

MUSIC PROGRAM REVIEW FALL 2006

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I. Overview

A. Description of Program

The music department offers a comprehensive foundation in the theory, history, and performance of music. This is achieved through a structured program of training in a variety of solo performance media, large and small ensembles, music theory and musicianship, basic vocal and keyboard skills, and the study of music history. Students demonstrate their proficiency by analyzing, interpreting, and performing pieces of music in a variety of genres and style periods. Program assessment is measured by juried and public performances, program completion, transferability, and periodic program review.

B. Status of Previous Recommendations

There are no previous program reviews, and therefore no recommendation.

II. Program Statistics

A. Demand: FTES by Course/Program

Instructions: Analyze the **FTES by Course/Program** using 1st census data and answer the following questions. At a minimum, your analysis must include a 3-year cycle comparing like semesters.

Course	Year 1 (Fall 2003)	Year 2 (Fall 2004)	Year 3 (Fall 2005)
Music 1 (3 sections)	9.984	10.833	8.603
Music 2A (1 section)	2.058	6.054	3.561
Music 3A (1 section)	4.095	6.054	3.561
Music 3B (1 section)	1.768	2.475	3.713
Music 3C (1 section)	0.884	1.414	1.238
Music 5 (1 section)	N/A	N/A	0.956
Music 7 (1 section)	3.080	2.868	2.974
Music 8A (1 section)	1.067	0.838	0.686
Music 11 (13 sections)	64.975	61.136	60.402
Music 12 (1 section)	N/A	3.611	3.824
Music 13 (1 section)	4.673	5.204	4.248
Music 15A (1 section)	2.655	4.567	3.824
Music 18ab/19abcd (9 sections)	22.102	20.435	19.177
Music 23abcd/90abcd (3 sections)	23.380	21.150	23.380
Music 31A (10 sections)	24.256	24.601	22.072
Music 31B (2 sections)	3.679	4.253	4.138
Music 31C/31D/32abcd (3 sections)	6.358	5.333	5.658
Music 41abcd (1 section)	2.309	1.588	2.742
Music 43abcd/44abcd (1 section)	1.379	1.265	1.150
Music 46abcd (1 section)	2.069	1.379	1.839

Music 47ab (4 sections)	16.417	13.544	10.331
Music 48abcd (1 section)	4.068	2.749	2.529
Music 52abcd/55abcd (2 sections)	10.302	9.134	8.709
Music 53abcd (1 section)	4.629	4.095	3.561
Music 57abcd (1 section)	3.292	2.655	2.124
Music 58abcd (2 sections)	13.595	13.489	14.869
Music 60abcd/61abcd/62abcd (1 section)	1.221	0.934	1.365
Music 64abcd/65abcd (1 section)	5.523	4.886	4.992
Music 67abcd (1 section)	2.974	2.655	2.337
Music 68abcd (1 section)	2.124	2.124	1.912
Music 70abcd/71abcd (3-4-4 sections)	6.373	14.444	12.851
Music 79abcd (1 section)	2.230	2.337	3.824
Music 80 (1 section)	2.529	2.100	2.529
Music 81A/81B (4 sections)	11.106	9.456	10.006
Music FTES Totals (78 sections)	268.156	266.213	257.877

1. Given the data, can you recognize any trends in the course demand in any of the Program's courses?

In the three year study, fall 2003 to fall 2005, FTES showed growth in fall 2004 but a decline in enrollment for fall 2005. This wavering in enrollment is reflective of the general decline in enrollment across the campus. Budget cuts caused some course sections to be cancelled prior to the first week of the semester. The rise in FTES in fall 2004 may have been affected by the freezing of admissions to CSU and UC campuses by the State of California. Students who anticipated going to those schools were turned away and came to the community colleges instead. There are no previous program reviews to provide a substantial model to analyze trends.

2. What are you doing to respond to trends?

In order to increase enrollment, the music faculty has been actively promoting their programs and course offerings through recruitment strategies. These strategies have included promotional materials, flyers and brochures, high school campus visitations, on and off-campus concerts, and Center for the Arts programs. The surveys that were administered to students and faculty in evaluating the music program, reflected a positive status for the present offerings and recommendations for added curriculum.

3. Should a recommendation be written addressing the data?

Yes.

The music department needs to complete another program review in three years to compare FTES demand with the present data. The music department should be provided with the means to increase the publicity of the program and its performance events to bring greater awareness to the community and attract prospective students. In addition, the program needs to be given the latitude to add sections and new courses to enhance the curriculum. The proposal of new courses offerings to the division curriculum committee has not been permitted, but will be allowed in fall 2006. It will take at least a year to get new courses through the division and college curriculum committees. The expansion of the music program will attract a significant number of students which in turn will increase enrollment in the majority of the course offerings that currently present.

B. Offerings: Fill Rate*

Instructions: Review and analyze the **fill rate data** (including the fill rate per course for both day and evening), provided by Institutional Research for this program for a three year cycle and answer the following questions:

Average fill rate of courses in program: How does this program compare to:

	Year 1 (Fall 2003)	Year 2 (Fall 2004)	Year 3 (Fall 2005)
Music 1	97.92%	106.25%	84.38%
Music 2A	135.00%	155.00%	115.00%
Music 3A	104.55%	154.55%	90.91%
Music 3B	66.67%	93.33%	140.00%
Music 3C	45.45%	72.73%	63.64%
Music 5	N/A	N/A	81.82%
Music 7	90.63%	84.38%	87.50%
Music 11	106.67%	98.63%	97.44%
Music 12	N/A	75.56%	80.00%
Music 13	97.78%	108.89%	88.89%
Music 15A	83.33%	143.33%	120.00%
Music 18ab/19abcd	98.48%	90.91%	85.35%
Music 23abcd/90abcd	116.67%	105.56%	116.67%
Music 31A	78.15%	79.26%	79.01%
Music 31B	72.73%	84.09%	81.82%
Music 31C/31D/32abcd	84.85%	71.21%	75.76%
Music 41abcd	64.00%	44.00%	76.00%
Music 43abcd/44abcd	40.00%	36.67%	33.33%
Music 46abcd	60.00%	40.00%	53.33%
Music 47ab	119.17%	98.33%	75.00%
Music 48abcd	123.33%	83.33%	76.67%
Music 52abcd/55abcd	107.78%	95.56%	91.11%
Music 53abcd	104.00%	92.00%	80.00%
Music 57abcd	103.33%	83.33%	66.67%
Music 58abcd	213.33%	211.67%	155.56%
Music 60abcd/61abcd/62abcd	113.33%	100.00%	126.67%
Music 64abcd/65abcd	130.00%	115.00%	117.50%
Music 67abcd	175.00%	156.25%	137.50%
Music 68abcd	125.00%	125.00%	112.50%
Music 70abcd/71abcd	50.00%	85.00%	75.63%
Music 79abcd	105.00%	110.00%	180.00%
Music 80	104.55%	90.91%	104.55%
Music 81A/81B	114.77%	97.73%	103.41%
Music Average Fill Rate	101.02%	99.64%	95.56%

* Percent of fill of each class at census.

