The purpose of Program Review is to summarize and interpret the data and information collected from the resources listed above, reflecting how your department program(s) have been successful and incorporated the information into improvements, where necessary. As a part of the overall college planning process, a meaningful Program Review will be the primary document CPC and other college committees will rely on for qualitative and quantitative information on a program, informing enrollment management, budgeting (cap outlay, grants), hiring priorities, and finally accreditation. Therefore, it is important that each department create a report that is meaningful for their program(s) while demonstrating the program(s)’ value to the college and community.

The questions below are designed to help you create, primarily, a narrative review (roughly 5-10 pages); each curriculum guide (AA or Certificate) represents a “program”, and requires a separate review report (this document). Any data included should be interpreted, not simply “plugged in”; this document should refer to supporting documents for larger amounts of raw data. It is expected to take more than Flex day, and be an on-going conversation among the faculty in the program. Please refer to the timeline to help you map out an internal timetable for your program. To further assist you, we are planning a workshop for the March Flex day (see timeline).

It is important to note that while “Program Plans” are really “Department Plans” (yearly), you need to create a separate “Program Review” (3-year cycle) document for each program (curriculum guide) within your department.

Program Review Questions (Use form boxes, they will automatically expand.)

1. – 3. Summarize and interpret the data for each of the first three above (Enrollment Patterns, Achievement Data, Staffing/ Resources) as they relate to your program.

Commercial Music Songwriter

The Songwriting Certificate exist inside of a Commercial Music program that is a "mini-professional music industry" within the academic structure of the Music, Radio and Television Department, and it is continually being evaluated and developed to reflect the music industry's changing needs. The Commercial Music Songwriter Certificate was designed as a program that has value to the novice musician who has a beginning interest in contemporary professional songwriting, as well as the college musician on his way to a professional career in music, and the returning professional who wishes to broaden his background. The Commercial Music Songwriter Certificate was also designed to address the use of music technology in songwriting and music production. Student with these certificates can certify their expertise in the use, application and configuration of computer controlled music creation systems and their application to songwriting. The data shows that while classes in this area have shown a consistent increase very few certificates have been awarded due to that fact that many students enter the workforce prior to completion. Data can be provided to demonstrate this fact.
Program Review (SP11)

The Core classes:

• Introduction to Technology (Music 71AD) – a class with a two-fold objective 1) Give students an overview of and introduction to computer-based music and how it used to create music, and 2) Introduce students to basic music theory concepts and how computer software can be used for study and practice.

This class has consistently maintained good enrollment with two section offerings in the Fall and Spring semesters only. Retention averages 75%, completion 69% and success at 67%. Some thought should be given to reestablishing the computer literacy/GE status of this class.

• The MIDI Music Production 1 (Music 98 AD) (formally “Synthesizer/Drum Machine/Sequencer Programming”) – The subject matter in this class is based on the original computer-based music creation process and has remained an essential component of all music production software systems. The training requires students to understand basic MIDI concepts and then synthesize that knowledge into its use in MIDI sequencing software. An aptitude for and knowledge of basic computer skills is also helpful. Therefore, although the enrollment patterns are consistently high (averaging 20-25% over cap), the success, completion, and retention rates fall between 60-70%.

• MIDI Music Production 2 (Music 93 AD) (formally “Record Production using MIDI”) – This class is the second class in the MIDI production sequence with MIDI Music Production 1 as a prerequisite. The emphasis on the integration of MIDI into the production process makes this an important step in the process of gaining production expertise. The new course name and the prerequisite became official in Spring ’11. Before this point, the open enrollment status and ‘carny’ title, “Record Production” made the class very popular. So popular that we offered two section up until Fall ’10. The changes in technology fostered changes in the production process which, in turn, created the need to dismantle part of our lab/instruction areas and seek ways to fund upgrades our technology. The name change and prerequisite placed on this class has had an impact on the enrollment which is common for a status change class.

