Continued Work on Facilities Projects Discussed under Section 1-B, #5		X		X
5. Greater Student Enrollment Numbers The music program would like to increase the number of students participating in the department as a whole.		X	X	X

6. Greater Service to Historically Marginalized Communities The music program is unsatisfied with the current ratios of historically marginalized students within the department as they relate to the available data on the Tri-Valley communities being served. It is a department goal to increase engagement with these communities and welcome these students into our program.		X	X	X
7. MUS 38 Applied Lessons as a Scale-able Program The music program would like to continue development of the MUS 38 Applied Lessons program as the department expands. The current model is limited to approximately 30 music majors, however there is no entrance audition required. As demand increases, a strategy on scaling this program upward will need to be developed.		X		X
8. Performance Piano for Room 4127 and All-Steinway Designation The music program has requested a performance Steinway grand piano for Room 4127, making this space available for recitals and completing the requirements for the coveted “All-Steinway School” designation. The request is currently submitted to Instructional Equipment Request for Fall 2021.		X	X	X
9. Collaborative Pianist Compensation The Collaborative Pianist position currently occupied by Jeremiah Trujillo has an extremely outdated and substandard pay rate. The music program would like to update this pay rate to more directly reflect market value for these services.		X	X	X
10. Performing Arts Manager Position The music program would like to ultimately hire the Performing Arts Manager for Building 4000 as a full-time staff position.		X		X
11. Continuously Updated Resources for Students The music program faculty remain committed to providing industry-standard resources for all students of the department. This includes new items, updates to items as technology progresses, and replacing items due to wear-and-tear.		X		X

11. Faculty Participation in the Persistence Project	X		X	X
All full-time faculty have voluntarily joined the Persistence Project.				

D. How have your program's interactions with the larger campus systems benefitted your students? For example, working with allocation committees, participation on committees, etc.
 _____N/A

Campus system or Committee	How has it benefitted your students?
Resource Allocation Committee	Understanding of campus funding system related to resources, greater understanding of the overall structure and needs of the campus, connection with other programs and the possibility for collaborative opportunities
Graduation	Student opportunity to perform for faculty and peers, some of whom they are graduating alongside.
LPC Foundation	The music department has successfully applied for grants through the Foundation which directly benefit our students. Examples include having our student composers write for professional ensembles annually.
CTE Committee	This is a brand new committee in which we will advocate for resources for our programs and our students.

E. If you have outreached to students in your department, program or classes, please share information about what you discovered and how you have used the feedback
 _____N/A

Describe student outreach used to gather feedback? For example, through surveys, conversations, etc.	Student surveys were conducted on several occasions throughout 2020-21 regarding at-home technology and need for resources. Additionally, instructors work collaboratively with students in several ways – the students of MUS 38 often assist in finding appropriate repertoire, music ensemble members give feedback in rehearsal weekly, and student leadership (section leaders) are consulted with regularly for overall feedback. All music faculty keep an open-door policy for student feedback regarding any class.
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What did you learn?	Surveys helped to determine need for department resources, which guided distribution in 2020-21. Weekly collaborative work with students reveals the student perspective on several subjects within a music class.
How will you use the feedback?	Weekly collaborative work and feedback will continue to be taken into consideration to help build a better student experience.

Section Two: Data Analysis – Quantitative and Qualitative

A. IR Data Review: Describe any significant trends in your program's data provided by the office of Institutional Research and Planning. (Note: Not all Programs have IR data available; if your program does not have a data packet or dashboard data, you may note that in the response box.) You may also discuss any other data used by your program for decision-making and planning.

- IR Data packets are available here: <https://bit.ly/2IYaFu7>
- Course Success Rates Dashboard can be found at the bottom of this page: <https://bit.ly/2Y9vGpl>

Fall 2020 had a higher headcount than 2019, though like all disciplines in the state, it is still lower than it has been historically. Last year we had slightly more male students than female while in 2019 we had 50/50. We also statistically have too few BIPOC students and need to work on offering membership into our department more directly. Targeted marketing and outreach to these populations would help to offset enrollment disparities.

One bright spot in the data is that in Fall 2020 we had more First Time Any College students than at any point in the past five years and we've hit a high mark with concurrent enrollment students. Our continuing students dropped off a bit, but that is because many of them have gone on to successfully transfer to 4-year music programs.