1. Given the data, is the program in a growth mode?

No.

The data shows an overall decline in both FTES and fill rate over the three year fall semester cycle. The fill rate specific to individual courses show either increase or decline, depending on the course. The fill rate has risen in Music 3B and 15A with only one section offered each semester. Administrative information indicates that the program is in a steady maintenance mode with a few courses in growth mode. The spring semesters, for which there is no data in this study, tend to have lower fill rates and FTES.

2. What adjustments are indicated?

In order to increase enrollment, the music faculty has been actively promoting their programs and course offerings through recruitment strategies. These strategies have included promotional materials, flyers and brochures, high school campus visitations, on and off-campus concerts, and Center for the Arts programs. The surveys that were administered to students and faculty in evaluating the music program, reflected a positive status for the present offerings and recommendations for added curriculum. The areas of improvement included more intermediate/advanced level individual performance courses, additional courses in jazz, inclusion of evening music theory classes and more weekend courses, increased number and variety of master classes, and less budget cuts affecting section closures.

3. Should a recommendation be written that addresses the data?

Yes.

A future study is need where both fall and spring semester data are collected and analyzed. The music department needs to be given the latitude to add sections that will allow the offering of intermediate and more specialized music technique classes (i.e. strings, woodwinds, brass, vocal diction, song/aria interpretation, jazz combo, Latin music, vocal jazz, and guitar ensemble). Other curriculum offerings need to include courses such as: composition, orchestration, conducting, audio recording, and non-classical guitar. New courses offerings to the curriculum have not been permitted until the fall of 2006, at which time they will be significantly limited. It will take at least a year to get new courses through the division and college curriculum committees. The expansion of the music program will attract a significant number of students which in turn will increase enrollment in a majority of the course offerings.

C. Scheduling: Student Satisfaction with Scheduling

Instructions: Complete the chart below. Indicate the time when sections of courses in the program are currently scheduled to start. Analyze the data provided by Institutional Research on student satisfaction with scheduling in the program and answer the questions.

Course	Beginning early morning before 10 am	Beginning late am/early pm 10am –1:55 pm	Beginning late afternoon 2 pm –4:55 pm	Beginning evening 5 pm & later	During weekend	During summer	During winter	Via Online
Music 1	9:30 am		2:00 pm	6:30 pm		10:30 am	10:30 am	
Music 2AB	9:30 am							
Music 3A		1:30 pm						
Music 3B		10:30 am						
Music 3C	9:15 am							
Music 5			2:00 pm (F)					
Music 7	9:30 am							
Music 8AB		12:45 pm						
Music 11	8:00 am (2) 9:15 am 9:30 am (2)	10:30 am 11:15 am 11:45 am 1:00 pm	2:00 pm	5:15 pm 6:30 pm (2) 6:50 pm		8:00 am (2) 10:30 am (2) 6:00 pm (2)	8:00 am 10:30 am 6:30 pm	2 Fall 1 Winter
Music 12		11:15 am						
Music 13	9:15 am							
Music 15AB	7:40 am							
Music 18ab	9:15 am 9:30 am	10:30 am 11:15 am 12:15 pm	2:00 pm	6:00 pm (2)		10:30 am		
Music 19abcd	9:30 am	10:30 am 11:15 am 12:15 pm	2:00 pm	6:00 pm		10:30 am		
Music 20abcd								
Music 23abcd		12:57 pm	2:00 pm	6:00 pm				
Music 30ab			2:10 pm (Sp)					
Music 31A	7:35 am 7:45 am 9:15 am 9:30 am	11:00 am 11:15 am 1:30 pm		5:00 pm 6:00 pm 6:45 pm				
Music 31B	9:15 am			7:45 pm				
Music 31C		11:00 am 11:15 am		6:00 pm				
Music 31D		11:00 am 11:15 am		6:00 pm				
Music 32abcd		11:00 am 11:15 am		6:00 pm				
Music 41abcd				6:00 pm				
Music 43abcd			2:00 pm (F)					
Music 44abcd			2:00 pm (F)					
Music 45abcd			2:00 pm (Sp)					

Music 46abcd		11:15 am					
Music 47ab	9:15 am	1:00 pm		5:00 pm 6:45 pm		10:30 am 6:00 pm	
Music 48abcd		1:00 pm		6:00 pm			
Music 52abcd		11:30 am		7:05 pm			
Music 53abcd		11:45 am					
Music 55abcd				7:05 pm			
Music 57abcd				7:15 pm			
Music 58abcd			4:14 pm		10:15 am		
Music 60abcd			4:00 pm			7:00 pm	
Music 61abcd			4:00 pm			7:00 pm	
Music 62abcd			4:00 pm			7:00 pm	
Music 63abcd						7:00 pm	
Music 64abcd				7:00 pm			
Music 65abcd				7:00 pm			
Music 67abcd				7:00 pm			
Music 68abcd		11:00 am					
Music 69abcd						6:00 pm	
Music 70abcd				7:05 pm			
Music 71abcd				6:00 pm (2) 7:05 pm	12:00 pm		
Music 72abcd						6:00 pm	
Music 76abcd			3:30 pm (Sp)				
Music 79abcd			4:40 pm (F)				
Music 80abc	9:30 am		2:00 pm	6:00 pm (2)		1:00 pm	
Music 81A		1:00 pm	2:00 pm	6:00 pm (2)		10:30 am	
Music 81B		1:00 pm	2:00 pm	6:00 pm (2)		10:30 am	
Music 90abcd		12:57 pm	2:00 pm	6:00 pm			

All music classes are listed separately yet some are offered with sections combined (e.g. Music 18ab/19abcd or Music 60abcd/61abcd/62abcd)

1. What (if anything) is indicated by the student satisfaction with scheduling?

Through a random survey of students enrolled in a music class during the fall 2005 semester, 82.60% of the students responded that the overall times and frequency of music course offerings are satisfactory. When asked about course offerings a specific times of the day the following data was collected. Student responses were on a scale of 1 to 5 with 1 being very satisfied and 5 being very dissatisfied. The data presented indicates student responses ranging between 1 and 3.

