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STUDENT OUTCOMES COMMITTEE OF THE
BOARD OF TRUSTEES

MINUTES
Thursday, September 3, 2015
1:30 p.m. – Conference Room M2-34

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Presiding: Dr. Judith Rényi

Present: Mr. Mark Edwards, Dr. Judith Gay, Dr. Donald Generals, Dr. Samuel Hirsch, Ms. Mary Horstmann, Dr. James Roebuck, Ms. Lydia Hernández Vélez

Guests: Ms. Christine McDonnell, Mr. Robert Ross, Dr. Sharon Thompson

(1)   Executive Session

The Executive Session was devoted to a discussion concerning the recruitment of international students.

(2)   Public Session

a) Approval of Minutes of May 7, 2015 (Action Item)

The minutes were accepted.

b) Academic Program Audits: Music Performance Option A.A.; Music Non-Performance A.A.; and Sound Recording and Music Technology A.A.S. (Action Item)

Ms. McDonnell reviewed highlights of the Audits of the Music Programs. Dr. Rényi questioned the diversity of the programs in that it does not mirror the general college population. Mr. Ross, Department Head of Music, responded that the programs are not well known in the City. Dr. Roebuck asked about the pipeline into the Music Programs. Mr. Ross said that he is working with the head of music at the School District of Philadelphia to improve the pipeline. Dr. Rényi recommended seeking a partnership with the Settlement Music School. Mr. Ross explained that many music students fall into a non-traditional category. Students typically come to the College after attending another school or have some other music experience. Dr. Roebuck noted that the annual enrollment update did not include the actual number of students.

The Student Outcomes Committee reviewed the audit recommendations with the following actions:

Recommendation 1: Close the Music Non-Performance Option
Action: The Committee accepted the recommendation.

Recommendation 2: Program Assessment

Action: The Committee accepted the recommendation with the requirement that a brief update be provided by the end of December 2015.

Recommendation 3: Program Management
Action: The Committee accepted the recommendation with the provision that enrollment targets need to be established and with the requirement that a brief update be provided by the end of December 2015.

Recommendation 4: Attempt to Decrease Program Costs or Increase Program
                    Revenue
Action: The Committee accepted the recommendation with the requirement that a brief update be provided by the end of April 2016.

Recommendation 5: Increase Program Pipeline
Action: The Committee accepted the recommendation with the requirement that a brief update be provided by the end of December 2015.

Action: The Student Outcomes Committee of the Board recommends that the Board of Trustees accept the audit and require a full report on all recommendations in one year before recertifying the programs.

(c) Middle States Update

Dr. Gay gave a brief update on the actions and activities taken to date. Several faculty have been identified to serve on a Curriculum Assessment Team. They are working with Department Heads and Curriculum Coordinators to review individual program assessments and provide in a prescription format feedback for improvements. During the College's Professional Development Week an entire day was devoted to assessment activities for the faculty. The day began with a presentation by Dr. Generals who provided an overview of the assessment process. The remainder of the day focused on assisting departments with their assessment plans. Dr. Rényi asked if there was anything more the Board could be doing to support the effort. Dr. Gay said that the Board is assisting by reviewing and reinforcing the actions associated with assessment in the academic program audits. Dr. Gay stated that the progress report is due to Middle States on December 1, 2015 with a team visit scheduled during the week of January 11, 2016.

(d) Student Outcomes Dashboard

Dr. Hirsch distributed a draft of the Student Outcomes Dashboard that includes preliminary data for 2014-15. Dr. Rényi requested data be included on the progress of students in developmental education. Ms. Horstmann also requested information be included on achievement gaps and peer institution outcomes. An updated dashboard will be presented at the next Committee meeting.

(e) Additional Item

Dr. Hirsch distributed information regarding an opportunity to partner with the American Association of Community Colleges (AACC) on a collaborative project focusing on developing structured academic and career pathways for students. Dr. Hirsch explained that this focus is in alignment with the College direction of implementing Guided Pathways. If selected, the AACC Pathways Project would provide the College with technical support and guidance. As part of the application process, the College must provide evidence of support from the Board of Trustees.

