**Program Review Template with Feedback Prompts**

**Program Review Prompts 2015-2016**

Please answer the following prompts (in the gray boxes) in TracDat. The prompts correspond to the text boxes within TracDat.

<table>
<thead>
<tr>
<th>1A) Name of Program</th>
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| 1B) Place a copy of the report of your completed Program SLO Plan (all 5 columns) in your Document folder with TracDat. (Please contact Jennifer Holmgren, the Educational Assessment Research Analyst, for your Program SLO reports.) |

1A) Music (Top Code 1004)

1B) SLO Report placed in Tracdat; needs to be updated with completed SLO course assessments for Music 1A, 1B, 2A, 2B, 5, 9, 10, 16, and 38. Also includes additional analysis and action steps based on results.

**Enrollment, Achievement, and HR Data**

2) Summarize and interpret the data for each of the following as they relate to your program:

   A) Enrollment
   B) Achievement
   C) HR (Staffing)

PR 2A - Enrollment Data: Enrollment data shows that the offerings of Music class sections declined from 175 class sections in 2011/12, 176 class sections in 2012/13, and 108 class sections in 2013/14, showing a loss of 68 sections or just under 40%. Course student enrollment shows a decline as well from 5,107 enrolled in 2011/12, to 5,217 in 2012/13 (an increase), to 3,391 in 2013/14, showing a loss of 1826 students from the highest to the lowest years, or a 35% loss of students. These declines were primarily due to the discontinuance of the Commercial Music program. The Commercial Music program had approximately 2600 students enrolled per year, about half of the music program total number of students. The loss of these students hurt the program in terms of total enrollment, however there continues to be growth due to the expansion of General Education courses (for example, History of Rock,) as well as the re-institution of the Jazz Program.

Preliminary results of the 2014/15 year show a slight increases in most areas, including the number of sections (10%). In the 2014/15 year, many of the added sections were located online. For 2013/14, there were 8 web sections and in 2014/15 there were 24 web sections, an increase of 200%. There was also an increase to the number of sections added during the day (75 up to 80) and to extended hour courses (33 up to 39).
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PR 2B - Achievement Data: Average retention rates in Music are over 80%, ranging from 84%, 87% and 80% (respectively to the 3 year data). The success rates are also very high showing 71%, 75% and 65%. The preliminary results of the 2014/15 data show approximately a 5% increase from the previous year in both success and retention rates. Retention/success rates during the day hours moved from 83% to 86% (3.6% increase) and 66% to 72% (9%) respectively. Whereas retention for extended hours increased from 74% to 80% (8%), the success rates declined from 63% to 60% (-4.75%). The retention rates for Lab/Lecture/Web courses has increased slightly overall as well as the success rate for both Lab and Lecture courses. Web courses continue to decline in terms of success rates from 60% to 52% to 50%. This success rate decrease for web courses is believed to be due to students or faculty not dropping or withdrawing students, even though they have ceased doing the coursework and “coming” to class. The student finishes the course, but receives an F and is not a success. Further strategies are discussed under the SLO’s discussion.

PR 2C - HR (Staffing) Data: Currently the Music program has 6 full time faculty members and 20 part time faculty with 2 staff accompanists. One full time hiring request in Music was declined by the hiring priorities committee. Music used to have 3 support staff members for instruction (which were lost to program discontinuance), and now has none. The one remaining position is solely for the Radio/TV program, which was relocated to the Visual Arts department. With enrollment increasing and the lack of support staff, faculty are having to take on more responsibilities which are not part of their job description.

SLOs

Based on analysis of course and program SLO assessment:

3A) Summarize the collected program data.

3B) How are program-level and course-level SLOs being implemented, assessed, and used for program improvement?

3C) Discuss how each action/change is based on ASLO results and how it will contribute to the improvement of the program.