Early morning beginning before 10:00 am	67.84%
Late morning/early afternoon beginning 10:00 am to 1:55 pm	66.67%
Late afternoon beginning from 2:00 pm to 4:55 pm	55.43%
Evening beginning after 5:00 pm	65.70%
Weekend	47.19%
Summer session	60.76%
Winter session	61.05%
On-line	47.45%

Written comments on the surveys indicate that there are conflicts in scheduling where course offerings overlap by as few as one to five minutes, thus preventing students from enrolling in another class which immediately follows the first. The odd start/end times causing the overlaps are necessitated by the 16 week semester schedule. There were fewer conflicts when the college had an 18 week schedule. There is also student dissatisfaction where single section courses are offered at the same time as required core courses.

2. Are there time periods of high student demand which are not being addressed?

No. There are no periods of high demand which are not being addressed. The data indicates that some students are a little less satisfied with the course offerings beginning in the late afternoon, and substantially less satisfied with courses offered on the weekend and on-line. Written responses by students indicate that some would like to see the core music classes (e.g. music theory) be offered in the evening and more variety of courses be offered on weekends.

How could such demand be addressed?

There is no data to support that there is enough demand to offer courses at those times.

3. Should a recommendation be written addressing this area?

Yes.

The program should complete an investigative query to assess student demand for new course offerings.

D. Retention and Success

1. Retention

1. Given the data, what trends are observed?

The retention rate in the music department has remained relatively consistent in the past three years. The percentages range from a low of 81.1% in the spring of 2005 to a high of 84.0% in the spring of 2004. There is no significant difference in the retention rate between fall and spring semesters. The data indicates that performances ensembles (band, choir, orchestra, etc.) have the highest rate of retention, in numerous semesters holding at 100%. The courses with the lowest rate of retention tend to be the introductory level courses for learning music such as music fundamentals and courses in beginning piano, instruments, and voice. In these courses most students enter without musical experience or background and the possession of talent factors into the new challenge of learning skills to become a musician. General education courses such as music appreciation remain within the department average for retention.

2. Should a recommendation be written addressing the data?

No.

There is no recommendation needed.

2. Success Rate

1. What trends are observed?

The success rate of students passing music courses with a letter grade has remained relatively consistent for the three years period observed. The percentages range from a low of 84.7% in the fall of 2005 to a high level of 88.3% in the spring of 2005. When comparing fall and spring semesters in the same academic year, the success rate tends to be slightly higher in the spring. When the data includes students who have withdrawn from the course with a W the success rates range from 69.9% to 72.5%. Presently the music department only offers the credit/no credit option for the performing ensemble courses.

2. Should a recommendation be written addressing the data?

Yes.

The music department should consider offering credit/no credit options with select courses, particularly for those courses with a lower retention percentage. The college needs to adopt a procedure where students choose this option at the time of enrollment, and not through additional paperwork after the semester has begun.

III. Curriculum

A. Course and Content

1. Courses Not Offered

Instructions: Indicate the total number of courses in the program and list all courses in the program which are in the catalog but have not been offered in the last three years. Refer to this list to answer the following questions:

1. Given the data, are there courses that should be inactivated?

There are 63 courses in the music department program.

Music 22ab (Music Theatre Workshop) has been inactivated as it no longer serves the curriculum of the music department.

Music 40abcd (The Singer as Actor) is still an active course but has not been offered in several years. It has, in essence been replaced by Music 41abcd (Opera Workshop).

Music 131ab (Sight-reading at the Keyboard) is still an active course but has not been offered in several years.

2. If there are courses not offered in the last three years that you do not wish to inactivate, what reasons are there to keep them active?

Music 50 (Special Topics in Music) is a place holder in the catalogue for experimental courses which allow faculty to offer a course on a limited basis for three semesters. The course cannot meet one of the five approval criteria, appropriateness to mission, need, quality, feasibility, and compliance, until it has been offered on a trial basis. This course should remain active for the sake a developing new curriculum.

Music 96abcd (Cooperative Career Education) while in the catalogue, has not been offered. Current guidelines dictate that a cooperative career education course must be part of the major or certificate requirements in order to be offered. Music 96abcd is neither a requirement nor a restricted elective for the Music major.

Music 200 (Supervised Tutoring: Computer Applications) is a non-credit, supervised tutoring lab which was designed to allow music students to work on computer applications, in areas such as composing, recording, and producing, in an open lab environment. This course should remain active as it would provide tutoring to students and be an asset to student success and retention. If new related curriculum is developed it may enhance student learning.

3. Should a recommendation be written addressing the data?

Yes.

The Music department should evaluate Music 40abcd and Music 131ab to determine if these courses should be inactivated.

2. Course Revisions and Additions

1. Are there course outlines that should be revised?

No.

All active courses have been revised.

2. Are there courses inconsistent with current practice in the field?

No.

All courses are consistent with current practice in the field.

3. Should new courses to be added to the program?

Yes.

Responses on the student surveys indicate a desire to see the following courses added to the curriculum. *audio recording, composition, conducting, non-classical guitar, jazz combo, orchestration*

The FT and PT faculty have indicated that they feel the following courses would enhance the overall curriculum. *American popular music survey, intermediate level instrumental classes (brass, strings, woodwinds) advanced voice class, song/aria interpretation (literature) class for voice, diction class for singers (European languages), Alexander Technique/Lessac Method, guitar ensemble, vocal jazz ensemble, jazz combo, Latin music combo*

There have been no studies to see if there is sufficient demand to fill these classes.

4. Are adjustments necessary to the conditions of enrollment (Prerequisite, Corequisite, Recommended Preparation, and Enrollment Limitations) for a specific course to increase student success?

No.

All course outlines have been revised for Title V and conditions of enrollment have been updated.

5. If the program offers a degree and/or certificate, list them and indicate when the requirements were last reviewed?

The program offers an Associate of Arts degree which was last reviewed and board approved in the fall semester 2003.