Action: The Student Outcomes Committee of the Board fully supports the College's participation in the Pathways Project.

The meeting was adjourned.

Next Meeting:

The next meeting of the Student Outcomes Committee of the Board is scheduled for Thursday, October 1, 2015 at 1:30 p.m. in conference room M2-34.

Attachments:

Minutes of May 7, 2015
Academic Program Audits:
Music Performance Option A.A.
Music Non-Performance A.A.
Sound Recording and Music Technology A.A.S.
2014-15 Draft Student Outcomes Dashboard
Overview – Pathways Project

(1)   Executive Session

The Student Outcomes Committee Board members reviewed faculty members who will
be promoted to Assistant Professor.

(2)   Public Session

a) Approval of Minutes of April 2, 2015 (Action Item)

The minutes were accepted.

b) 2015-2016 Student Activities, Athletics, and Commencement Budget

Mr. Watters reviewed highlights of the proposed budget. One change is the use of the
Student Programming Board to make some programming decisions. There was a
discussion about the use of paper for publications versus electronic publishing. Both Dr.
Rényi and Ms. Horstmann advocated moving away from paper as much as possible.
There was also a discussion about programing for the "non-traditional student." Dr.
Hirsch stated that the use of the Student Programming Board has helped in identifying
activities that respond to the interests of a diverse array of students. Dr. Rényi
commented that it is important to help faculty understand how to work with students with
adult responsibilities. For example, she suggested that the College provide virtual tours.

**Action: The Student Outcomes Committee of the Board recommends that the
Board of Trustees accept the proposed 2015-2016 budget.**

c) Academic Audits

Mr. Moore reviewed the audits for Construction Management (AAS), Facilities

Management–Construction (AAS) and Facilities Management–Design (AAS).

Mr. Moore stated that about 100 other programs were reviewed and none had as many options in the first two years as at the College. He stated that there is much overlap in courses, outcomes and job opportunities across the programs. Dr. Grosbard stated that Construction Management is different from Facilities Management. Ms. Hernández Vélez stated that she has a background in both fields and she agrees that the two fields are different. Dr. Grosbard continued by stating that the College has the only Facilities Management program in the City and, other than Singapore, is the only accredited program at a two-year college. He added that the fields are booming.

There was a discussion about the graduation rates. According to Dr. Generals, the reason we have few graduates is because of the slow progress working students make. Still, he said he is disappointed that the graduation rate is not what it should be. Dr. Grosbard said the members of the Advisory Committee have stated that they want to hire people with degrees and there is no savings by reducing the options.

Dr. Grosbard said that even though the programs are AAS programs, the faculty is working on transfer opportunities. An issue is that students who want to transfer need to be able to do calculus. Dr. Rényi asked how students make sense of all the options. Dr. Grosbard stated that faculty direct students based on what they want to do. Dr. Grosbard stated he does not want to pre-judge what should happen before the next meeting of the Advisory Committee. He also stated that he is not sure the timelines in the audit are reasonable. Dr. Thompson stated that we could use similar strategies as were used for the BHHS audits but a year is too long to be looking. She added that we need to focus on what we need to do to get students jobs. Dr. Generals stated that he believes the audits should spark debate about how to make things stronger. He said we should consider guided pathways, additional support and accelerated online options. Dr. Grosbard stated that there will be a new department head in the Fall (David Bertram). He should have an opportunity to look at enrollment patterns and why it is taking so long for people to get degrees. Dr. Grosbard also stated that he thinks the numbers as suspect——that coding of students in programs may be an issue. Dr. Rényi stated that there should be more women in the programs; students need to move faster to complete the credential; and there needs to be a focus on getting students over the developmental hump. Ms. Horstmann said the College needs to determine what approaches could be used to improve if there is not a clear consolidation. Dr. Rényi added that the Student Outcomes Committee of the Board has been asking for measurable targets for student enrollment, etc. and a timeline for reaching the targets. The Committee decided that December is a reasonable timeframe for a response.