• Music Business: (Music 75AB) The Music Business class has been a staple of the Commercial Music curriculum. The class has consistently had high enrollments with success, completion and retention rates in the high 80 and 90-percentage range.

• Record Production (Fundamentals) (Music 86 AD) This course provides students the knowledge and hands-on techniques required to function as a producer in today’s state-of-the-art recording studios. The instructions focus production techniques used in a recording studio setting and “live” recording or recording real-time. Enrollment pattern have remained consistent at and just below cap. Success and Completion rate hover around 65% and completion rates at an average of 86%. These percentages seem to indicate that the skills required for success in this class can be challenging for some students.

• Beginning Recording Techniques: (Music 94) This course offers hands-on instruction for beginners in the use of multi-track recording systems, emphasizing critical listening skills, and the development of a recording project. Understanding the basics of multi-track recording are a first and important step in obtaining music production skills. This class uses basic analog recorder to instruct students in signal flow, overdubbing, track-bouncing, etc. Eliminating to technology (digital) component in this process better helps students grasp basic concepts. These have always been high impact classes, offerings 3 sections in the Fall/Spring semesters and 1 in Summer session.
Program Review (SP11)

Required Courses for Speciality:

- Digital Recording and Sampling Techniques (Music 59AD)
- Pro Tools (Digital Audio Recording/Edit) (Music 60AD)
- Commercial Improvisation Arranging and Scoring (Music 72AD)
- Commercial Keyboard (Music 81AD)
- Commercial Songwriting (Music 84AD)
- Commercial Music Theory (Music 90AD)

The required courses in the Commercial music Songwriting Certificate are consistent with the present trend of the Commercial Music curriculum as a micro-computer and multimedia-based program. Non-interactive settings offer no excitement and build no experiences. The thrust of the core courses within all of the Commercial/Professional Music Program certificates at LBCC is for individual students to learn how to use technology, synthesizers, sequencers, and computers through hands-on experience and create their own "demo" analog and/or digital tapes and videos.

At LBCC today we find that each student is a unique individual with goals and needs tied to the real immediate demands of the commercial world outside, as well as the world of academia. With this goal in mind, it is the function of the Commercial Music Songwriter Certificate to give students in the academic world the knowledge they need to flourish in the professional music world. The required core courses provide students with hands-on training in the primary areas of the Multimedia and Entertainment Industry.

4. SLOs – a) Summarize the collected program data

SUMMARY OF CORE AND SPECIALTY COURSE DATA

The students serviced by the Commercial Music Songwriter Certificate Program include all levels of experience, from none to individuals with commercially released recording projects.

Both male and female students

Ages ranging from high school through senior citizens.

International ethnic diversity.

Based on the demographic survey Spring 2010, the following totals were obtained:

Afro Americans 25% ........ Anglo/White 35%.......Asian/Pacific American 10%........Hispanic/Latino 17% .................

Native American 1%, Other/Unknown 12%.

Male 64%, Female 31%, Unknown 5%.

The Commercial Music Songwriter Certificate serves a variety of ages, novice, and professionals.
Program Review (SP11)

b) Based on analysis of course and program SLO assessment:

- How are program-level and course-level SLOs being implemented, assessed, and used for program improvement?

Individual criteria/or each class has been determined by the instructor and is noted in the curriculum for each class, (see Appendix 3). Written tests, projects, hands-on practicums, and performance evaluation are utilized to monitor student success for subsequent classes.

The SLO process has allowed the faculty to evaluate and incorporate factual learning as well as abstract thinking processes while maintaining focus on the required hands-on technology. The constant SLO feedback allows for the evolution towards teaching approaches that incorporate information and concepts that are synthesized into a holistic system approach.

Examples of area assessments:

1) Absences and therefore reduced instructor contact hours
2) Limited experience and exposure to the subject matter as a whole
3) Difficulty assimilating course concepts into practice

- Summarize how the program has responded to SLO assessment results.

The program has responded to the assessment results by realizing that the SLOs themselves need to be rethought and rewritten to include more synthesis of knowledge.