6. Are these degree and/or certificate requirements inconsistent with current practice?

No.

The degree requirements are consistent with current practice. There are no certificate programs.

7. Is there a need to create or delete a degree and/or certificate?

No. There is no identified need to create or delete a degree or certificate.

8. Should any recommendations be written that address the above responses?

Yes.

The music program should investigate the demand for new curriculum to increase enrollment and FTES.

B. Articulation

1. Should any of your courses not currently included in the CAN Guide be articulated?

No.

All of El Camino College's music courses are transferable to the California State Universities and at least 90% of the courses transfer to the University of California schools.

2. What problems, if any, are there in articulating courses?

There haven't been any problems in articulating the music foundation courses (Music 3A, 3B, 3C, 15A, 15B, 31A through 32abcd, 23abcd, performance groups), however, acceptance of music major preparation is contingent upon passing placement tests in theory, keyboard, and music history literature. There has been a history of problems with Music 8A and 8B when students transfer to

CSULB. Communication between ECC and the Music Department Chair at CSULB suggests that students should excel in 8A and 8B with a grade of B or better, and that they should keep their compositions if required to provide them to demonstrate counterpoint competency.

3. Should a recommendation be written addressing above responses?

No.

There are no recommendations needed to address articulation.

C. Instruction and Assessment

1. Active Learning

1.) What learning methods are incorporated inside and outside the classroom in the program to promote student success?

The music department offers a variety of courses emphasizing musicianship, history and appreciation, and individual and ensemble performances.

The musicianship-based courses include core classes in Theory and Musicianship, Commercial/Jazz Theory and Musicianship, Music Fundamentals, Counterpoint, and Sight-singing. Inside the classroom the learning methods include completing instructor generated exercises and assignments from textbooks. Students learn from listening and taking notes to lectures, participating in discussions, and observing demonstrations of theoretical concepts presented through live performance and recorded media. They work independently and in cooperative learning settings to complete assignments and demonstrate their understanding of the course objectives. Outside the classroom, students complete homework assignments provided by the instructor or found in the textbook. Tutoring is available in the music library for students who require additional assistance. These courses would benefit from computer-assisted learning, which is not currently available in the department.

The history and music appreciation courses are lecture-based classes comprised of the Music History and Literature, Music Appreciation, Survey of Jazz, Music Cultures of the World, and Exploring Music in Education. In class learning methods include observations of lectures, participation in discussions, and the presentations of student projects. Examples of music are explored through live demonstrations and a myriad of media presentations including audio and visual recordings. Selected compositions are enhanced by the study and analysis of printed excerpts from the textbook, instructor created handouts, and Powerpoint presentations. Outside the classroom students read the textbook and handouts, and listen to audio and visual recordings that either accompany the text, are available through the music library or on-line. Student attendance at live performances presented through the Center for the Arts is one of the most important learning methods utilized in these courses. 96.36% of the faculty agrees that these events provide a significant contribution to the learning of the students. The responses on the student surveys indicate that 84.09% of the students find these events appropriate in relation to the subject matter of the class. (13.57% of the students surveyed had not attended any performances.)

The individual performances courses consist of beginning, intermediate, and advanced classes where students learn to sing or play an instrument, or work individually gaining knowledge and skills in a specialized music field that does not include public performances. These courses include Voice Class, Applied Music, Jazz Improvisation, Piano, Woodwinds, Brass, Percussion, Strings, Guitar, Fundamentals of Electronic Music, and Electronic Music Studio. As skills based classes, the students learn from the instructors' lectures and demonstration of techniques which they in turn replicate. Audio and visual recordings are used to further demonstrate the art. Students are required to perform class exercises, musical compositions, and present projects. Voice classes and the Applied Music program have staff accompanists available for performances. Outside the classroom students will spend numerous hours practicing and honing their skills. The Applied Music students are required to log in on a computer system and practice on campus a minimum of six (6) hours per week. These students received private instruction as an extension of the Applied Music class. Attendance at Center for the Arts events is required for some of the courses. Master classes, when available, enhance the instruction for select individuals

The ensemble performance courses include small and large ensembles that present concerts, recitals, and public performances as part of their curriculum. These groups include several choruses, bands, jazz bands, orchestras, and chamber ensembles. In class learning methods include instructor directed rehearsals emphasizing the repetition of musical passages and compositions combined with the drill of required performance techniques. Repertoire supporting the course curriculum is usually chosen by the instructor, but students often request, recommend, or select compositions as well. Section rehearsals led by student leaders, accompanists, and teaching assistants provide additional direction to a reduced number of students focusing on specific musical parts. Audio and visual recordings are used to supplement instruction and demonstrate performance skills and techniques. When funding is available, guest clinicians and conductors provide direction, reinforcing the skills, techniques, and musicianship presented by the instructor. The recording or video taping of rehearsals allows immediate feedback for instructor and student critiques. Outside the classroom, students practice individually and rehearse in sections or as a full ensemble. Often ensembles combine with other ensembles for the rehearsal and performance of selected compositions. Every semester all of these ensembles present public performances on campus and in the community.

2. Should a recommendation be written addressing above response?

Yes.

Funding should be made available for the purchased of software and hardware for computer-assisted instruction. This technology will need to be kept apprised of the most recent trends and technologies. The Music Library, which can serve as the lab for this instruction, will need to have an increase in the amount of available hardware. To ensure effective learning, the music department facilities and equipment must be properly maintained and updated. (See Facilities and Equipment, IVB)

2. Assessment

1. How do you evaluate the extent to which the learning objectives, skills, and competencies are being met?

A. Courses

The assessment of student learning in lecture-based courses include graded open and closed book quizzes, mid-term and final examinations, homework assignments, and written reports. The exams may include multiple choice, true/false, fill-in, short essay, or full essay responses to evaluate the students' understanding of musical terminology and concepts and their application in selected musical compositions. The use of audio recordings of musical excerpts is used for listening examples on most exams. Student attendance at live performances presented through the Center for the Arts is one of the most important learning methods utilized in these courses, and is assessed through written concert reports.

Courses in which the majority of learning is skill-based assess the acquisition of skills through individual and ensemble performances. Written quizzes and exams are used to evaluate the students' understanding of musical terminology and concepts. Individual performances in the classroom are evaluated by the instructor, peer-group critiques, or student self-evaluations, sometimes with the assistance of audio or video recording. Ensemble groups perform public concerts and presentations. Archive recordings, although usually of inferior quality, provide feedback for instructor and student evaluations.

