LDC Annual Discipline Update YEAR A: FALL 2019 MUS/MUP

SECTION 1: BASIC PROGRAM/DISCIPLINE INFORMATION

SAC Name: Music/Applied Music

SAC Chair(s): John Mery and Jason Palmer

SAC Administrative Liaison: Andrew Roessler

Other Division Dean(s): Gene Flores, Dan Wenger

Department Chair(s): Jason Palmer and John Mery

Classes/Services offered at: CA RC SY

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1A. Program Staffing -- to be completed by FDCs/Div Deans

Please indicate the number of each type of staff in your discipline college wide.
For prior academic year: Summer 2018-Spring 2019

Cost Center:	# of Full time faculty	Release FTE (any reason)	FT Fac IFTE 4 term total	Overload IFTE 4 term total	PT (AJ) Fac IFTE 4 term total	Other Employees (tech staff , IAAs casual, please identify roles)
Cascade					2.878	
Rock Creek	**2**	1.5 (FDC)	4.669 JP 1.875**** SB 2.998****		18.618 MUS***	RC Classified: Music Tech IST (1) Division Admin Support (.25) RC Casual: Music Lab Tech (1) Music Supp. Tech (2) Accompanist (1-2) Studio Lab Tech (1) Music Tutor (1, paid by SLC) MUP Tutors (10-12)
Southeast						
Sylvania	2	1.5 (FDC)	5.022 JM 1.643* JJ 3.379***		13.238 MUS***	Division Admin Support (divided among multiple APD programs) SY Casual Employees: Lab Tech/Music Tutor (1) Accompanist (1-2) MUP Instructors (3-6)
Other						

District Total	4	3	9.691		34.734	

*****Includes MUS and MUP IFTE - JM MUP IFTE Total .113 - JJ MUP IFTE Total .139
**Julianne Johnson is an instructor in Music and Theatre Arts at Sylvania. AY 2018-2019 was a musical year, hence the higher IFTE.
***Does not include MUP courses taught by PT (Casual) MUP Instructors.
****Includes MUS and MUP IFTE - SB MUP IFTE Total .144 - JP MUP IFTE Total .062

During the 2018-2019 AY the CA campus offered MUS courses that generated a total of 18.6 SFTE. These courses were all taught by PT faculty.

Notes about faculty teaching on multiple campuses or disciplines, or locations different from cost center indicated:

Some of the MUS PT faculty teach at multiple campuses and we have rarely had any issues with this as long as there is clear communication. As a side note to this, the Rock Creek music program has found that there are recruitment and retention benefits to having well-established and present PT faculty. Having PT faculty on campus for multiple activities allows students to have additional mentorship opportunities with multiple faculty and helps create a sense of community and strengthens the cohort of music career oriented students. The students often do not distinguish between PT and FT faculty and seek us out for assistance, advising, career advice, etc. This has helped our program.

Notes about non-faculty support staff:

Music at Rock Creek has found that support staff has been critically important as our enrollment has grown. Successful music programs support the college community through public events and concerts, both on and off campus. These events create visibility or promotional energy that adds to the colleges ability to recruit and retain students. These events often happen outside of normal classroom instruction and thus require additional logistical support. Additionally, music programs operate in music specific spaces and with equipment that requires management and supervision. Students need access to these spaces and the equipment to do work outside of class time. This creates additional workload that is not always the best use of FT or PT faculty's load.

Sylvania campus lacks similar support staff and normally operates with one casual tutor position who doubles as a lab tech. Sylvania normally employs 1-2 accompanists per year. A musical is normally produced by Sylvania one term every other year, during this single term additional casual accompanists and musicians have been hired. Student music facilities on the Sylvania campus (practice rooms, classroom, labs, rehearsal and performance spaces) are dispersed among multiple buildings and need to be updated. It is a challenge to build a sense of

community, mentioned above by the Rock Creek campus, with the current music facilities and support staff available at the Sylvania campus.

SECTION 2: REFLECTING ON DATA

2A. Enrollment

Enrollments (SFTE) per year; Location (where course is taught); Modality

SEE APPENDIX A DATA TABLES 2A (1- 4)

2A1. What conclusions or observations are suggested by this data?

MUP Enrollment:

Private applied music lessons have grown considerably over the past three years, particularly at the RC campus. MUP courses and the associated requirements such as music juries, recitals, and performance classes help create a sense of community among students. Additionally, the training that these courses provide is a key element to the success of our career-track music students (future performers, teachers, scholars, and members of the music industry).

Although this MUP area is a small amount of SFTE for the program as a whole, it is a critical element as well as a significant workload for the faculty involved. Students will seek out a college based on its reputation for producing well-trained musicians. We believe that as our programs grow through recruitment and retention activities, the MUP program will continue to grow. However, this works in a feedback loop. As the activities in the MUP program become more successful and advantageous to the students, they will increasingly seek us out. We have continually tried to improve the MUP activities to offer as robust an experience as possible. At Rock Creek campus, we now offer specialized performance classes in support of the MUP program in the areas of classical piano, jazz and commercial music performance, and classical voice to augment the experience that students have.

MUP (Private Music Lessons) are offered at RC and SY campus only.

MUP SY 2016-2017 2.1 SFTE - RC 2016-2017 3.0 SFTE - District Total 5.1 SFTE
MUP SY 2017-2018 1.1 SFTE - RC 2017-2018 2.7 SFTE - District Total 3.8 SFTE
MUP SY 2018-2019 1.3 SFTE - RC 2018-2019 5.9 SFTE - District Total 7.2 SFTE

MUS Enrollment:

Districtwide (including Cascade Campus):

Total MUS 2016-2017 175.4 SFTE - including MUP courses 180.5 SFTE

Total MUS 2017-2018 215.4 SFTE - including MUP courses 219.2 SFTE
Total MUS 2018-2019 224.8 SFTE - including MUP courses 232 SFTE
Overall enrollment in MUS courses has increased steadily over the past three academic years. This has occurred mostly on the RC campus where new facilities have helped the campus establish a variety of courses to serve the local community. This activity includes serving recent high school graduates as well as creating partnerships with nearby transfer institutions such as Pacific University. These relationships with high schools as well as transfer institutions are key to the sustainability of the program and recruitment. Additionally, the MUP program (mentioned above), performing ensembles (mentioned in more detail, below), and musical activities outside of the normal classroom (i.e. concerts, masterclasses, clinics, guest performances, our concert series, and special events) all work in conjunction to create a sense of community that makes students want to stay, create relationships with their teachers and mentors, get career guidance, and thus succeed. This is a basic part of our recruitment, retention, and completion strategy.