3A - Summary of collected program data: Of the 13 students (from a total of 44) who have completed at least 4 semesters in the program, 11 achieved a ranking of at least Sophomore I, equaling 85%. “Sophomore I” ranking refers to a performance level criteria developed by the program faculty, regarding a student’s technical capabilities and repertoire achievement on their instrument or voice. The program successfully met its target and concludes that the SLO appears to be a reasonable and sustainable goal. Data from this year, 14-15, closes with 44 students completing Jury Exams, and 14 students (of 19 potentially eligible) achieving Sophomore status, which is excellent. Three students completed the requirements for the new ADT; several more are close, but still need additional GE coursework. Our greatest challenge is helping students balance the demands of the major with the requirements of the GE program.

3B) All course SLO’s are assessed on the prescribed Routine Course Review schedule. We have been gradually amassing more data as courses move through the schedule. Full time faculty are assigned responsibility for certain courses in completing Routine Review, and collecting SLO data, including coordinating with faculty for multiple sections of the same course.
3C) Recommendations and Actions:

- Create new Program SLO Methods to reflect the new ADT degree, which does not contain the Piano applications.
- The Piano sequence of courses is not slated to be reviewed until 2018, however, a new FT piano faculty began in FA14, and will be collecting data for the 15-16 year.
- The entire theory sequence was realigned, due to the requirements of the ADT. While this has compressed the sequence as a whole (from 5 total courses to 4 – Music 2B has been inactivated), the program is no longer required to offer theory courses combined. This allows a much better pedagogical environment, and success rates will be reassessed for 15-16. SLO data for the entire sequence was last reported in SP13, and is reflected in the Program SLO report.
- The musicianship sequence SLO outcomes were reported in SP15. The entire sequence was affected by the loss of repeatability. This was a challenge, as many students could use more time with such an intense skills-based curriculum. Fortunately, the musicianship sequence, as with the theory sequence, is no longer required to combine courses, which is a major pedagogical benefit. Due to the changes in the theory sequence, Music 6 is no longer the pre-requisite to Music 5, rather, it is the co-requisite. This has posed a challenge for under-prepared students. After recognizing this problem in FA14, the committee added additional elements to the Applied Program audition (the vast majority of students in Music 5 are applied music majors, required to take the course): sight-reading and a theory diagnostic. This allowed us to channel underprepared students into a slower course track that will provide them with more theory and musicianship background before attempting the major track. This was implemented for Spring 15 and Fall 15 auditions – the final assessment of its effectiveness will be measured in FA15 for Music 5. The overall outcomes for the sequence also show the effects of self-selection: as students progress in the program, those who stay involved are self-selected as higher achievers.

Based on program-wide data, as well as currently available SLO course data, we are developing the following recommendations:

- Roster management:
  - All faculty teaching music courses will adhere to a program policy of promptly clearing NS or NA students
  - GE courses: students who are absent three times will be dropped
  - Major courses: 2 absences, student dropped
  - Dropped students can be reinstated at the discretion of the instructor
  - “Absent” is further defined as missing more than 33% of the class
  - 2 lates = 1 absence

- Participation guidelines:
  - Attendance does not count as participation
  - Course work must be completed regularly, and at a satisfactory level, or the student can be dropped for lack of participation (20% rule)

- Web class success rates
  - All of the above policies apply, with modification for online medium
  - All students must complete the “Online Student Readiness Quiz” (from LBCC Distance Learning)
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- Outcomes for GE/multiple section courses
  - Develop common assessment measures

Projects and Strategies

4A) Based on the data from questions 1 – 3 and any other relevant internal or external data your department has collected, how have your department and program projects and strategies developed and changed over the past three years?

4B) Discuss the steps you have taken to address each project and strategy. What have been the results of these efforts?

4C) Based on the new data collected from SLO’s, what are your plans for change in the future?