B. Program

The program is validated through the rate of successful completion of the courses, the retention rate of students in the program, and the number of students continuing at the various levels of courses. The success of the program is also measured through the rate at which students are granted associate of arts degrees and the ability to successfully transfer to major university programs. This can be attributed to two factors: 1.) student competency in theoretical and historical knowledge of music and musicianship, and 2.) the high level of technical aptitude gained through private instruction in the Applied Music program in combination with its application in the performing ensembles. Many students repeat performing ensembles to continue to increase their knowledge of repertoire and to apply advancing levels of technical mastery in performance. The mastery of performance techniques can only be achieved through years of intense private study and application well beyond the limited number of years students are permitted to study at the community college level.

1. How do you use the results of the above evaluation to improve student learning and the quality of the program?

The program uses the information to address curriculum development with regard to student learning objectives and outcomes. While no new curriculum has been permitted to be added to the program additional course offerings would increase the depth of study of the program.

2. Should a recommendation be written addressing this area?

Yes.

Having completed its first program review the music department should continue to further refine its program assessment.

IV. Program Requirements

A. Instructional Support

1. Identify key instructional support areas used by the program.

Libraries & Programs:

76.11	Library	3.54	Special Resource Center	2.06	Basic Skills Study Center
68.73	Music Library	1.18	Puente Program	5.31	Honors Transfer Program
2.95	Learning Resource Center Media Materials Collection	9.73	Assessment/Testing Office	26.25	Counseling
6.49	EOP&S/CalWORKS	15.63	Transfer Center	4.13	First Year Experience
1.47	Learning Communities	0.00	Project Success	4.72	Library Orientation

Computer Labs & Tutoring:

11.50	LMTCC Computer Commons	0.29	SRC High Technology Center	2.06	LRC Tutorial Program
1.18	CAI MAC Lab	13.27	Writing Lab	10.91	Math Tutoring
2.06	CAI Windows Lab	6.19	Math & Science Lab	0.29	SRC Tutoring
1.77	TOP Lab	2.06	Keyboarding Center	3.24	EOP&S Tutoring
0.00	Hawthorne BTC			26.55	Music Tutoring
2.06	Inglewood Center	8.55	Electronic Music Lab		

Faculty Support Services:

0.0	Graphic Arts	63.64	Copy Center	4.55	Distance Education
4.55	Media Services AV Production	22.73	Tech Services Help Desk	4.55	Teleconferences
13.64	Media Services AV Equipment Distribution	27.27	Support Staff	4.55	Webconferences
4.55	ECC Vehicles	0.00	ECC hosted Websites	27.27	Staff Development
36.36	ECC E-mail	9.09	Innovation Center	*	Music Library

Students responding to the music survey indicated that the most frequently used libraries and support centers are: College library 76.11%, Music Library 68.73%, Counseling 26.25%, Transfer Center 15.63%. The most frequently used labs and tutoring are: Music Tutoring 26.55%, Writing Lab 13.27%, LMTCC Computer Commons 11.50%, and Math Tutoring 10.91%.

*The music faculty was not formally surveyed in regard to the use of the Music Library as a support service. Verbal responses to such an inquiry indicate that more than 90% of the music faculty utilize the support and services provided by the music library.

2. Do you have some instructional support needs that are not being met?

Yes.

1. The data clearly shows that the Music Library and Music Tutoring are an integral part of student learning in the music program. The staffing in the college library has placed the existence of the Music Library as an independent institution in serious jeopardy. Student learning, success, retention, and recruitment rely on the services and materials provided through the Music Library which must be kept in close proximity to the music classrooms. Materials housed in the Music Library collection are utilized for classroom instruction by full- and part-time instructors and must be available for circulation at a rapid turn around rate. Moving the existing collection to the college library will hinder instruction and reduce student learning and success. A music theory/fundamentals/ear training listening lab component needs to be added to the music library services.
2. Funding for the Center for the Arts must be reinstated to increase the diminished offerings of guest artist programs at which student attendance is required by the curriculum. The elimination of the "L" Lab course portion of the classes leaves a void in the students' ability to observe, critique, and evaluate music as a performing art in live concert settings. This element cannot be replaced by recorded media which are produced in fabricated environments. Performances at the Center for the Arts also provide life-long learning opportunities for the older adult community. Cuts in the funding for programming have severely reduced the number of event offerings and threaten the elimination of the program. The guest artist programs also provide opportunities for students to perform in Master Classes with evaluation, critique, and coaching by artists internationally renowned in the field of their discipline.
3. District funding for teaching assistants and accompanists must remain at the current level at a minimum, and preferably increased, to ensure adequate support and instruction for student performances. The ensembles in conjunction with the Applied Music program are the backbone of the performance aspect of the music program. Students need an increase in the accessibility of accompanists for the preparation of their individual music performance. Adequate hours of availability for teaching assistants are needed to support the classroom instruction of the main performing ensembles.
4. Funding through Auxiliary Services needs to be increased and fairly distributed to the performing ensembles to support and enhance the instruction and performances of the ensembles. The curriculum of the ensembles needs to provide exposure and performing experience in a variety of musical styles and genres. In order to achieve these objectives the support and expertise of professional and community musicians may need to be obtained for a fee.
5. More funding must be provided to support publicity for ensembles and faculty artist performances. This support is directly related to recruitment and community awareness. Current publicity is limited to campus-distributed flyers and calendar listings on the school website and kiosk. Calendar listings in local new papers are infrequent and no supporting articles are ever written. 44.44% of the full-time faculty disagree or strongly disagree that there are adequate resources to inform the community of music department events.
6. The music department survey indicates that 50% of the faculty acknowledge that more funding is needed to attend conferences and seminars to remain current on developments and trends in their field. 63.63% stated that they would be more likely to attend professional conferences and workshops if greater funding for such activities were available. Staff development seminars do not address the needs of the instructors in regard to curriculum.

3. Should a recommendation be written to address your needs?

Yes.