Ensemble courses such as choir and jazz band have helped solidify the sense of community among students, faculty, and staff. Although these courses generate a relatively small amount of SFTE (e.g. MUS220A-F Chorus, 1 credit lab, in 2018-2019 generated 13.3 SFTE at RC), they are an essential part of the program and are required courses for most future music majors and minors. Most music major degree areas require at least one ensemble every term of study for four years. Additionally, the particular course mentioned, MUS220A-F, as a one credit lab, does not adequately reflect the amount of work required by the instructor. Solutions to this challenge should be explored, which will be detailed in section 5 in the 'B Year' of this report.

By Campus:

The bulk of MUS courses are offered at RC and SY, with offerings at CA as needed by their cohorts in the Music and Sonic Arts program.

Total MUS RC 2016-2017 87.9 SFTE (F2F 46.6 SFTE - OL 41.3 SFTE)
Total MUS RC 2017-2018 113.5 SFTE (F2F 75.9 SFTE - OL 37.6 SFTE)
Total MUS RC 2018-2019 128.3 SFTE (F2F 95 SFTE - OL 33.3 SFTE)

Total MUS SY 2016-2017 70.6 SFTE (F2F 44.5 SFTE - OL 26.1 SFTE)
Total MUS SY 2017-2018 84.1 SFTE (F2F 47.4 SFTE - OL 35.3 SFTE)
Total MUS SY 2018-2019 77.9 SFTE (F2F 38.6 SFTE - OL 37.8 SFTE - HY 1.5 SFTE)

Total MUS CA 2016-2017 16.9 SFTE
Total MUS CA 2017-2018 17.8 SFTE
Total MUS CA 2018-2019 18.6 SFTE

Enrollment has grown steadily at the RC campus, while it has stayed relatively stable at SYL campus.
Distance Learning:

Some of the courses taught at SY and RC are offered exclusively in the OL modality. There are a few exceptions to this: MUS191 Class Guitar and MUS110 were taught in both modalities at SY, and MUS105 Music Appreciation was taught in both modalities at RC. The trend for MUS191 shows that the OL modality is generating more SFTE than F2F. In 2018-19 this was 3.9 SFTE vs. 1 SFTE. MUS110 has been taught OL and F2F at SY since 2017-18. The trend is that the OL modality generates more SFTE than F2F. For 2018-19 this was 12.5 SFTE vs. 4.6 SFTE.

For MUS105 the OL modality generated more than F2F. in 2018--19 this was 7.6 SFTE vs. 2.1 SFTE. Conclusion is that the OL modality generates more SFTE than F2F.

Cascade campus does not offer MUS courses in the OL modality.

Conclusion is that OL modality is critical in generating SFTE for these specific courses.

During the 2018-2019 AY the total F2F SFTE at RC was 100.9 and the total OL SFTE was 33.3. Total F2F SFTE at SY was 41.4 (this includes 1.5 SFTE of Hybrid modality) and the total OL SFTE was 37.8. In this case the F2F numbers include MUP courses and MUS courses.

Overall, the OL modality is more critical to the SY campus than it is to RC. Dated and dispersed MUS facilities at SY are part of the challenge of attracting more F2F music students.

Summary:

Enrollment at the CA and RC campuses has been steadily increasing over the past 3-5 years while SY has remained stable.

MUS	SFTE 2019-2015 Fall Start of Term
SY MUS	21 24 26 23 24
RC MUS	34 34 31 26 30

CA SA	48 35 28 28 20

SY has older facilities in comparison to the other two campuses and less support staff. This appears to have had an impact on enrollment at the SY campus. Administration is encouraged to tour and compare the MUS facilities at the three campuses.

2A2. Do the data suggest adjustments in your discipline with regards to enrollment? If yes, what ideas/strategies do you have that you would like to implement or have help with?

That we need to be actively revising and improving our online courses on a regular basis. That we should continue to advocate offering applied courses (MUS191 and MUS110) in the OL modality. Additionally, we should continue to recruit and retain students in our F2F courses and ensembles to help continue the growth that has been seen at Rock Creek campus.

2A3. Are there other data reports that you would find informative/useful with regards to enrollment? How would this information support decision-making for the program?

Not at this time.

2B. Course Success Rates

% A, B, C or P divided by total count of grades A-F, P, NP W and I; all courses in the subject area

% Passing By Course and Modality

SEE APPENDIX A, DATA TABLE 2B-1

2B1. Are there any courses and/or modalities with consistently lower or higher pass rates than others?

MUS/MUP pass rates are generally within the range of 100%-60%. An exception is an experimental course, MUS299D, pass rate of 50%. MUS101 Intro to Music, offered by OL exclusively, has a pass rate of 59-66.5%. The OL version of MUS191 Class Guitar is between 60-75%, this matches the F2F sections which are 64-76%. MUS216 when first offered as an OL offering was 59%. Given that this was the first time this course was offered by this instructor and in an OL modality, this could be an anomaly. However it is worth tracking.

In general, we see that success rates are high, higher in F2F courses than in OL courses, but generally high across the board. This points to a trend we see throughout this report that

students in OL courses may need additional assistance and support to be successful in this modality.

2B2. Are there any actions to be taken to understand/address lower success rates?

Students in online courses need to be regularly reminded and encouraged to stay on top of their work. OL instructors need to reach out to students who are in danger of falling behind and work with them to complete course work.

Additionally, issues of race may play into success rates in some classes (as mentioned in our demographic findings, below), as well as a student's socio-econmic background. Although sometimes instructors may have no knowledge of these issues in the moment, doubling our efforts to differentiate our teaching, reach-out to students in a variety of communication modalities, and offer easy access to college resources can only help the system as a whole.

2B3. In courses with relatively high success rates, are there some distinguishing characteristics that might account for those results? What can be learned that might be applied to courses with lower success rates?

Performance based ensemble courses have relatively higher success rates. These are participation-based courses and are repeatable. It is difficult to apply success rates encountered in these courses to the more academic ones but the sense of community and the respect for each individual that is an inherent part of music ensembles can and should be cultivated in all MUS courses.

Music ensembles gather together both career-track music students as well as hobbyists and elective students into a performing group. Often, these classes offer an opportunity to create a sense of community in the music program, as well as fulfilling important career training for future professionals. Students are allowed to express themselves while also being featured in a variety of ways as performers. This experience of public expression is a key element of developing a student's self confidence and individuality.

Music educators around the country feel that these ensembles do a great service to the program and college by acting as recruitment and retention tools both for the students who are participating as well as prospective new students and community members who see these groups playing publicly. One challenge for expressing the vibrancy of our music program is that these classes typically are only 1cr courses (as mentioned above) to match the transfer institutions. Although there is a large amount of work for the faculty who have to manage and plan concerts, tours, rehearsals, and auditions, they are only counted as a 1cr load. Additionally, they make up a miniscule part of our SFTE calculations for each campus even though we consider them to be the linchpin of our programs. Music students will choose what college they attend often on the strength of these ensembles.