Mr. Moore then discussed the Computer Assisted Design (CAD) degree program and academic certificate. He compared it to the situation for Geographic Information Systems. There is a skillset needed but not necessarily a degree. Dr. Thompson stated that the Advisory Committee has discussed the topic and agrees students do not need a CAD degree. Ms. Horstmann commented that the focus on skills versus degrees is the wave of the future.

Dr. Grosbard stated that the CAD program started in the 1990's when CAD was new. He said it has been eclipsed by other developments but that the program does have two unique courses—animation and building modeling. He stated that he cannot deny that students are not staying to graduate but that the Benjamin Franklin High School Center for Technology includes CAD as one of the six programs it will offer in September. He believes it is premature to "kill the program." CAD is fundamental to architecture, product design, etc. He asked to have until December to make a proposal for the future and to have a decision.

Action: The Student Outcomes Committee of the Board recommends accepting the audit but postponing the decision about consolidation until receiving an update in December 2015. The Committee recommends eliminating the Computer Assisted Design AAS degree.

d) **Religious Studies A.A. Audit Update**

Dr. Thompson reviewed the Religious Studies A.A. Audit update. The faculty have been reaching out to the faith-based community and meeting with students.

Action: The Student Outcomes Committee of the Board accepted the update.

e) **CAHM Academic Audit Update/Accounting A.A.S. Audit Update**

Dr. McGorry reviewed both the Culinary Arts/Hospitality Management Academic Audit update and Accounting A.A.S. Audit update. She explained steps the faculty are taking for improvement. For example, the faculty have all taken on a caseload of about 35 advisees each. She commented that the activities of the faculty are working but need more time to see the impact.

Action: The Student Outcomes Committee of the Board accepted the updates but asked that the Accounting program identify targets.

The meeting was adjourned.

Next Meeting:

The next meeting of the Student Outcomes Committee of the Board is scheduled for Thursday, June 4, 2015 at 1:30 p.m. in conference room M2-34.

Attachments:
Minutes of April 2, 2015
Budget Assumptions and Rationale for the Student Activities, Athletics, and Commencement for FY16 Budget

2015-16 Student Activities, Athletics, and Commencement Budget
Academic Program Audits: Construction Management A.A.S.
Facilities Management-Constructions A.A.S.
Facilities Management-Design A.A.S.
Computed Assisted Design Technology A.A.S.
Computer Assisted Design Technology Academic Certificate
Religious Studies A.A. Audit Update
CAHM Academic Audit Update
Accounting AAS Degree Audit Update

I.   **Executive Summary**

The College offers three associate's degrees in music: the Music Non-Performance Option (MUSN) A.A., the Music Performance Option A.A. (MUSP), and the Sound Recording and Music Technology A.A.S. (SRMT). The Music Non-Performance Option focuses on transfer and is suited for students who wish to pursue a career in a music related field. The Music Performance Option is a select program focused on transfer that prepares graduates for careers as performers, composers, or music teachers. The SRMT program is a direct-to-work program that prepares students for careers in the music industry.

The music industry has changed rapidly over the past decade and it has become increasingly important for those working in the industry to understand business and entrepreneurship. Graduates commonly rely on income from various jobs to support themselves. The MUSN Option no longer serves the population for which it was created. Program faculty state that MUSN prepares students to transfer into a music teaching or music therapy program, however, the program does not adequately prepare students to enter either area.

Over the past five years, average enrollment in each program is approximately 30 to 40 students. In that time period, however, enrollment in the MUSN program has dramatically decreased while enrollment in MUSP and SRMT has also decreased, although not as sharply. In the fall of 2013, enrollment in MUSN was seven.

All three music programs enroll a higher proportion of college ready students than the Division and College. MUSP and SRMT record favorable outcomes in terms of retention, graduation, long term success, and course completion. MUSN records weak statistics in the same areas.