1. Keep the Music Library and Music Tutoring services in their current location. The administration must provide proper staffing for the college library and not remove the music teaching and learning resources from the Music building.
2. The administration needs to properly fund the Center for the Arts so that it may support the college and enhance instruction and student learning in the Fine Arts and Humanities divisions.
3. The division and college administration need to continue funding instructional support at the current level and seek ways to increase the support as the program grows.
4. Auxiliary Services needs to increase funding for performing ensembles and the division administration and council need to equitably distribute the funds.
5. The college must increase funding for publicity as part of the recruitment and retention of students. This is not limited to music performing ensembles, but includes all the disciplines of the arts and the general student population.
6. Establish more funding for staff development specifically related to curriculum enhancement through attendance at conferences and workshops.

B. Facilities and Equipment

1. Does the program make effective use of its facilities and equipment?

Yes. The music department classrooms and facilities are in constant use for both day and night classes. The performance venues (Marsee Auditorium, Campus Theatre, Haag Recital Hall) are in high demand at certain times during the semester, thus creating scheduling problems for performances by the ensembles. These facilities are also used by the Theatre and Dance departments as well as by the public through rental agreements. Speech, Film/Video, Business, and Humanities classes also use the classrooms in the music building.

The available equipment in the classrooms, practice rooms, and music library are in continual usage throughout each day, every semester. The music library, practice rooms, and selected classrooms are also utilized for a limited time on Saturdays.

2. Are adequate facilities, equipment and supplies available for the program?

No.

There are a limited number of practice rooms in the music building. Two larger practice rooms are available in the backstage area of Marsee Auditorium for small ensemble use (three to five students). The auditorium practice rooms serve as storage rooms for student instruments and the instrumental music libraries, as well as being designated classrooms for chamber ensembles. Due to the limited number of practice rooms available at peak hours, students find it necessary to use the auditorium dressing rooms for their individual practice. There are not enough practice rooms or designated teaching rooms for the applied music faculty to teach private lessons or for the staff accompanists to work with the applied students unless they monopolize the practice rooms and prevent other music students from accessing the rooms. There are no adequate facilities for part-time faculty to hold office hours to assist their students. Storage space for instruments and instrumental sheet music libraries in the auditorium rehearsal room area is limited. Students would like to have additional storage in the music building for larger instruments.

There are pianos available in every practice room and music classroom in the music building. Some classrooms are lacking in technology, such as a computer, audio and visual equipment, monitors or projection systems and screens, which support effective instruction.

There is an ample amount of audio and visual recordings available through the music library to support effective teaching and student learning. This collection is currently centrally located in the music building for effective use by instructors and students. Additional media stations are needed to serve student demand. The music library has an excellent collection of printed classical and jazz materials, and other resources. There are student requests for more contemporary materials. The choral and instrumental libraries have extensive collections with great variety to enhance the curriculum.

3. Are the facilities and equipment adequately maintained?

No. Most of the facilities in the music building do not enjoy a regular cleaning schedule. Classrooms and bathrooms are frequently filthy. The HVAC systems are not set to control a proper learning environment. Some of the rooms (e.g. MUS 134) are either freezing year round or have no cooling system in the summer (e.g MUS 131, 145). Practice room, classroom, and office walls need to be painted periodically.

The carpet in Auditorium 130 is a health hazard. It contains mold, is pulling up, and fraying thus creating a safety issue. Student retention for instrumental ensembles has declined due to health issues with asthmatic students. The HVAC system does not function properly to ventilate the room. Evening rehearsals, which typically involve 50 to 60 students, frequently have no ventilation at all, thus making the room unbearably hot. The intake ducts for the HVAC system are located inside two of the storage rooms at the rear of the rehearsal hall. These cabinet doors are usually closed and locked during the day, thus preventing proper room ventilation through the vents in the doors. There are no windows in the room, and the exit doors lead to hallways, not the building exterior. There is a need to have an acoustical engineer evaluate the room and make recommendations for its improvement. The acoustical deficiencies are a detriment to students learning and success.

The lighting equipment in Marsee Auditorium where students perform and attend concerts by guest artists is old and needs to be replaced. The system poses a safety hazard. In the music survey students expressed that they did not feel safe. The auditorium is not up to code with regard to backstage restroom access for the handicapped. Stains from leaks in the ceiling in the front lobby of the auditorium have not been repair for several years. On a positive note, the auditorium is pleased to have an efficient custodian who keeps the restrooms, offices, and rehearsal hall clean.

Faculty computers need to be scheduled for periodic updating and replacement as needed. The audio and visual equipment in some of the classrooms are fairly old and do not support some of the most recent technology. The lamps for the projection system in MUS 125 burn out every year due to high usage. The division needs to establish a supply of replacement lamps. Some of the pianos in the piano labs are in need of repair or replacement. There is still a need to replace some of the pianos in the practice rooms. The music department pianos in the classrooms and practice rooms need to be tuned on a regular basis. The changes in room climate contribute to basic tuning problems and maintenance concerns. Some pianos, especially the concert grand in Marsee Auditorium, need to

have preventative maintenance performed before the minor problems which they currently have become major, costly problems. The audio equipment in the practice rooms need to be upgraded so students may use the most current technology for their practice. Many of the school orchestral instruments are more than 30 years old and need to be replaced due to hard use, wear and tear, and in some cases neglect. Those that are in highest demand are slowly being traded in for newer models.

4. Should a recommendation be written addressing the data?

Yes.

The Department and its administration need to prioritize the facility and equipment needs for the next ten years and create a master schedule that includes a time line of when the maintenance, upgrades, and new purchases should be completed. This information needs to be shared with the college planning committee and its administration, and integrated into the division and college facilities master plan.

C. Staffing

Instructions: Analyze the data on **FTEF, adjunct FTEF, and the FT/PT ratio** for the most recent fall semester and answer the following questions:

FTEF (full-time equivalent faculty): # 16.40

Number of full-time FTEF: # 9.60

Number of adjunct FTEF: # 6.80

FT/PT load ratio: 59/41

1. How do the program numbers compare to a like semester (fall to fall) three years ago or the previous program review?

FT/PT load totals were 17.59 in fall 2002 compared with 16.40 in fall 2005. There has been no previous program review to compare

2. What do the program data indicate? Comment on any trends or unusual data.

The data indicates that the FT and PT faculty are maintaining the academic needs of the division. The full-time FTEF is down one point in 2005 as compared to 2002 due to a faculty retirement (Tom Owens). That position was filled by adjunct faculty. Currently, full-time faculty maintain most of the programs central to the music major such as theory, music history, advanced piano, advanced voice, and Applied Music (individual instruction), and performing ensembles. In fall 2006 the music theory and fundamentals, and some of the advanced piano programs will be taught by part-time faculty.