Often, the instructor of one of our ensembles classes is expected to complete a myriad of tasks that would be considered outside of the normal duties of a classroom teacher, often falling outside normal class times (including evenings and weekends). These include:

- Choosing repertoire for the group
- Procuring the music through purchase or rental
- Preparing the music for distribution to the performers
- Studying the music so as to act as conductor during rehearsal
- Rehearsing the group during class sessions
- Auditioning and populating the group to properly perform the music
- Planning and executing concerts, including stage managing and acting as the venue liaison
- Working with and coach individual soloists and accompanists
- Planning logistics for and performing at college functions
- Conducting soundchecks and dress rehearsals, often outside of normal class time
- Planning and executing tours and special appearances to promote the college and program through recruitment

So, it is important to note the growth in these classes over the last few years as well as their importance to the program, while also acknowledging their low SFTE and unbalanced workload calculation. We would ask the administration to help us with creative solutions to these issues, which we highlight in section 5 of the 'B Year' of this document.

Enrollment and % Passing By Course and Student Demographics

SEE APPENDIX A, DATA TABLES 2B-2, 2B-3 (a-c) AND 2B-4

2B4. Do the data suggest adjustments related to student success for different student populations? If yes, what adjustments will you make?

GENDER:

Data shows that enrollment and success rates in MUP and MUS courses are relatively similar between genders.

E.g. 2017-2018 MUP171A Applied Piano had 7 males enrolled, with 100% success rate - 7 females enrolled with 100% success rate. 2018-2019 MUP174A Applied Voice 13 males enrolled with 84.6% success rate and 24 females enrolled with 87.5% success rate. That same year MUP171A Applied Piano had 12 males enrolled and 6 females with an overall success rate of 100% for both groups.

In MUS110 Music Fundamentals (an Arts and Letters Gen Ed course) 2016-2017 had 119 males with 70.6% success rate and 59 females with 76.3% success rate. 2017-2018 had

159 males enrolled with a pass rate of 71.7% and 111 females with a pass rate of 77.5%. 2018-2019 had 150 males with a pass rate of 75.3 and 130 females with a pass rate of 76.2%. The parity between enrolled males and females has increased over the past three academic years.

RACE:

Although the trend shows improvement from year to year, some of our OL courses (MUS101, 108, 110, 191) have a low success rate for BAA, HIS, and 2+ students. In some cases this is as low as 20% (16-17). Active roles must be taken by instructors to help these populations, particularly in OL courses. This may include phone, email, or in person consultation, sharing of tutoring resources, and allowing for some flexibility for students to complete their work. Following up with students and also helping students with connecting to resources within the college may also be helpful. However, this may be a challenge if the instructor is unaware that a student is a member of the BAA, HIS, and 2+ populations. The MUS/MUP SAC will seek additional guidance in this area from the college and from our faculty for potential solutions.

PELL GRANT ELIGIBILITY:

Data shows more Pell eligible students are enrolling in MUP courses year over year. Pell eligible and non-eligible students have similar success rates. Looking at the same coures and years sampled for gender comparison. 2017-2018 MUP171A Applied Piano had fewer than 5 Pell eligible students enrolled and 12 non-eligible students with success rate of 100%. 2018-2019 MUP174A Applied Voice had 17 Pell eligible students enrolled with success rate of 88.2% and 20 non-eligible students enrolled with success rate of 85%. That same year MUP171A had 8 Pell eligible students with success rate of 100% and 11 non-eligible students with success rate of 90.9%.

In 2016-2017 MUS110 had 79 Pell eligible students enrolled with success rate of 70.9% and 102 non eligible students with success rate of 72.5%. In 2017-2018 MUS110 had 110 Pell eligible students enrolled with a success rate of 66.4% and 164 non-eligible students enrolled with a success rate of 79.3%. In 2018-2019 MUS110 had 119 Pell eligible students enrolled with a success rate of 68.1% and 169 non-eligible students with success rate of 80.5%. This snapshot shows that generally more non-eligible students enroll in MUS110, and that non-eligible students have better success rates in MUS110 than Pell eligible students. What this shows about our pell eligible students is hard to ascertain. Perhaps this may show inequities in what career paths students feel are available to them, i.e. the MUS110 course is not only a Gen Ed elective, but also the precursor to the music theory sequence, which is required for all music career-track students. Do these Pell eligible students feel that a career in music is not an option? Also, their lower success rate may signal a few things: less access to music training during their K-12 experience as public schools cut music programs, less access to expensive after-school music activities such as private lessons and community music opportunities. Basically, does this point to the fact that

our Pell eligible students may come to PCC with a deficit in music training that we need to be aware of and assist students with in our courses?, particularly our introductory courses.

2B5. Are there any other data reports you would find useful to have related to student success. How would this data inform decisions relating to teaching and learning?

Not at this time.

SECTION 3: REFLECTION ON ASSESSMENT OF STUDENT LEARNING

3A. Assessment Reports:
(*To be completed by Academic Affairs, with space for notes from program if needed)*

X Current Multi Year Plan submitted and current
X 2018- 2019 Plan and EOY submitted

Notes from Academic Affairs:
All LDC MYPs are officially "out of date" for this year, but since we are in the middle of changing expectations, we did not ask for new MYPs this Fall. This will be expected next year and will need to be changed next year to reflect new assessment options.

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3B. Please respond to the question below, which relates to your SACs 2019-20 Learning Assessment Report to the Learning Assessment Council (LAC).

Context Statement
MUS's 2018-19 assessment project involved the use of a simple and anonymous in-class survey to measure the effectiveness of onboarding, advising, placement, and transfer of music students. It should be noted that while useful to the program, this is not actually assessment of student learning, which is an accreditation expectation.
Peer Reviewers' Comments and Question
Overall, the reviewers found it interesting to read through the results of your findings. However, because indirect assessment is almost always unreliable in comparison to direct assessment the reviewers strongly recommend switching future reports to be a direct assessment.
You expressed in "doing the assessment in a more targeted way," and the reviewers recommend meeting with your assessment coach to figure out a strategic plan on creating a direct assessment. By using a direct assessment, faculty members are capturing a sample of what students can do, which can be very strong evidence of student learning. Although indirect methods can be helpful in interpreting the findings of direct methods, the weakness of indirect measures is that they are not as useful in identifying specific knowledge and skills deficiencies.
Question: *As part of our accreditation requirements, we are responsible for assessing student learning outcomes. How will your SAC work together to conduct a direct assessment based on student learning outcomes in the coming year?*

For AY19-20, the MUS/MUP SAC plans to complete a direct assessment of Professional Competency in Music Performance, which will act as a re-assessment of our project from 2015-2016. This outcome is crucial to all music majors and minors wishing to audition and matriculate to transfer institutions to complete their study. Acceptance to music programs and offers of financial assistance are contingent upon successful completion of a performance audition.