Seventy-two degrees were awarded between 2009 and 2013, with the majority (44) awarded in SMRT and the rest split between MUSP (17) and MUSN (11)

The programs are up-to-date on 335s and QVIs. Some program level outcomes have been completed, but several program level outcomes remain unassessed; the faculty anticipates assessing all unassessed program level student learning outcomes during the fall of 2015. Some assessment processes (rubrics) need clarification and benchmarks should be reevaluated.

The Student Outcomes Committee of the Board accepted the audit with the requirement of a full report on all recommendations in one year before recertifying the programs. The Committee accepted the recommendation to close the Music Non-Performance Program. The Committee also requested brief follow-up reports for the remaining recommendations.

Community College of Philadelphia

Academic Program Audit

Music Performance Option A.A
Music Non-Performance A.A.
Sound Recording and Music Technology A.A.S.

Authors:
Christine McDonnell
John V. Moore III
Robert Ross
Paul Geissinger

Date: September 2015

I.   **Executive Summary**
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The music industry has changed rapidly over the past decade and it has become increasingly important for those working in the industry to understand business and entrepreneurship. Graduates commonly rely on income from various jobs to support themselves. The MUSN Option no longer serves the population for which it was created. Program faculty state that MUSN prepares students to transfer into a music teaching or music therapy program; however, the program does not adequately prepare students to enter either area.

The faculty are active within the field, and participate in local performing arts organizations; they publish works and are members of associations. The SRMT faculty have ties to the industry and knowledge about the local job markets.

Over the past five years, average enrollment in each program is approximately 30 to 40 students. In that time period, however, enrollment in the MUSN program has dramatically decreased while enrollment in MUSP and SRMT has also decreased, although not as sharply. In the fall of 2013, enrollment in MUSN was seven.

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The programs are up-to-date on 335s and QVIs. Some program level outcomes have been completed, but several program level outcomes remain unassessed; the faculty anticipates assessing all unassessed program level student learning outcomes during the fall of 2015. Some assessment processes (rubrics) need clarification and benchmarks should be reevaluated.

II.   **Program Description**
CCP offers three associates degrees in Music: the Music Non-Performance Option A.A. (MUSN), the Music Performance Option A.A. (MUSP), and the Sound Recording and Music Technology A.A.S. (SRMT). The Music Performance Option and SRMT are select programs; before enrolling in the programs students must meet with the program chair and pass a music theory placement test, and, in the case of the Performance option, audition on a major instrument or in voice.

The music curricula, give students a thorough academic and applied preparation in music combined with a liberal arts background. The MUSN and MUSP curricula are structured to be compatible for transfer. The first two years of CCP's MUSP curricula lead to the Bachelor of Music degree that is offered at most undergraduate colleges. MUSN was originally designed for students seeking to transfer to a Bachelor of Arts in Music program or a Bachelor of Science in Music program. MUSN is currently designed for students seeking to transfer to baccalaureate programs in the areas of music history or theory studies.

The Music Programs focus on the foundations of music theory, history, composition, practicing techniques, and performing traditions. Students receive access to equipment usually found only at a four-year college, gain opportunities to perform in jazz, chorus, orchestra, percussion and chamber ensembles, and are exposed to accomplished performers and artists. The Music Programs are perfectly suited for musicians with practical skills, private music teachers who want to enhance their skills, and people who want to learn and study the technical aspects of music. The MUSP Program is suited for students who want to become professional performers, composers, or music teachers. The MUSN Program is suited for students wishing to develop skill in music, which may lead to a career in a music-related field.

The Non-Performance option is designed for students whose interest in music is academically rather than performance oriented. This option provides a means for students unable to meet the admissions criteria for the performance option to be enrolled as music majors until they are able to meet the entrance requirements of the other degree programs. Current Non-Performance students include individuals who already have substantial experience in music, and therefore have no need for private applied study as well as students interested in pursuing a career in music therapy or other music related professions.

The SRMT curriculum is designed for students interested in pursuing a career in the music industry. Jobs in this industry include broadcast technicians, sound recording technicians, music production staff, artist agents, concert managers, and many others for which both musical and technological knowledge are essential. This curriculum gives students a thorough academic and applied preparation for entry-level positions in the music industry. Students are trained to use industry standard equipment and software ProTools to provide them with the necessary skills for employment.