Our success rates fell off a bit last year due to an increase in W grades. This isn't surprising since the pandemic has had such a massive impact on our students' personal lives. As we emerge from the pandemic, we hope to see this go back to previous trendlines.

B. Program-Set Standard (Instructional Programs Only): The program-set standard is a baseline that alerts programs if their student success rates have dipped suddenly. There may be many valid reasons a program does not meet the Program Set Standard; when a program does not meet this standard, they are simply asked to examine possible reasons and note any actions that should be taken, if appropriate.

[Program-set standard data can be found on this page:](#)

- Did your program meet its program-set standard for successful course completion?
X yes ____no
- If your program did not meet your program-set standard, discuss possible reasons and how this may affect program planning or resource requests.

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SLOs/SAOs:

For assistance with these questions, contact the SLO Committee Chair. [<https://bit.ly/3fy7Ead>]

Each year programs must discuss how their PSLOs, CSLOs, or Service Area Outcomes (SAOs) support the College Mission. This helps us to see how our students are progressing in their learning.

You should complete ONE of the following three sections. Please choose the option that is most appropriate for your program:

- C1: Instructional Programs with PSLOs
- C2: Instructional Programs without PSLOs or with Special Circumstances
- C3: Non-Instructional Programs

Go directly to the section you chose. If you are not sure which option to pick, contact the SLO Committee Chair or Program Review Committee Chair for assistance.

C1: Instructional Programs with PSLOs

PSLO Assessments:

- (1) Please list the PSLO(s) that were reviewed in this last cycle and explain why these were chosen.

According to our 3 year plan, we assessed SLOs for our theory courses this year: MUS 8A, 8B, 10A and 10B. Specific ones we assessed:

The shorthands for MUS 10A: "Analysis" "Compose", and "Dictation"

The shorthands for MUS 10B: "Understanding" "Dictation" and "Musicianship"

The shorthands for MUS 8A: "Analysis" "Compose", and "Dictation"

- (2) What percentage of faculty completed the planned assessments? (run Faculty Participation report from last year). 100%
- (3) Did you get the assessment data that you needed to complete this report? If not, then describe the barriers that you can identify. ☒X YES ☐No

- (4) Discuss the findings of the PSLO(s) that were up for review last year (according to your 3-year planning template). What conclusions can be drawn about student learning?

Theory courses are challenging in a community college open enrollment setting because some of our students come from higher socio-economic backgrounds, in which their high schools offered AP Music Theory. As a result of this additional training, they are very prepared to succeed in the theory sequence of MUS 8A, 8B, 10A, and 10B. Many other students come from

a lower socio-economic background where AP Music Theory was not offered in their high schools. In many cases they are just learning the absolute basics of written music when they declare the music major at LPC.

As instructors, we are challenged with finding a balance in these classes where the most advanced students still achieve forward progress, but the less experienced students are not falling behind. This balance is very hard to find, and is a consistent challenge. However, all things considered, the department has a fairly high success rate.

By the end of our 2-year theory sequence, the goal is for these students to pass out of a theory placement exam at a 4-year music program. But, there is always a disparity between those who excel in the classes and those who struggle. Frequently, it is linked to the socio-economic background (and prior high school experience) of the student.

One major source of support for this challenge are music tutors who have successfully completed the theory sequence. An additional 2 hours or so per week of tutoring is highly beneficial for those students who struggle - especially with ear training. These skills can be improved, but they require consistent and effective practice, much like mastering an instrument.

Other useful tools have been softwares such as Earmaster, musictheory.net, and Sibelius.

(5) Was the data disaggregated and, if so, on what parameters? What, if any, equity issues emerged?

See above (4) and 1B Data collected supports overall equity issues for music students discussed in section 1B.

In addition to the equity issues listed above, there is also a disparity between students who were able to access private lessons as kids (higher socio-economic backgrounds) and those who had no access to music instruction as children.

(6) List changes that you plan on making to improve student learning and address inequities.

We hope to have additional tutors and theory classes in the future to address economic inequities. Offering MUS 6 Basic Music Skills over the summer is a great way to ensure that students coming in as freshmen have at least some basics of music theory under their belts, but we would like to be offering even more theory classes in the future, especially for those students who decide to be majors in the Spring semester. Currently the only thing they can do is wait until Fall to start with MUS 8A. Ideally there would be an 8A class offered in Spring as well.