Through juried solo performances, music students will be adjudicated by PCC music faculty in the areas of: tone, technique, musicianship, and ability to perform common scales. Each parameter will be rated on a scale of 1-8, one being unacceptable, 8 being exceptional. Each student will be assessed in the specific level section that they enrolled in (there are a total of six levels or terms of MUP courses). A 5 or higher is considered a minimum rating level for professional competency.
Once the student performers are reviewed, their numbers will be analyzed in relation to their level of performance, year of study, and readiness for matriculation to a 4-year music program. Data will also be analyzed to find any trends from instrument to instrument or for those participating in other music classes, etc.

The music SAC completed this assessment in 2015, but there have been changes in the music program and specifically the MUP program since the last assessment. Our instruction of MUP lessons now takes place by casual employees who often teach on campus. Additionally, the performance classes at Rock Creek have been split into piano,

voice, jazz, and instrumental to assist in specific areas of competency. We feel that these changes should garner a higher level of achievement in comparison to the benchmark that we set in our project from 2015.

SECTION 4: ADDITIONAL COMMENTS / CONTEXT / ACHIEVEMENTS / CHALLENGES

4. Is there anything you would like to share about your discipline at this time? (e.g. notable achievements, challenges, issues, broad goals, additional context)? (Please limit response to 300 words)

Rock Creek

Rock Creek music has seen significant enrollment growth and development in the diversity of offerings/activities in the last 5 years. This has led to several achievements: our Chamber Choir was invited to compete at the Bali International Choir Festival and recently performed with the Oregon Symphony. This spring, the Chamber Choir will appear on 89.9 All-Classical "Thursdays at 3." Our instrumental program has seen the addition of Jazz Ensembles and Symphonic Band. We offer both a student concert series as well as a professional series on campus, offering approximately 6-10 concert events/term. Our program now contains all the components of a successful 2-year music program and we are now offering an education in alignment with other regional and national institutions. We are confident this growth has much to do with a student-centered cohort model that we have worked hard to develop over the past several years.

Solo performers from Rock Creek have won the MYS Concerto Competition and the highly prestigious MTNA Competition. We have also recently formalized an articulation agreement with Pacific University in Music Therapy and our piano area head is working with Anne Haberkern to create a 1-year certificate in piano pedagogy, which is stackable with the 2-year music transfer track. These new programs, coupled with ongoing recruitment activities, have laid the groundwork for continued growth and development of our program.

Sylvania

Sylvania music continues to prepare and successfully transfer students to four year programs. The growth in enrollment at RC campus has inversely had an impact on enrollment at Sylvania; particularly at the music major and minor level. This is reflected clearly in enrollments in first and second year theory sequences, and in applied lessons (MUP courses). Reasons for this include duplicate course offerings at similar days/times at both campuses as well as different policies when it comes to cancelling low enrolled courses. The MUS/MUP program at Sylvania will continue to work on maintaining and increasing enrollment but the challenges presented by a lack of updated music facilities and our small support staff make this work even more difficult. Active actions to maintain and increase enrollment include the development of new specialized courses, offering hybrid modality courses at different days/times, adding specialized focuses to ensembles, and collaborations with PCC other programs and off-campus organizations.

Sylvania is working with the Cascade campus SA program to host a certificate in live performance engineering. We hosted the NW Handmade Musical Instrument Exhibit in 2019 and we plan to do so again. We offer six free-admission student recitals each year. Sylvania music in conjunction with Theatre Arts, Art, Writing, and other Sylvania-based disciplines produces a full musical every other year.

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SECTION 5 IS IN PART B, YEAR 2

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SECTION 6: ADMINISTRATIVE FEEDBACK AND FOLLOW UP

This section is for Administration to provide feedback.

To be prepared by Division Dean(s) and reviewed by DOI(s)

6A. Strengths and successes of the discipline as evidenced by the data, analysis and reflection:

Feedback for Year A begins on the next page.

6B. Areas of concern, if any:

6C. Recommended Next Steps:

___ Proceed as planned on discipline review schedule

___ Further review / Out-of-Cycle in-depth review

6D. Additional Comments:

Annual Discipline Update LDC YEAR A

Program: Music Year: 2020

SECTION 7: ADMINISTRATIVE FEEDBACK AND FOLLOW UP

This section is for Administration to provide feedback

To be prepared by Division Dean(s)

6A. Strengths and successes of the program as evidenced by the data, analysis and reflection:

The Music program is to be commended for volunteering to participate in this discipline review pilot. The Program's participation in this pilot will provide valuable information for the college as we continue to assess and make improvements to the discipline review process. This is appreciated!

The 2019-20 academic year has been a year of many transitions. The College is embarking on a reorganization, at Rock Creek Campus the Music program into a new division, and the move to remote teaching due to COVID-19 has shifted instructional energy in a way we haven't seen before. Despite the need to navigate all this change, it was clear in reading this review that opportunities for Music Program students are rich and varied. Faculty in the program have a wide array of specialties ranging from classical guitar, jazz improvisation and percussion, gospel voice, musical theater, and classical voice, among others. Students have access to classes focused on the Music Theory, History, Performance, and Private Lessons, that prepare them for success as they transfer as Music majors and minors. Non-major and minor students join performance ensembles as hobbyists, take Music classes that will help them meet general education requirements, and are encouraged to integrate as much Music programming as they can into their experience at PCC. Music students are eager to share their talents and faculty oblige by preparing them to perform brilliantly as ambassadors to the community.

Among the variety of strengths and successes highlighted in the discipline review the following stood out:

- An increase in student FTE from 2016-19.
- The expansion of private music lesson (MUP) enrollment.
- High student success rates in performance ensemble classes.
- Collaboration districtwide to share curriculum, coordinate scheduling and maintain good working relationships.
- An increase in parity of the gender make-up in Music classes.
- Connections the Music program has made with K-12 partners and area Colleges and Universities.
- Developing strong performing ensembles and choirs at a community college is challenging in many ways, the development of this aspect of the Music Program at Rock Creek Campus has been impressive.

Thank you for your time putting this report together, your dedication to the success of students and commitment to continuous improvement of the Music Program.

6B. Areas of concern, if any: *Areas of concern noted in 6B in Year B response.*

6C. Recommended Next Steps:

_x_ Proceed as planned on program review schedule

___ Follow up conversation needed with SAC, Dept Chair(s) and Deans

6D. Additional Comments:

Faculty. In multiple areas of the discipline review the instructional load for 1-credit performance-based ensemble courses is highlighted as a challenge. While these 1-credit classes are the standard for articulation purposes in Oregon, their instructional load calculation as lab classes is not an accurate reflection of the scope of work required to teach these classes.

Administration will work with the program faculty to research possible solutions for how the instructional load for 1-credit performance ensemble classes can be calculated.

Non-faculty support staff. In the discipline review, it is highlighted that there is a difference in how non-instructional staff are used to support the Music program across the district.