A.   History and Revisions to the Curriculum
Prior to 1997, only one music program existed at the College, enrollment in this program was limited to full-time students with no academic deficiencies that displayed superior performance skills through aptitude and/or years of music lessons. These rigid criteria forced the Program to turn away many students not fortunate enough to have been exposed to music lessons or those that could not participate in the program full-time. In 1997, revisions were made to the Music Program that enabled a wider range of students to enroll. These revisions included opening the MUSN option within the music program. The MUSN Program was designed for students who do not wish to perform or students who are unable to meet the admissions criteria for the performance option. The faculty has the impression that the MUSN enrolls students who already have substantial experience in music and are uninterested in taking the private music lessons or students interested in pursuing a career in music therapy.

In the past five years, MUS 103 (Introduction to Music) has been revised and MUS 105 (Music of the Baroque and Classical Eras) was revised and renamed. The former course document for MUS 103 provided instructors insufficient guidance to assure consistency of course content across sections. The course was therefore revised to provide faculty with additional guidance and students with a more standardized curriculum. Program faculty were concerned that without standardization the course might cover material already covered in future required courses. In 2012 MUS 105 was revised and renamed. In 2015 MUS 120 (Music of Black Americans) was converted from an in-person to an online course: it has run fully enrolled for the past two semesters.

B. Curriculum Sequence (Music- Non- Performance Option A.A.)

Course Number and Name	Pre- or Co-requisites	Credits	Gen Ed Req.
Summer Semester			
MUS 100 - Music Reading		3	
MUS 101 - Piano I		1	
First Semester			
MUS 196 - Ensemble I		1	
MUS 103 - Introduction to Music		3	American/Global Div/ Interpretive Studies
ENGL 101 – English Composition I		3	ENGL 101
MATH 118 - Intermediate Algebra or higher		3	Mathematics
CIS 103 – Applied Computer Technology*		3	Tech Comp
MUS 102 - Piano II	MUS 101	1	
Second Semester			
MUS 201 - Piano III	MUS 102	1	
MUS 197 - Ensemble II		1	
MUS 111 - Aural Theory I	MUS 100	3	
MUS 114 - Harmony I	MUS 100	3	
MUS 105 - Music of the Baroque and Classical Eras		3	Humanities
ENGL 102 – The Research Paper	ENGL101 a grade of "C" or better	3	ENGL 102, Info Lit
Third Semester			
MUS 202 - Piano IV	MUS 201	1	
MUS 296 - Ensemble III		1	
MUS 113 - Aural Theory II	MUS 111	3	
MUS 214 - Harmony II	MUS 114	3	
MUS 106 - Great Romantic Music		3	
Social Science Elective		3	Social Sciences
MUS 115 - Introduction to Music Technology		3	
Fourth Semester			
MUS 297 - Ensemble IV		1	
MUS 120 - Music of African-Americans or		3	
HUM 101 - Cultural Traditions			
MUS 215 - Advanced Music Technology & Multimedia	MUS 115	3	
MUS 211 - Aural Theory III	MUS 113	3	
MUS 121 - Modern American Music or		3	
HUM 102 - Cultural Traditions			
PHYS 125 – Musical Acoustics		3	Natural Science
Minimum Credits Needed to Graduate		**65**	

B2. Curriculum Sequence (Music Performance Option)