4A) Recent Projects/ Strategies over the past three years include:

1) Improve department web materials, including relevant content and media materials

2) Have instructors regularly visit local high schools and invite local high schools to campus for music festivals and clinics

3) Expansion of the Music AAT Program to include jazz curriculum

4) Develop relationships with area professional music teachers associations

5) Fund annual Music Day activities and costs (publicity, food, programs, guest clinicians)

6) Hire a Performing Arts Laboratory Instructional Assistant

7) Hire a full time Vocal Jazz Studies Instructor

4B) Starting in Fall 2014, we added a Jazz program/classes to the Music AA & ADT degree. This included hiring a full time Instrumental Jazz faculty person and writing curriculum for these courses. We added a full time piano faculty person and expanded the piano offerings. In addition, the faculty worked to improve our relationship with the local High schools. Based on the success of Spring 2014’s Music Day, we are planning a Fall 2015 Performing Arts Festival and Competition
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with the financial support of the Pepsi grant. This will help to further our recruiting efforts, demonstrate our musical offerings, and audition any potential students. Faculty have developed relationships with area professional music teachers associations such as CAPMT (California Association of Professional Music Teachers), MTNA (Music Teachers National Association), JEN (Jazz Education Network), MACCC (Music Association of California Community Colleges), etc. While requests have been made for Performing Arts Lab Instructional Assistants and Vocal Jazz Studies Instructors, positions are still unfilled. The website still needs to be updated to reflect the restructuring of the performing arts department.

4C) Action steps regarding SLO data were already covered in Section 3; however, there are additional broader goals and plans that will be implementing. These also reflect the enormous amount of change that our program has had to deal with. Over the past five years, the music area has either initiated or been required to drastically change their overall curriculum.

- Carnegie unit compliance; we were required to remove repeatable courses from our program; some courses were inactivated, and others reinstated and restructured to fill in curricular gaps. External accreditation requirements required us to restructure and realign the department music theory courses to comply with State mandated transfer degree requirements.
- The discontinuance of the Commercial Music Program came with many additional changes. The Jazz program courses were historically placed under the Commercial Music top code (1006), and were consequently eliminated with the discontinuance of that program. Therefore, all of the Jazz performance courses needed to be re-created to properly align with the transfer Music program (1004) at a time when we had no Jazz faculty. Fortunately, we were able to hire a new FT Jazz faculty member, but most of the courses for his load were still under curriculum process. This forced us to use experimental courses, which was not ideal for the program or the newly launched ADT.
- Funding for employee/staff support was reassigned, and the music area, and its facilities, lost three full time support staff members. It has been very challenging to deal with the logistics of a facilities and equipment intensive program without adequate staff support. Students need access to practice and rehearsal rooms, but without adequate staff to control access and monitor the rooms, the practice rooms are on “open-door” operation, thereby allowing GE music students access to the rooms; this reduces the time performance music students have access, and increases wear and tear on the pianos. Students also need access to instrument storage, and have limited access because they need faculty to let them in; faculty also have to be responsible for tracking loaner instruments to ensemble students. We have requested instructional aids in our department plan, but were not granted any for the coming 15-16 year.

Goals and Changes:

- Refine all course and program SLO’s to very practical outcomes, tied specifically to transfer-level goals.
- Implement a major mentoring program to provide individual support for each student that includes degree plan and counseling (in conjunction with LBCC and transfer institutions), as well as life-skills counseling for better time management.
- Increase HS recruitment efforts in conjunction with the new “Performing Arts Festival”, starting Fall 15.
- Increase the level of scholarship support for majors to remove financial barriers.

College Wide
In Fall 2014, the Performing Arts Department mission statement was revised, to reflect a school-wide restructuring of departments. This restructuring resulted in the combining of the Music, Theatre, and dance programs, creating the Performing Arts Department.

Mission: The Performing Arts department's mission is to provide academic (AA degrees) and personal preparation for successful transfer to a university Dance, Music, or Theater program, as well as to provide General Education Humanities and Arts courses necessary to fulfill transfer requirements, as well as skills necessary for future employment opportunities, and to provide meaningful and vital opportunities and outreach to the community at large to engage in the creation and appreciation of performing arts works.