3. How does the FT/PT ratio benefit or harm the program?

Currently, the ratio is adequate to meet the needs of most programs. However, concerns about the inability to unify and expand the jazz, guitar, and electronic music programs have been voiced by students and faculty. A full-time jazz position was approved by the administration but it has been placed on hold due to the current hiring freeze.

4. Do you have a faculty-mentoring program? If so, describe.

The music department does not have an official mentoring program in place. There is, however, informal faculty support in terms of shared office space, faculty assisting faculty with course outlines and requirements, idea sharing, and performance stipend opportunities (Resident Artists).

5. How do faculty maintain currency in their field?

Music department faculty maintain currency in the fields through a wide variety of ways including the following: performances in professional and collegiate venues; conducting opportunities; composing/arranging; conference attendance and presentations; research/publishing; guest teaching, coaching, and conducting; memberships and leadership positions in music and education related organizations; and private studio teaching. In addition, faculty members participate in educational opportunities such as Alexander Technique classes, graduate level university courses, and music workshops. It should be noted that 66.67% of FT and 38.46% of PT faculty indicated that funding is inadequate for conference attendance. Fourteen out of fifteen responders indicated that they would be more likely to attend professional conferences and workshops if there were greater funding for such activities.

6. Fill in the faculty status data below and answer the questions that follow.

Name	Reassigned time (how much in %)	Currently on leave (check)	Retired in last 2 years (check)	FT hired last 3 years (check)	Anticipated to retire in next 3 years (check)
Nachef, Joanna	.1667				
Nelson, June	.2000				
Teter, Dane	.1667				
Bower, Wally					2006
Brown, Carolyn					2006

June Nelson has been an El Camino College faculty member for over 50 years. Three other full-time faculty members will be or currently are eligible to retire within the next three years, each having 25 or more years of service.

6a. How does this impact the program?

There is longevity amongst the Music Department faculty but the prospect of multiple faculty retirements occurring within a short time will severely impact programs and instruction. Wallace Bower is responsible for music theory instruction which is a crucial area of study for transferring music majors. In addition, Carolyn Brown’s contribution to the department’s success with piano and music fundamentals programs has been highly significant. If June Nelson chooses to retire, the Applied Music program will lack a full-time coordinator. Applied Music is a program critical to music majors. Although 63.63% of the survey responses indicate that PT faculty covering classes currently serves the needs of the department, an alarming number of core courses will be taught by adjunct faculty as the faculty members mentioned above and others retire without full-time replacements.

6b. Will this data affect the program in the future?

Yes. The music department has been stable due to the ratio of FT/PT faculty. In addition, the part-time faculty has been very dedicated with most instructors returning regularly each semester. The loss of several full-time faculty members within a short period of time, especially without full-time replacements, would have a severe negative impact on outreach, division/college committee representation, counseling, and programs. For example, Applied Music and music theory are FT assignments that are essential to music majors and need the consistency of FT coordination.

It should be noted that in response to an on-line instruction question, four faculty members indicated that they would be willing to teach on-line courses in order to increase the music department's distance education course offerings while twelve indicated that they would not. Two faculty members currently teach on-line, alternating as needed.

7. From this information, can you identify present and future staffing needs?

There is an immediate need to hire full-time faculty to replace those who have retired: Jazz Studies (Tom Owens), Music Theory (Wallace Bower), and Piano and Music Fundamentals (Carolyn Brown). Future staffing will need to be addressed in relation to faculty retirement and the possibility of program growth through the expansion of the curriculum.

8. What is the department doing to address any future staffing needs?

The hiring of full-time faculty has been addressed in past years with attention given to filling a much needed jazz position in order to better coordinate the jazz program. The position was funded only when presented as a request for guitar/jazz studies. However, no candidates were able to successfully meet the requirements of both areas of study. In the latest round of requests, the jazz position was approved without a guitar component, as originally requested three years ago. However, a hiring freeze has prevented this position from being filled. The department will need to discuss other staffing needs and prioritize staffing requests in view of the two new retirements and the possibility of others in the future.

9. Should a recommendation be written addressing the data?

Yes.

The music department and college administration need to address faculty and program issues in view of present and future retirements.

Addendum

Several staffing responses should be noted in view of the current status of the department and division:

1. Although 72.73% of faculty surveyed indicated that the staffing of the Division Office is adequate for faculty needs, there were comments written related to the need for consistency and competency of division office employees. At the time of the survey, the division office had been without an Administrative Assistant for many months (sick leave) with occasional sick leave periods for the Senior Clerical Assistant. In addition, it was the time of transition from a long-term Accounting Assistant, who retired, to a newly hired Project Specialist. At the time, two college retirees job-

shared to backfill the vacant Administrative Assistant position. Since the survey, the Administrative Assistant retired and a new one has been hired. The Project Specialist is functioning independently. However, the Senior Clerical Assistant has been absent quite a number of days (sick leave) which once again affects the functioning of the Division Office.

2. In response to a question about Fine Arts Division administration-faculty relations, 81.82% of the 21 responses indicated that the status of administration-faculty relations was either very good or good. During fall 2006 when the survey was issued, an interim dean (Leslie Back) was serving the division, following another interim dean (Tom Lew) and a long-term dean (Roger Quadhamer). In spring 2006, after the data was compiled, a new, permanent Dean of Fine Arts was hired.
3. Faculty responded that the Center for the Arts staff meet their needs as related to their own performances or those of their students.
4. The faculty were of divided opinion about having enough input regarding the selection and retention of peer tutors. Six agreed that they have enough input and seven disagreed. A written comment offered was that most faculty are unaware of the tutor selection process.

D. Planning

1. Do the program faculty and other personnel have a clear idea of what is happening in the program, where it is headed, what external changes are affecting it, and what changes need to be made in order to enable the program to adapt and continue to be successful?

No.