Course Number and Name	Pre- or Co-requisites	Credits	Gen Ed Req.
Summer Semester			
MUS 100 - Music Reading		3	
MUS 101 - Piano I		1	
First Semester			
MUS 102 - Piano II	MUS 101	1	
MUS 196 - Ensemble I		1	
MUS 111 - Aural Theory I	MUS 100	3	
MUS 114 - Harmony I	MUS 100	3	
MUS 141 - Applied Music I	Performance Option	2	
MUS 142 - Applied Music II	Performance Option	2	
ENGL 101 – English Composition I		3	ENGL 101
CIS 103 – Applied Computer Technology2		3	Tech Comp
Second Semester			
MUS 201 - Piano III	MUS 102	1	
MUS 197 - Ensemble II		1	
MUS 113 - Aural Theory II	MUS 111	3	
MUS 214 - Harmony II	MUS 114	3	
MUS 143 - Applied Music III	Performance Option	2	
MUS 144 - Applied Music IV	Performance Option	2	
Music History Elective – Listed Below		3	Humanities
ENGL 102 – The Research Paper	ENGL 101 grade of "C" or better	3	ENGL 102, Info Lit
Third Semester			
MUS 202 - Piano IV1	MUS 201	1	
MUS 296 - Ensemble III		1	
MUS 211 - Aural Theory III	MUS 113	3	
MUS 115 - Introduction to Music Technology		3	
MUS 241 - Applied Music V	Performance Option	2	
MUS 242 - Applied Music VI	Performance Option	2	
MATH 118 - Intermediate Algebra or higher		3	Mathematics
Music History Elective – choose one from		3	
Fourth Semester			
MUS 297 - Ensemble IV		1	
MUS 243 - Applied Music VII	Performance Option	2	
MUS 244 - Applied Music VIII	Performance Option	2	
MUS 215 - Advanced Music Tech & Multimedia	MUS 115	3	
Social Science Elective		3	Social Sciences
PHYS 125 – Musical Acoustics		3	Natural Science
Minimum Credits Needed to Graduate		72	

Curriculum Sequence (Sound Recording and Music Technology)

Course Number and Name	Pre- or Co-requisites	Credits	Gen Ed Req.
Summer Semester			
MUS 100 - Music Reading		3	
MUS 101 - Piano I		1	
First Semester			
MUS 102 - Piano II	MUS 101	1	
MUS 196 - Ensemble I or MUS 197 Ensemble II or MUS 296 Ensemble III or MUS 297 Ensemble IV		1	
MUS 115 - Introduction to Music Technology		3	
MATH 118 - Intermediate Algebra or higher		3	Mathematics
CIS 103 – Applied Computer Technology		3	Tech Comp
ENGL 101 – English Composition I		3	ENGL 101
MUS 111 - Aural Theory I	MUS 100	3	
Second Semester			
MUS 103 - Introduction to Music		3	
MUS 114 - Harmony I	MUS 100	3	
MUS 215 - Advanced Music Technology and Multimedia	MUS 115	3	
ENGL 102 – The Research Paper	ENGL 101 with a grade of "C" or better	3	ENGL 102, Info Lit
MUS 197 - Ensemble II or MUS 196 - Ensemble I or MUS 296 - Ensemble III or MUS 297 Ensemble IV		1	
MUS 113 - Aural Theory II	MUS 111	3	
Third Semester			
ACCT 101 – Financial Accounting		4	
MUS 214 - Harmony II	MUS 114	3	
MUS 220 - ProTools - Digital Audio Editing	MUS 215	3	
MUS 180 - Music Business		3	
MUS 211 - Aural Theory III	MUS 113	3	
Fourth Semester			
PHYS 125 – Musical Acoustics		3	Natural Science
MUS 260 - Sound Reinforcement and Recording Session	MUS 220	3	
MUS 107 - Music Composition	MUS 100, MUS 115	3	
Social Science Elective		3	Social Science
MUS 290 - Music Internship	MUS 180 & 260 may be taken concurrently	2	
Minimum Credits Needed to Graduate		67	