- Discuss how each action/change is based on ASLO results and how it will contribute to the improvement of the program.

The current SLO results serve to highlight the need for continued hands-on instruction which will result in overall program improvement. The hands-on nature of the Commercial Music Songwriter Program makes it possible for instructors to evaluate student progress in stages. At the beginning of the semester, students are evaluated as to their level of experience and knowledge in a particular discipline, i.e., recording, MIDI synthesis, vocal abilities, instrumental competence, etc. At various points in the semester, as determined by the instructor, the students are reevaluated to determine their progress. Students are also required to prepare a final project.
Program Review (SP11)

("live" and/or recorded) or final performance (group and/or individual) at the end of the semester. A vital component of our evaluation process consists of in class performances.

A unique and important characteristic of our evaluation process and one that guarantees its effectiveness, is the distinction between, and the interlocking of the practice of professional music and the teaching of professional music. Combining these two practices within the Commercial Music Songwriter Certificate practically guarantees a significant success rate.

5. Goals -

a) Based on the data from questions 1 – 4 and any other relevant internal or external data your department has collected, how have your department and program goals developed and changed over the past three years?

While striving to develop a transfer program we are also seeking to maintain a program that addresses the needs of the community. We strive to maintain classes that take into account possible shifts in demographics, job market shifts and student interests while allowing for the total use of present and future technologies that are crucial to the contemporary job market. Our program reaches out to the surrounding community at large and addresses the multi-cultural diversity common to our community in a fashion that only music and video can. Paramount in our endeavors is the desire to provide professional and affordable music and multi-media instruction to anyone who wishes to learn. The hallmarks of the program include:

Industry-driven program

Hands-on training.

Student internships and job placement.

School-to-work emphasis.

Current state-of-the-art technology.

Instructors with current professional industry expertise.

b) Discuss the steps you have taken to address each goal. What have been the results of these efforts?

In line with the department’s current transfer program the Commercial music program is striving to implement stricter policies, clearer documentation, and higher grading standards which will contribute to higher level of achievement by the students. You expect a high standard, you will tend to get the results desired. Our next major step is to develop a workable portfolio database to allow better tracking of student progress, success,
Program Review (SP11)

and transfer; in addition, this would allow us to better advise students along the way.

c) Based on the new data collected (4), what are your plans for change in the future?

We are "reacting" to three major factors right now: 1) correcting Carnegie unit compliance across numerous courses that were grandfathered with incorrect unit counts; 2) budget cuts; 3) the development of a commercial transfer degree program.

1) We are in the process of working with the Curriculum committee to create a workable and effective solution to the Carnegie Unit issue, striking the correct balance between increased student units (cost), increased AA units, and reduction of instructor load. These changes will be finalized by the end of Fall 11.

2) Budget cuts over the past three years have trimmed our offerings to a bear minimum and reduced our ability to more readily recruit and remediate through lower level courses, such as more voice classes and beginning instrumental classes.

6. College Wide –

Discuss how the program SLOs as well as the department goals integrate, articulate, and complement the institutional goals and initiatives. (How does your department fit into the big picture?)

The overall goal of the Commercial Music Songwriter program is to give students an academic environment that provides the necessary knowledge to flourish in the professional entertainment industry. We meet these goals by employing a multi-level instructional process. The outlined goals of our program are in direct cooperation with the institutional goals as follows:

• Establish and implement standards of student accountability and responsibility while at the same time increasing student retention, persistence, and success in courses.

• Provide curriculum to prepare our students to be successful in an increasingly technological, global society'.

• Attract and retain qualified instructional and support staff to meet the needs of students and the requirements of an increasingly technological industry.

• Provide education and training responsive to the needs of the business community and to meet workforce training needs.
Program Review (SP11)

- Effectively link strategic planning and program review with budgeting and operations.
- Secure funding to meet capital outlay and deferred maintenance.
- Establish an effective link between planning, program review and budgeting to efficiently and effectively allocate resources.