The Music Program has evolved from campus to campus in unique ways, the staffing models reflect this evolution. Over the coming year, with the college navigating a reorganization, there is potential for the Music SAC and Administration to build more consistency in how non-instructional staff are used to support Music.

Enrollment. From 2016-2019 enrollment in the Music Program has increased which is commendable during this period of enrollment declines. Further to this, there are two other community colleges in the Portland metro area with well-established Music Programs. These times merit having a well-mapped out pathway to a Music transfer degree and into careers. In section 2A2 you advocate for improving online courses on a regular basis and continuing to recruit students into face-to-face courses. Do you have feedback regarding how the annual online scheduling process is going for Music? Are you able to say more about what you feel are the key factors in attracting students to the PCC Music Program?

In Section 4 it's stated that, "The growth in enrollment at RC campus has inversely had an impact on enrollment at Sylvania; particularly at the Music major and minor level," attributing this to how classes are scheduled and differing class cancellation policies. While we recognize these issues can be challenging, we feel the Music Program has a track record of collaborating on solutions and compromises to solve such issues. Examples of this include working together to adjust the number of Music History course offerings and implementation of a process for the scheduling of distance learning classes. Further to this, with the decline in enrollment at Sylvania and the pending college reorganization, we look forward to working with the Music team to navigate what lies ahead. It was refreshing to read in the Year B discipline review the following, "...the college-wide reorganization provides us with the opportunity to better serve the community by optimizing our resources, particularly faculty."

Student Success. In this discipline review pilot you were provided 3-years of disaggregated Music course enrollment data broken out into the following categories:

Location and instructional modality

Success rate and modality
Success rate and gender
Success rate and ethnicity
Success rate and Pell Grant eligibility

Thank you for considering this data in a thoughtful and critical way. You highlight that overall success rates are generally between 100%-60%. Further to this, you highlight that there is parity of success across genders. You recognize that success is lower for students taking online classes, among Black or African American, Hispanic or Latino and students declaring two or more races. You understand the need to explore options for differentiating instructional strategies with the aim of improving equitable student success. You highlighted in detail the lower success rate among Pell eligible students in *Fundamentals of Music (MUS 110)* and asked a series of interesting questions, concluding with this, "…does this point to the fact that our Pell eligible students may come to PCC with a deficit in music training that we need to be aware of and assist students with our courses?" Answers to these questions could be worth pursuing with support from the Institutional Effectiveness team.

Assessment. The direct assessment you proposed addresses the needs of students wishing to transfer as a Music major or minor. Additionally, the juried solo performances serve as a pragmatic culminating experience to MUP classes, giving them the opportunity to evaluate their progress and perform in an audition-like atmosphere. We look forward to learning how the assessment goes.

LDC Annual Discipline Update YEAR B: Spring 2019 MUS/MUP

SECTION 1: BASIC PROGRAM/DISCIPLINE INFORMATION

SAC Name: Music/Applied Music

SAC Chair(s): Jason Palmer and John Mery

SAC Administrative Liaison: Andrew Roessler

Other Division Dean(s): Gene Flores and Dan Wenger

Department Chair(s): Jason Palmer and John Mery

Classes/Services offered at CA RC SY

1A. Program Staffing -- to be completed by FDCs/Div Deans
Please indicate the number of each type of staff in your discipline college wide.
For prior academic year: Summer 2018-Spring 2019

Cost Center:	# of Full time faculty	Release FTE (any reason)	FT Fac IFTE 4 term total	Overload IFTE 4 term total	PT (AJ) Fac IFTE 4 term total	Other Employees (tech staff , IAAs casual, please identify roles)
Cascade					2.878	
Rock Creek	**2**	1.5 (FDC)	4.669 JP 1.875**** SB 2.998****		18.618 MUS***	RC Classified: Music Tech IST (1) Division Admin Support (.25) RC Casual: Music Lab Tech (1) Music Supp. Tech (2) Accompanist (1-2) Studio Lab Tech (1) Music Tutor (1, paid by SLC) MUP Tutors (10-12)
Southeast						
Sylvania	2	1.5 (FDC)	5.022 JM 1.643* JJ 3.379***		13.238 MUS***	Division Admin Support (divided among multiple APD programs) SY Casual Employees: Lab Tech/Music Tutor (1) Accompanist (1-2) MUP Instructors (3-6)
Other						
District Total	4	3	9.691		34.734	

*****Includes MUS and MUP IFTE - JM MUP IFTE Total .113 - JJ MUP IFTE Total .139

**Julianne Johnson is an instructor in Music and Theatre Arts at Sylvania. AY 2018-2019 was a musical year, hence the higher IFTE.
***Does not include MUP courses taught by PT (Casual) MUP Instructors.
****Includes MUS and MUP IFTE - SB MUP IFTE Total .144 - JP MUP IFTE Total .062

During the 2018-2019 AY the CA campus offered MUS courses that generated a total of 18.6 SFTE. These courses were all taught by PT faculty.

Notes about faculty teaching on multiple campuses or disciplines, or locations different from cost center indicated:

Some of the MUS PT faculty teach at multiple campuses and we have rarely had any issues with this as long as there is clear communication. As a side note to this, the Rock Creek music program has found that there are recruitment and retention benefits to having well-established and present PT faculty. Having PT faculty on campus for multiple activities allows students to have additional mentorship opportunities with multiple faculty and helps create a sense of community and strengthens the cohort of music career oriented students. The students often do not distinguish between PT and FT faculty and seek us out for assistance, advising, career advice, etc. This has helped our program.

Notes about non-faculty support staff:

Music at Rock Creek has found that support staff has been critically important as our enrollment has grown. Successful music programs support the college community through public events and concerts, both on and off campus. These events create visibility or promotional energy that adds to the colleges ability to recruit and retain students. These events often happen outside of normal classroom instruction and thus require additional logistical support. Additionally, music programs operate in music specific spaces and with equipment that requires management and supervision. Students need access to these spaces and the equipment to do work outside of class time. This creates additional workload that is not always the best use of FT or PT faculty's load.

Sylvania campus lacks much of this support staff and normally operates with one casual tutor position who doubles as a lab tech. Sylvania normally employs 1-2 accompanists per year. A musical is produced by Sylvania one term every other year, during this single term additional casual accompanists and musicians have been hired. Student music facilities on the Sylvania campus (practice rooms, classroom, labs, rehearsal and performance spaces) are dispersed among multiple buildings and need to be updated. It is a challenge to build a sense of community, mentioned above by the Rock Creek campus, with the current music facilities and support staff available at the Sylvania campus.