- (7) Discuss the challenges, if any, to improving student learning and equity. You may refer back to items listed in Section 1B.

See above (4) and 1B Data collected supports overall equity issues for music students discussed in section 1B

Most of the equity issues stem from students' socio-economic background, what is offered in their highschools and even earlier in their education, etc. In order to address these issues, larger entities like the city, state, and even country need to take action and provide more resources for the arts in education.

- (8) Are you planning on revising on your 3-year planning template? If so, describe.

____YES __X____No

C2: Instructional Programs without PSLOs or with Special Circumstances

CSLO Assessments:

Student Learning

- (1) List the CSLO(s) that were up for review last year (according to your 3-year planning template) and explain why your department selected these CSLOs for review.

- (2) What percentage of faculty completed the planned assessments? (run Faculty Participation report from last year). _____%

- (3) Discussion-based analysis of student learning: Using the CSLO data and answers to the reflection questions, what type of conclusions can be made about student learning?

(4) Describe the pertinent findings. What, if any, equity issues emerged?

(5) List changes that you plan on making to improve student learning.

Assessment Process: To be completed by the department/program or the SLO Coordinator

(1) List changes that you plan on making to improve student learning and address inequities.

(2) Discuss the challenges, if any, to improving student learning and equity. You may refer back to items listed in Section 1B.

(3) Are you planning on revising your 3-year planning template? If so, describe.

_____YES _____No

C3: Non-Instructional Programs

SAO Assessments:

Support of Student Learning

(1) List the SAO(s) that were up for review last year (according to your 3-year planning template) and explain why your department selected these SAOs for review.

(2) What percentage of faculty completed the planned assessments? (run Faculty Participation report from last year). _____%

(3) Discussion-based analysis of student learning: Using the SAO data and answers to the reflection questions, what type of conclusions can be made about student learning?

(4) Describe the pertinent findings. What, if any, equity issues emerged?

(5) List changes that you plan on making to improve student learning.

Assessment Process: To be completed by the department/program or the SLO Coordinator

(6) List changes that you plan on making to improve student learning and address inequities.

(7) Discuss the challenges, if any, to improving student learning and equity. You may refer back to items listed in Section 1B. Are you planning on revising on your 3-year planning template and, if so, describe?

(8) Are you planning on revising on your 3-year planning template? If so, describe.

____YES ____No

Program Review Suggestions (optional): What questions or suggestions do you have regarding this year's Program Review forms or process?

The new template helps to streamline each category of Section One very efficiently – we like the change.

Section Three: Curriculum Review (Programs with Courses Only)

For assistance with this section, contact the Curriculum Committee Chair. [<https://bit.ly/3fY7Ead>]

The following questions ask you to review your program's curriculum. To see the last outline revision date and revision due date:

- 1. Log in to CurricUNET**
- 2. Select "Course Outline Report" under "Reports/Interfaces"**
- 3. Select the report as an Excel file or as HTML**

- A. Title V Updates [Curriculum Committee]: Are any of your courses requiring an update to stay within the 5-year cycle? List courses needing updates below.** *Reminder: updates to course title or units, and course deactivations, will require updating any program they are associated with. List programs requiring updating in question (B).*

☒ YES ☐ No

Course Name & Number	
MUS 12 Wind Ensemble (Active)	
MUS 14 Jazz Workshop (Active)	
MUS 15 Jazz Ensemble (Active)	
MUS 18B Jazz/Pop Piano 2 (Active)	
MUS 21A Beginning Piano (Active)	
MUS 21B Beginning Piano: Intermediate (Active)	
MUS 23A Elementary Voice I (Active)	
MUS 23B Elementary Voice II (Active)	
MUS 31 Study of Piano (Active)	
MUS 35 Intro to Music Technology (Active)	
MUS 5 American Cultures in Music (Active)	
MUS 6 Basic Music Skills (Active)	

- B. Degree/Certificate Updates [Curriculum Committee]: Are there any programs requiring modification? If yes, list them below.**

☐ YES ☒ No

Certificate or Degree

C. Are there any courses or programs for which a non-mandatory update is planned?

☒ YES ☐ Not at this time

If yes, explain details, rationale, or any support that might be helpful

Commercial Music: Music Business (in process)

We've added additional Business classes as options in consultation with Business faculty. This will make it much easier for students to earn the CA in just one year.