C. Curriculum Map (Music Non-Performance)

Required Courses	Programmatic Learning Outcomes		
	Demonstrate knowledge of instrumental and vocal music making so as to be able to make an informed choice of a major performing medium as required by all four-year music baccalaureate programs	Demonstrate basic musicianship and knowledge of the theoretical, historical, technological and practical backgrounds needed to understand how music is created, understood and performed.	Apply background in the areas listed (in the previous column) so as to intelligently choose areas of concentration beyond performance such as: historical research, composition/ arranging, education and recording/music technology.
Mus 100 – Music Reading	I	I	
Mus 101 – Piano I	I	I	
Mus 102 – Piano II	R	R	
Mus 196 – Ensemble I	I	I	I
Mus 103 – Introduction to Music	I	I	I
Engl 101 – English Composition I			I
Math 118 – Intermediate Algebra			
Mus 201 – Piano III	R	R	
Mus 197 – Ensemble II	R	R	R
Mus 111 – Aural Theory I		R	
Mus 114- Harmony I		R	
Mus 105 – Music of the Baroque and Classical Eras	R	R	R
Engl 102 – The Research Paper			R
Mus 202 – Piano IV	M/A	M/A	
Mus 296 – Ensemble III	R	R	
Mus 113 – Aural Theory II		R	
Mus 214 – Harmony II		R	R
Mus 106 – Great Romantic Music	R	R	R
Social Science elective			
Mus 115 – Intro to Music Technology		I	
Mus 297 – Ensemble IV	R	R	M
Mus 120 – Music of Black Americans or Hum 101 – Cultural Traditions		R	
Mus 215 – Advanced Music Technology and Multimedia		R	
Mus 211 – Aural Theory III		M/A	
Mus 121 – Modern American Music or Hum 102 –Cultural Traditions		R	R
Phys 125 – Musical Acoustics		R	

Curriculum Map (Music Performance)

Required Courses	Programmatic Learning Outcomes		
	Demonstrate sufficient command of their major performing medium and secondary areas (see next column) to successfully pass an audition for a four-year music baccalaureate program.	Demonstrate basic musicianship and knowledge of the theoretical, historical and technological backgrounds needed to understand how music is created, understood and performed.	Apply background in the areas listed (in the previous column) so as to intelligently focus their musical work in additional areas beyond performance such as: historical research, composition/ arranging, education and production.
Mus 100 – Music Reading		I	
Mus 101 – Piano I	I		
Mus 102 – Piano II	R		
Mus 196 – Ensemble I		I	
Mus 111 – Aural Theory I		I	
Mus 114- Harmony I		R	
Mus 141- Applied Music I	I		
Mus 142- Applied Music II	R		
Engl 101 – English Composition I			(I)
CIS 103 – Applied Computer Technology			(I)
Mus 201 – Piano III	R		
Mus 197 – Ensemble II	R		
Mus 113 – Aural Theory II		R	
Mus 214 – Harmony II		R	
Mus 143 – Applied Music III	R		
Mus 144 – Applied Music IV	R		
Music History elective*:		I/R	I/R
Mus 202 – Piano IV	M/A		
Mus 296 – Ensemble III	R		
Mus 211 – Aural Theory III		M/A	R
Mus 115 – Intro to Music Technology	I	I	
Mus 241 – Applied Music V	R		
Mus 242 – Applied Music VI	R		
Music History elective*			R
Mus 297 – Ensemble IV	M		
Mus 243 – Applied Music VII	M/A		
Mus 244 – Applied Music VIII	M/A		
Mus 215 – Advanced Music Technology & Multimedia	R		
Social Science elective			R
Phys 125 – Musical Acoustics			R

* Mus 105 – Music of the Baroque & Classical Eras, Mus 106 – Great Romantic Music, Mus 120- Music of Black Americans, Mus 121 - Modern American Music

Curriculum Map (Sound Recording and Music Technology)