SECTION 2 IS IN PART A, YEAR 1, please see above

SECTION 3: REFLECTION ON ASSESSMENT OF STUDENT LEARNING

3A. Assessment Reports:
(*To be completed by Academic Affairs, with space for notes from program if needed)*

- x Current Multi Year Plan on file
- x 2018- 2019 Plan and EOY submitted

Notes:
All LDC MYPs are officially "out of date" for this year, but since we are in the middle of changing expectations, we did not ask for new MYPs this Fall. This will be expected next year and will need to be changed next year to reflect new assessment options.

3B. Please respond to the question below, which relates to your SACs 2019-20 Learning Assessment Report to the Learning Assessment Council (LAC).

Context Statement
MUS's 2018-19 assessment project involved the use of a simple and anonymous in-class survey to measure the effectiveness of onboarding, advising, placement, and transfer of music students. It should be noted that while useful to the program, this is not actually assessment of student learning, which is an accreditation expectation.
Peer Reviewers' Comments and Question
Overall, the reviewers found it interesting to read through results of your findings. However, because indirect assessment is almost always unreliable in comparison to direct assessment the reviewers strongly recommend switching future reports to be a direct assessment.
You expressed in "doing the assessment in a more targeted way," and the reviewers recommend meeting with your assessment coach to figure out a strategic plan on creating a direct assessment. By using a direct assessment, faculty members are capturing a sample of what students can do, which can be very strong evidence of student learning. Although indirect methods can be helpful in interpreting the findings of direct methods, the weakness of indirect measures is that they are not as useful in identifying specific knowledge and skills deficiencies.
Question: *As part of our accreditation requirements, we are responsible for assessing student learning outcomes. How will your SAC work together to conduct a direct assessment based on student on learning outcomes in the coming year?*

For AY19-20, the MUS/MUP SAC plans to complete a direct assessment of Professional Competency in Music Performance, which will act as a re-assessment of our project from 2015-2016. This outcome is crucial to all music majors and minors wishing to audition and matriculate to transfer institutions to complete their study. Acceptance to music programs and offers of financial assistance are contingent upon successful completion of a performance audition.

Through juried solo performances, music students will be adjudicated by PCC music faculty in the areas of: tone, technique, musicianship, and ability to perform common scales. Each parameter will be rated on a scale of 1-8, one being unacceptable, 8 being exceptional. Each student will be assessed in the specific level section that they enrolled in (there are a total of six levels or terms of MUP courses). A 5 or higher is considered a minimum rating level for professional competency.
Once the student performers are reviewed, their numbers will be analyzed in relation to their level of performance, year of study, and readiness for matriculation to a 4-year music program. Data will also be analyzed to find any trends from instrument to instrument or for those participating in other music classes, etc.

The music SAC completed this assessment in 2015, but there have been changes in the music program and specifically the MUP program since the last assessment. Our instruction of MUP lessons now takes place by casual employees who often teach on campus. Additionally, the performance classes at Rock Creek have been split into piano, voice, jazz, and instrumental to assist in specific areas of competency. We feel that these changes should garner a higher level of achievement in comparison to the benchmark that we set in our project from 2015.

UPDATE: AS of this writing, PCC is experiencing an online and remote term of teaching due to the COVID-19 outbreak. Our SAC feels that it is likely that we will still be able to re-assess our study from 2015 through virtual music juries. We will discuss this in detail at our April 28th SAC meeting and come up with a plan to assess our students during the jury performances at the end of the term.

SECTION 4: ADDITIONAL COMMENTS / CONTEXT / ACHIEVEMENTS / CHALLENGES

4. Is there anything you would like to share about your discipline at this time? (e.g. notable achievements, challenges, issues, broad goals, additional context)? (Please limit response to 300 words)

Sylvania campus finds it challenging to make plans or requests for resources without knowing where we will physically be located when the HT building goes offline for renovation.

As an addition to our statement in this section from our 'A Year' document (above), Rock Creek has been active in the region performing both on and off campus as well as conducting numerous site-visits to high school music programs for recruitment. We continue to find that there is a specific demand in the region on the western side of the Portland Metro area (i.e. Beaverton, Hillsboro, Forest Grove, etc.) for quality music education at an affordable price. With a high amount of quality high school music programs, we regularly meet students looking for ensembles to perform and sing in and a chance to execute music requirements for matriculation to 4-year schools. As our ensembles have performed in the region this AY, we feel that there is still more opportunities for recruitment and retention of great students in our area. However, other 2 -year institutions have many resources and are aggressively recruiting and visiting our region, even from as far afield as MHCC. Many of these institutions, including MHCC and Clackamas Community College, not to mention the 4-year institutions, have scholarships and talent grant money to use in recruitment of talented students. These students drive up the quality of the music being made at an institution and act as continued ongoing sources of recruitment. PCC Music would be greatly enhanced through the development of a talent grant program or account, perhaps within the PCC Foundation. This would also allow us to potentially bridge the gap for some of our pell-eligible students so that they could consider a music career.

(space left intentionally)

Discipline Name: MUSIC/APPLIED MUSIC FALL 2019

SECTION 5 : PLANNING

OK to add rows to the tables below, but please limit the response to this question to two pages (one front/back)

5A. New Discipline Objectives

Based on the results of your reflection from Part A (Year 1), list any new objectives for the next two years.

Objective	Implementation Timeline	Progress Measures
New facilities for SY campus to replace what is being lost in the HT building renovation. This should include: lecture classroom/piano and technology lab/student practice rooms.	ASAP	Meetings with architects
Partner with Sonic Arts at Cascade campus to host certificate in Live Audio Engineering	Fall 2021*	Committee formed and met. Course work being developed.
Work with Sonic Arts to unify some of the core MUS curriculum (theory, piano, aural skills)	Fall 2022	Initial discussion held.
Complete transfer agreement for students matriculating to Pacific University in as Music Therapy Students	Spring 2021	Initial Draft and research completed in consultation with Pacific. Need support from Curriculum and Degrees and Certificates to complete process
Host on-campus music events in the areas of Choir and Instrumental Music festivals. This is a key to program recruitment and retention.	Winter/Spring 2021	Rock Creek has held two festivals in past years, but would like to expand and improve these events.

*The current Covid situation could impact this date.

5B: Resource Requests

List below any resource requests and indicate if these are needed to meet the objectives noted above.