D. Does your program plan to create any new courses or programs this year?

☒ YES ☐ No

If yes, please provide details and the rationale

As mentioned previously, we plan to create a more intensive music technology program now that we will have a recording studio. More FTEF will be requested to offer the additional CTE courses which should benefit the college as a whole as we approach the "SCFF Cliff".

Section Four: CTE Updates

(CTE Programs Only)

Vicki Shipman will provide you with or support any data needs

A. Labor Market Conditions: Examine your most recent labor market data (within the last 2 years).

1) Does your program continue to meet a documented labor market demand?

☒X___YES _____No

2) Does this program represent a training need that is not duplicated in the college's service area?

☒X___YES _____No

Please explain

Data doesn't show that students leaving these programs (especially scoring for film and multimedia and music technology) become independent contractors in the gig economy. They typically do not end up with traditional full time jobs.

Since piano teaching is not included in the LMI a piano pedagogy survey is being conducted. Last time one was conducted in 2017, a high need was shown for teachers, and we expect it to show that again. We have placed several students in high income independent contractor piano teaching jobs in the past few years.

Many of the jobs also require at least BA's so many of our students will transfer first before entering the workforce. The EMSI data shows a strong labor outlook for our programs. There are above average amount of job postings, above average salaries, and above average job posting demand.

B. Advisory Boards: Has your program complied with advisory board recommendations?

☒X___YES _____No

If not, please explain.

Our advisory has grown in recent years and has very impressive members from various music sub-industries including music therapy, performance theaters, sound technicians/engineers, piano teachers, etc.

C. Strong Workforce Program Metrics: Utilizing LaunchBoard, review the Strong Workforce Program Metrics. Review the data and then answer the following questions.

C1. Does your program meet or exceed the regional and state medians for increased enrollments, completions, and/or transfer since your last program review?

____ YES ____ No x Using Local Data Only

If not, what program improvements may be made to increase this metric?

Many students have earned their certificates, but neglect to fill out their paperwork on time. There may be a problem with the IR data for Top Code 1005.00 and it may not be capturing the data accurately when we do have students earning our certificates – we have contacted them to confirm this. Implementing DegreeWorks will increase completions for the Commercial Music program.

In 2018-19 we had 94 enrollments, but then in 19-20 we dropped to 60. This is likely due to FTEF limitations, we were unable to offer as many sections of CTE. In 2018-19, 12% earned 9 or more units, in 19-20 we are at 17%. This trendline is positive. Increased marketing and a budget of at least \$1K per year is necessary for more enrollment.

There's insufficient data about transfers, but we know of several students who have transferred to study commercial music at institutions like SF State and Berklee School of Music. Others major in Music *1004.00 top code but still take commercial music classes 1005.00

Sufficient FTEF offering specifically for CTE classes is a requirement to assist the continuation and growth of this program. The music department is regularly fighting a (sometimes losing) battle between FTEF distribution dedicated to AA/AA-T pathways and CTE. As an example, due to lack of resources we are only able to offer our piano teaching courses MUS 25 and MUS 27 every-other-year and are forced to offer them concurrently in order to save resources. The cross-listing of MUS 35 and MUS 36 is a similar example, with similar drawbacks. We do not believe this model is pedagogically sound or that it serves students first. A potential workaround would be to offer these as fast-track courses back-to-back, but we simply have not had enough FTEF to make that work. Simply, the more CTE courses the music department can offer, the more it will help with the SCFF cliff.

C2. Does your program meet or exceed the regional and state medians **for students gaining employment in their field of study**?

____ YES ____ X ____ No

If not, what program improvements may be made to increase this metric?

There is insufficient data possibly because the program is relatively new but also because the metric requires more than 10 students to be published.

C3. Does your program meet or exceed the regional and state medians **for student employment rates after leaving the college**?

____ YES ____ X ____ No

If not, what program improvements may be made to increase this metric?

There is insufficient data possibly because the program is relatively new but also because the metric requires more than 10 students to be published.

C4. Does your program meet or exceed the regional and state medians **for increased student earnings and median change in earnings?**

☒ YES ☐ No

If not, what program improvements may be made to increase this metric?

64% did have a change in median income so that is positive.