There have been several personnel changes in the Fine Arts Division and the college administration in the past academic year. The Fine Arts Division has been under the leadership of two interim deans for three years, and has recently filled the position with a new dean. In the past year the college administration has hired three new vice presidents, one of whom is serving in an interim capacity. Program and college administrative plans are being revisited by the new dean and vice presidents. The support staff in the Fine Arts office has also changed its personnel. Hiring freezes have prevented the filling of a jazz teaching position left vacant from the retirement of faculty. Since the initial data collection for this program review two additional faculty members have retired. The status for replacement of these instructors is uncertain. The program faces more changes in the faculty in the next few years due to the possible retirements of additional venerated faculty. The severe cuts in funding for the Center for the Arts jeopardizes the existence of the Joy of Music program and greatly impacts the concert attendance required in the curriculum for numerous general education courses. Department, division, and college committee reports are not presented at every department meeting. The part-time faculty should be kept abreast of program development and decisions and encouraged to take a more active roll in the program planning.

2. What data, not currently provided, would be needed in order to improve planning for the development of the program?

The administration needs to be forthright about its plans for the college including the future of the Center for the Arts and the Music Library which both provide major support to the program's student learning, success, and retention. Budgets need to be specified, properly maintained with accountability, and funds released in a timely manner according to established schedules in order to follow the master plan for improvement.

3. What major external changes or trends do you expect to be of particular relevance to your discipline in the next five years?

The college needs to address the issue of course repeatability and its impact on the performing ensembles.

4. What will the implications of these changes or trends be for the program and how will the program need to respond?

Some provisions for repeatability or alternate methods of enrollment are necessary or several of the "community" ensembles will drastically decline in enrollment and threaten the existence of the courses. Without these required performance courses, students will not be able to complete the degree requirements, and it will be more difficult to transfer to another university. If the program does not offer the courses needed to complete a degree or enable transfer, students will not enroll at the college. The program needs to actively seek other solutions to repeatability, which may include curriculum revisions.

5. Based upon the information above, how would you like the program to evolve within the next five years?

In five years the music department should be closer to a faculty ratio of 75% full-time to 25% part-time. The diversity of the faculty should permit the expansion of curriculum offerings to include more on-line courses, more courses related to ethnic and contemporary music, including jazz and popular music, more courses in electronic music, and a certificate program in commercial music. To support the instruction and learning of the diverse curriculum, the music library will remain in its present location in the music building with adequate staffing. A budget will be established for the maintenance, repair, upgrade and replacement of musical equipment, instruments, software, and hardware. The Center for the Arts will once again offer numerous music performances in conjunction with the college curriculum, including the Joy of Music program. The music department and the Center for the Arts will have adequate funding for publicizing the program and its events, and for community outreach.

6. Should a recommendation be written addressing the data?

No.

The recommendations already made in this program review address the program's needs for attaining the goals for development and growth.

V. Conclusion

1. Prioritized Recommendations

1. Keep the Music Library and Music Tutoring services in their current location. The administration must provide proper staffing for the college library and not remove the music teaching and learning resources from the music building. (IV.A.3.)
2. The music department and college administration need to address faculty and program issues in view of present and future retirements. (IV.C.9.)
3. The administration needs to properly fund the Center for the Arts so that it may support the college and enhance instruction and student learning in the Fine Arts and Humanities divisions. (IV.A.3.)
4. The division and college administrations need to continue funding instructional support at the current level and seek ways to increase the support as the program grows. (IV.A.3.)
5. The music department and its administration need to prioritize the facility and equipment needs for the next ten years and create a master schedule that includes a time line of when the maintenance, upgrades, and new purchases should be completed. This information needs to be shared with the college planning committee and its administration, and integrated into the division and college facilities master plan. (IV.A.3.)
6. The music department should be provided with the financial means to increase the publicity of the program and its performance events to bring greater awareness to the community and attract prospective students. (II.A.3./IV.A.5.)
7. The program needs to be given the latitude to add sections and new courses to enhance the curriculum. (II.A.3./II.B.3.)
8. Funding should be made available for the purchase of software and hardware for computer-assisted instruction. The Music Library will need to have an increase in the amount of available hardware. To ensure effective learning, the music department facilities and equipment must be properly maintained and updated. (III.C.1.2.)
9. Establish more funding for staff development specifically related to curriculum enhancement through attendance at conferences and workshops. (IV.A.3.)
10. Auxiliary Services needs to increase funding for performing ensembles and the division administration and council need to equitably distribute the funds. (IV.A.3.)
11. The program should complete an investigative query to assess student demand for new course offerings. (II.C.4./III.A.2.8.)

12. The music department needs to complete another program review in three years to compare fill rates and FTES demand with the present data in order to determine any trends. The study should analyze data from both fall and spring semesters. (II.A.3./III.C.2.2)
13. The music department should consider offering credit/no credit options with select courses, particularly for those courses with a lower retention percentage. The college needs to adopt a procedure where students choose this option at the time of enrollment, and not through additional paperwork after the semester has begun. (II.D.2.2.)
14. The music department should evaluate Music 40abcd and Music 131ab to determine if these courses should be inactivated. (III.A.3.)

2. Major Needs

The major needs for the growth and success of the music program include the hiring of more full-time faculty to fill the positions recently left vacant by retiring professors, and those that are anticipated to be vacated in the near future. Adequate budgets must be established to ensure that instructional equipment can be properly maintained, repaired, updated, or replaced. This equipment includes musical instruments such as pianos in the classrooms and practice rooms, aging orchestral musical instruments, sound and video equipment in the classrooms and music library, and computers used in the classrooms and the music library, as well as those used by faculty members in their offices. The music building and especially the Marsee Auditorium are in desperate need of immediate maintenance and renovations to bring the buildings up to safety codes. Outdated HVAC and lighting systems make present working conditions unsafe and unhealthy. To facilitate the desired growth of the program, the music department needs to have adequate funding and personnel to publicize and promote the program, its course offerings, and performing groups and events within the community.

3. Strategies

The faculty of the music department want to create a website to help promote the program. The website would have links to specific pages describing the curriculum and degree options, special programs such as the Applied Music program and the Joy of Music for the older adults, and performing ensembles and their concert events. Outreach is a special concern for faculty who would like to have brochures and videos that highlight the program, its goal, and the accomplishments of the students. The directors of the performing ensembles and the coordinator of the Applied Music program will conduct visitations to local schools to promote the music program and the college. To attract more students into the program the music department plans to offer a more diverse curriculum including more distance learning courses, courses focusing on ethnic, contemporary, and electronic music, and expand the depth of the core music courses. It will be necessary to examine scheduling to increase course offerings which may include more evening and weekends classes.