Please list in priority order

Resource Request	Approx $	Related to Program Objective? Which?	Type of Request (check the appropriate boxes)				
			FT Fac or Staff	Facilities or equip	Other	Ongoing	One time
Sylvania Music Facilities and Support Equipment	Unknown**	SY MUS		x			
Administrative assistance in looking at workload calculations for music ensemble directors with a possible solution involving new calculations different from student facing credit amounts	Little monetary cost, but administrative assistance necessary to tackle this issue.	All MUS			x		x
Assistance in procuring and organizing student talent grants for recruitment and retention.	Donations and/or college funds to begin with				x	x	x
Increase the MUP Tutor Teaching rate from $50/hr to $60/hr, perhaps in stages over two years including a step of $55/hr and then a final step of $60/hr	No new cost to the college, but a change in a casual pay grade and an additional cost to the students.				x	x	

**This amount could be a wide range and is difficult for the SAC to calculate. Moreover, this work may be included in possible Bond projects. The MUS program requests guidance from the administration on finding the costs of updating facilities on the Sylvania campus. The college-wide reorganization and current circumstances requiring remote teaching have added another layer which should be considered when planning for the Sylvania campus. This may include centrazling MUS/MUP offerings on a single campus, or designating music specialties for particular campuses. Regardless, the college-wide reorganization provides us with the opportunity to better serve the community by optimizing our resources, particularly faculty. Similar to the visual arts each music faculty member has specializations in the field that could

serve students better with coordinated offerings. Our recent converstaions with the Sonic Arts program (based at the Cascade campus) to revise, update, and streamline the core music curriculum is a large step towards optimizing the way we serve the community. Dan Wenger, division dean at the Cascade campus initiated these meetings with the intent of eventually having a single music program across the district, and we believe this work will have meaningful impacts on students by providing clear paths to success. We plan to continue to explore these changes in the immediate future.

5B1: How will the resource requests support the disciplines's challenges and the objectives identified above?

This will bring the SY campus MUS facilities to the same standards currently found on the other two campuses.

As stated above, additional support in the area of faculty workload as it relates to music ensembles will allow for more available time for recruitment and retention of quality students. This is the corner-stone of a great music program, and our faculty often find it difficult to juggle busy teaching loads, especially if they include music ensembles, with recruiting activities which often take place at unusual times and locations off campus. This will be detailed below.

PCC's regional competitors are offering talent-based grants and scholarships to promising students. Support in this area would help the music program stay competitive with other institutions.

The MUP private lesson program, as shown above, is a critical and growing part of our program. However, the pay rate that we use with our casual MUP tutors is not competitive with the common rate in the music industry in the Portland metro. We are having difficulty finding qualified teachers at the current rate. A change in this rate will be critical in the next few years.

5B2: Aside from financial support, what do you need from administration in order to carry out your planned improvements?

SY MUS needs to know where we will be located once the HT building undergoes renovation. This affects the type of courses we can schedule, how we plan, and what we might request.

Ensemble Management: AS has been mentioned above, workload calculations have been insufficient to deal with the time commitments of managing and running music ensembles for our faculty. A quick survey of other institutions in our area has shown that many colleges and universities have a calculation that allows the credit load on the student facing side to be different than the load calculation for the instructor. All colleges count ensemble classes as 1cr courses to match with transfer institutions, however, workload for faculty is much greater. These groups perform at public events, plan concerts, tour, and recruit for the program and college. Our survey shows:

UCC: 1cr ensemble = 2.8 lecture credits of load calculation

MHCC: 1cr ensemble = 2.25 lecture credits of load calculation
Additionally, instructors heading up the choral, jazz, and traditional band programs receive 3 lecture credits of release time per term for the AY for recruiting and planning events.

PSU: Anecdotally, PSU instructors state that ensemble director have a slightly higher load calculation than 1cr for ensemble management

UofO: 1cr ensemble = 3 lecture credits of load calculation

LCC: Department Chair at LCC has stated that they are pursuing similar changes to what we are requesting in this PR

Solution: Given the difficulty of changing the faculty contract to show different faculty and student facing loads for credit classes, MUS SAC would suggest that a release calculation be created to assist with the faculty managing the music ensembles. If we think of the ensembles as similar to sports teams, there is a corollary with workload and time required beyond the normal classroom teaching time spent with students. This additional time is used to plan concerts, execute concerts, perform in the community, tour, etc. Additionally, music faculty feel that time spent in recruitment activities is critical for these ensembles and this would help account for work that is already happening and ongoing, but often hampered by the overall workload of the instructors. Additionally, some type of calculation change could assist in retaining PT instructors who sometimes manage these ensembles. It has been difficult for music to find and retain quality PT instructors for these classes given the 1cr of pay. Also, for these classes to be successful, recruitment in the high schools is necessary. A new type of calculation would assist with this, although for PTers it would have to be NOT in the form of release, but some other type of calculation. We would welcome the support of the administration for a solution to this problem.

Summary: In summary, we find the MUS/MUP program has grown consistently in the district over the last five years and that certain areas have been a key to this growth. An increase in the

variety of offerings, differentiation of modality, increased recruitment into vibrant performing ensembles, and expansion of the MUP private lesson program has been key. Also, creating partnerships with both the regional high schools as well as our transfer institutions has helped streamline the process and create opportunities for recruitment, retention, and completion. Finally, all of these factors help create the sense of community and 'belonging' that students desire. We would like to thank the administration for their support in our endeavor.

****

SECTION 6: Feedback and Follow up
This section is for Administration to provide feedback.

6A. Strengths and successes of the discipline as evidenced by the data, analysis and reflection:

6B. Areas of concern, if any:

Feedback for Year B begins on the next page.

6C. Recommended Next Steps:

___ Proceed as planned on discipline review schedule

___ Further review / Out-of-Cycle in-depth review

6D. Additional Comments:

Annual Discipline Update LDC YEAR B

Program: Music Year: 2020

SECTION 7: ADMINISTRATIVE FEEDBACK AND FOLLOW UP

This section is for Administration to provide feedback

To be prepared by Division Dean(s)

6A. Strengths and successes of the program as evidenced by the reflection, planning and resource requests

Response copied from 6A in Year A update.

The Music program is to be commended for volunteering to participate in this discipline review pilot. The Program's participation in this pilot will provide valuable information for the college as we continue to assess and make improvements to the discipline review process. This is appreciated!

The 2019-20 academic year has been a year of many transitions. The College is embarking on a reorganization, at Rock Creek Campus the Music program into a new division, and the move to remote teaching due to COVID-19 has shifted instructional energy in a way we haven't seen before. Despite the need to navigate all this change, it was clear in reading this review that opportunities for Music Program students are rich and varied. Faculty in the program have a wide array of specialties ranging from classical guitar, jazz improvisation and percussion, gospel, musical theater, and classical voice, among others. Students have access to classes focused on the Music Theory, History, Performance, and Private Lessons, that prepare them for success as they transfer as Music majors and minors. Non-major and minor students join performance ensembles as hobbyists, take Music classes that will help them meet general education requirements, and are encouraged to integrate as much Music programming as they can into their experience at PCC. Music students are eager to share their talents, faculty oblige by preparing them to perform brilliantly as ambassadors to the community.

Among the variety of strengths and successes highlighted in the discipline review the following stood out:

- An increase in student FTE from 2016-19.
- The expansion of private music lesson (MUP) enrollment.
- High student success rates in performance ensemble classes.
- Collaboration districtwide to share curriculum, coordinate scheduling and maintain good working relationships.
- An increase in parity of the gender make-up in Music classes.
- Connections the Music program has made with K-12 partners and area Colleges and Universities.
- Developing strong performing ensembles and choirs at a community college is challenging in many ways, the development of this aspect of the Music Program at Rock Creek Campus has been impressive.