Music is a transfer program that offers an AA in Music and ADT in Music (in both Classical studies and Jazz studies), and is designed to provide students with technique and repertoire for a successful entrance audition to a university music program, and the coursework necessary to meet proficiency exam requirements at a transfer institution. This program also provides the majority of the GE humanities courses in the department.

The Music AA and ADT Programs continue to be by audition only, through Music 92, which is how we define a music major. Music majors in the "Applied Program" are required to enroll in a major performance ensemble, the theory and musicianship sequences, and (for the AA) the piano sequence (piano majors exempted). This program is specifically designed to match the lower-division major experience of the university music program. We are continuing to transfer a larger number of students who complete the music coursework, which supports one of the institution's primary goals. The Academic Music Program has transferred music majors to universities such as Bob Cole Conservatory (CSULB), CSU Fullerton, CSU Northridge, CSUDH, CSULA, USC, Chapman Conservatory, SF Conservatory, UCI, SDSU, Whittier College, Biola, Roosevelt. Students are now beginning to complete the ADT and are successfully transferring to CSUF, CSULB, and CSUDH.

We also involve a large number of community members through our ensembles, academic courses, and concerts, which support the college’s mission of community education, involvement, and artistic awareness, acting as an ambassadorship to the broader community. Our impact on the community through numerous concerts, festivals, tours, HS recruitment visits, and performances at college sporting events means that we are one of the primary “ambassador” programs to the local community. The Instrumental Chamber Music ensembles recently traveled to New York City where we performed, participated in an educational clinic and attended cultural events (NY Philharmonic concert, a Broadway show, etc.). The choral ensembles traveled to the Grand Canyon and San Diego in the 2014-2015 school year and sang at Northern Arizona University with world-renowned choral conductor, Dr. Edith Copley. The jazz ensembles traveled to San Luis Obispo and also offered concerts on campus during school events and performed at various venues in the greater Long Beach area offering outreach and interest in the music program at Long Beach City College. The Music Department executed their first “Music Day” in May, 2014 which recruited several new students to the music department. Over 100 current music students performed throughout the course of the day for LBCC. This festival will continue in the Fall 2015, and will include a competition for current LBCC students and High School students. This event
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is supported from a Pepsi Grant received in the Spring 2015 semester and will include the entire Performing Arts Department.

The importance of the arts, and the performing arts specifically, continues to be demonstrated and lauded, even as budgets are often cut. Academically, study after study has demonstrated the importance of participation in the arts, and music most prominently, as increasing student academic achievement - both in test scores, and overall critical thinking and creativity abilities. Music represents the second highest number of educators in the arts, in California, and is trending to match the highest (visual arts):

![Graph showing Full Time Equivalent Teaching Positions in California by Subject Area](image)

The transfer Music program at LBCC provides Music Education students the opportunity to contribute to these important educational goals and career opportunities.

The arts industry overall also continues to be a major economic force. The stereo-typical image of the “starving artist” is not born out by the following summary conclusions from a 2014 report by the California Arts Council (Full Report):

- **1 in 10 jobs** in California are part of the creative industries.
- Creative industries account for **7.8% of California's GDP**.
- The creative industries of California generated **$273.5 billion** in total (direct, indirect, and induced) output.
- They employed **1.4 million workers** who earned **$99.3 billion in labor income**.
- The direct, indirect and induced workers paid nearly **$13.0 billion in property taxes**, personal income and sales taxes into the state general fund and to local governments.
- Artistic services and intellectual capital are inarguably **essential to the 21st century economy**, which is dynamic, knowledge-based, and increasingly global.
- California is arguably **home to one of the highest concentrations of creative individuals in the world**.
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Overall, the Music Programs continues to grow and thrive. We successfully meet and exceed our goals and look forward to continuing to increase the AA and ADT completions.