Thank you for your time putting this report together, your dedication to the success of students and commitment to continuous improvement of the Music Program.

6B. Areas of concern, if any:

In this section we highlight areas where systems could be improved to support the Program.

Gospel Choir. The Portland Community College Music program has a unique resource in its gospel choir. Gospel music is foundational to contemporary music: funk, soul, rhythm and blues, jazz and hip hop. Additionally, gospel choirs afford student access to musical experiences and music education outside the traditions of Western academia. Sylvania is to be commended for bringing the resource of a credit-bearing gospel choir to Portland and Portland Community College.

However, administration perceives the gospel choir as an isolated effort. In other words, administration does not see a supporting ecosystem (inter-campus curriculum and culture). Administration wonders whether PCC Music might collectively develop a curriculum and culture wherein a gospel choir is an integral part.

Degree. The Portland Community College Music program web page highlights the following:

*'Like all Oregon community college's, PCC does not offer a degree in music. We advise our music students to take music classes according to our music transfer **guide**, which prepares them to matriculate to four-year institutions.'*

While the transfer guide referred to in the quote above does a good job laying out, term by term, the classes students can take in route to transferring, we recognize that other community colleges in the State are promoting an AS Music transfer degree. For example, Mt Hood and Clackamas Community Colleges note the following information on their web pages:

Associate of Science in Music (ASM)

Department website: http://mhcc.edu/performingarts

The Associate of Science in Music (ASM) is an associate degree that is intended to prepare students to transfer into an upper division baccalaureate degree program in music in many Oregon universities' Bachelor of Music programs. In selecting courses for this degree, students are highly encouraged to consult the specific faculty adviser and the institution to which they intend to transfer to determine if it is an appropriate choice. Completion of this degree does not guarantee that lower-division general education requirements of an Oregon public university will be fully satisfied.

https://catalog.mhcc.edu/degree-certificate-requirements/asm/

Associate of Science (AS)

The Associate of Science two-year degree has both general education and discipline-specific requirements and isn't just for science programs. It is designed for students planning to transfer to a public Oregon university. Some of the **Associate of Science** degrees CCC offers include biology, computer science, engineering, geology, horticulture, music and English.

https://www.clackamas.edu/academics/academic-offerings/degrees-and-certificates

We are concerned that prospective Music students may struggle to understand how the Music classes they take will align with degrees and certificates, unless they speak directly with a faculty advisor. We feel it would be prudent for the Music SAC and administration to work with the Curriculum Office to review whether there are options that will allow the program to more clearly communicate available degrees and certificates.

Sylvana Performing Arts Center (PAC). Our understanding is that, due to the PAC's designation as a rental facility, the Music program is not able to hold performances where donations could be collected and put into a Foundation account. Administration would like to explore what options there are for reevaluating this policy.

6C. Recommended Next Steps:

_x__ Proceed as planned on program review schedule

___ Follow up conversation needed with SAC, Dept Chair(s) and Deans

6D. Additional Comments:

Thank you for providing thoughtful objectives and resource requests. We look forward to ongoing discussion and collaboration to address the needs of the Music Program.

OBJECTIVES AND RESOURCE REQUESTS

Assessment. We are looking forward to learning how virtual juried solo performances go at the end of spring term, despite the shift to remote teaching.

Music Facilities. We do recognize there is an inequity among facilities impacting Sylvania Campus. At this time program space at Sylvania is yet to be determined. In the Objectives section you identify needs for: lecture classroom/piano and technology lab/student practice rooms. Are you able to say more about how these facilities' needs relate to your vision of the programming you would like to see at Sylvania Campus? For example, as a certificate in Live Audio Engineering comes online, what resources and facilities will be needed to ensure student success?

Certificate in Live Audio Engineering. Administration is supportive of the development of this certificate, as we believe it aligns well with Sonic Arts degrees and certificates and will enhance student employability. As cited above in the comment about music facilities, we recommend the Music Program team incorporate planning around the resources and facilities needed to host the certificate program concurrently with the academic planning which is under way.

MUS and Sonic Arts Curriculum Alignment. We recognize there are overlapping areas of curriculum between Music and Sonic Arts. We are grateful for the spirit of collaboration between the programs. We believe this alignment will benefit students from both programs in many ways. The Music Program/Administrative meeting on 3/4/2020 was an excellent first step to initiate this project. We look forward to ongoing planning and alignment.

Music Therapy transfer agreement. Administration is supportive of articulation agreements with 4-year institutions and the opportunities they afford students. We are grateful for the

progress with this agreement and encourage presenting the draft agreement for SAC review at an upcoming meeting.

On-campus Music Events. We agree that on-campus music events are valuable opportunities for students to perform and experience the work of professional musicians. At Sylvania we would like to encourage partnership with musical builders, formerly affiliated with Marylhurst University, with the aim to increase our capacity to offer musical theater performances on campus. We are supportive of Rock Creek campus hosting more music events, perhaps expanding on the success of the Experience Music Concert Series. We welcome the Music Program Team putting together a proposal outlining what music events you would like to offer across the District, outlining what resources will be needed to produce the events.

Music Ensemble Workload. In multiple areas of the discipline review the instructional load for 1-credit performance-based ensemble courses is highlighted as a challenge. While these 1-credit classes are the standard for articulation purposes in Oregon, their instructional load calculation as lab classes is not an accurate reflection of the scope of work required to teach these classes.

Administration will work with the program faculty to research possible solutions for how the instructional load for 1-credit performance ensemble classes can be calculated.

Student Talent Grants. As the PCC Foundation has procedures and processes in place to create endowed accounts devoted to raising funds and dispersing student scholarship funds, we feel there is a path to creating student talent grants. Currently, many of these accounts are campus and program-based. In the case of the Music Program, we would like to understand more about how you propose to coordinate the development of talent grants in partnership with the PCC Foundation. With the movement toward the centralization of programs it seems prudent to take a district-wide approach to this resource.

MUP tutor pay rate increase. We recognize that the enrollment of students in private music lessons is increasing and that retaining excellent MUP tutors is paramount to this success. However, there are intermingling challenges which need to be considered and addressed regarding a pay rate increase for MUP tutors. First, how would passing the cost associated with increasing the MUP tutor pay rate impact equitable student access to the lessons? Next, is it fiscally possible and prudent to increase the rate, which has been in effect for 3-years, during this challenging budgetary climate? At this time we are not prepared to consider an increase in pay rate but appreciate you bringing the issue to our attention. It highlights the need for more thoughtful consideration of the need for incremental pay increases for MUP tutors while doing all we can to avoid passing costs on to students.