Required Courses	Programmatic Learning Outcomes		
	Demonstrate basic musicianship and knowledge of the theoretical, historical and technological backgrounds needed to understand how music is created, understood and performed.	Demonstrate the ability to use industry- standard music technology hardware and software for pre- and postproduction of music and multimedia.	Apply fundamentals of the music business to market a musical product – including live concerts and publications (print music/recordings/ videos).
Mus 100 – Music Reading	I		
Mus 101 – Piano I	I		
Mus 102 – Piano II	R		
Mus 196 – Ensemble I	I		
Mus 115 – Introduction to Music Technology		I	
Math 118 – Intermediate Algebra or higher			I
CIS 103 – Applied Computer Technology			I
Engl 101 – English Composition I			I
Mus 111 – Aural Theory I	R		
Mus 103 – Introduction to Music	R		
Mus 114- Harmony I	R		
Mus 215 – Advanced Music Technology and Multimedia		R	
Engl 102 – The Research Paper			R
Mus 197 – Ensemble II	R		
Mus 113 – Aural Theory II	R		
Acct 101- Financial Accounting			R
Mus 214 – Harmony II	R		
Mus 220 – ProTools – Digital Audio Editing		R	
Mus 180 – Music Business			M/A
Mus 211 – Aural Theory III	M/A		
Phys 125 – Musical Acoustics		R	
Mus 260 – Sound Reinforcement and Recording Session		R	
Mus 107 – Music Composition	M/A		
Mus 290 – Music Internship		M/A	

Key: I – Introduced   R-Reinforced and opportunity to practice   M-Mastery at exit level   A-Assessment evidence collected

D. Future Direction for the Field/ Program

Technological advancements have impacted musicians and listeners by making music production and dissemination cheaper and more accessible. Technological changes have lowered the barriers to entry for new artists; artists can now record and modify music on a PC and share it on social media. Fans can access free or low-cost music through YouTube, iTunes, Sirius XM, Spotify, and other streaming services. While free music and more variety are good for the average music fan, these developments are profoundly troubling for the musicians themselves. Instead of purchasing albums, consumers buy memberships for music listening. As a result, artists earn a fraction of a cent when each song is played. Since the advent of online streaming services, musicians have had to change the way they make money.

Faculty have observed that their students and alumni who are interested in the professional aspect of music typically combine multiple jobs with multiple income streams to support themselves. Music and Sound Recording students need to be entrepreneurs and create their own businesses to support themselves. The need for career development among music students has increased the importance of the College's Music Business course. Additionally, music majors are finding job opportunities outside of the typical music and entertainment careers; opportunities exist in entertainment law, audio forensics/ investigation, sound engineering for press conferences, and music therapy. Legislation is being discussed that would alter the current copyright laws affecting artists. Changes in these laws could impact job opportunities in the industry and income for performers. [1]

The above information refers primarily to the future of SRMT fields. The information provided by the Department on the future of performance and non-performance was limited. Recent changes in the performance and non-performance fields include the expectation that performers will have experience in a greater variety of musical styles. Additionally, with the increased reliance on technology in recording, consumers expect more perfection in recorded music, which raises the bar for performers.

During the most recent Music Department meeting, the faculty stated that the model student for which MUSN Program was created no longer exists. The College's Course Catalogue states that the MUSN Program prepares students to work as music therapists; currently, however, no evidence is available to substantiate these claims. Locally, one college offers a bachelor's degree in music therapy with which CCP could pursue an articulation agreement. However, the program requires six courses (14 credits) in developmental psychology and music therapy in the first two years, while the MUSN Program does not require any courses in psychology and does not offer courses in music therapy.

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[1] http://www.cnn.com/2014/11/07/tech/innovation/music-industry-digital-spotify/
http://www.forbes.com/sites/greatspeculations/2014/07/29/making-money-in-the-music-industry/

III.   Profile of the Faculty
A.   Program Faculty

Faculty	Position	Courses Taught
Robert Ross	Music Department Chair, Assistant Professor	Music Reading, Introduction to Music, Music of the Baroque and Classical Eras, Great Romantic Music, Music Composition, Aural Theory I, Aural Theory II, Harmony I, , Aural Theory III, Harmony II
Horatio Miller	Assistant Professor	Music Reading, Piano I, Piano II, Introduction to Music, Aural Theory I, Aural Theory II, Music of African-Americans, Piano III, Piano IV, Aural Theory III
Arlene Caney	Associate Professor	Music Reading, Piano I, Piano II, Music of the Baroque and Classical Eras, Great Romantic Music
Paul Geissinger	Assistant Professor	Music Reading, Harmony I, Introduction to Music Technology, Ensemble I – IV, Advanced Music Technology and Multimedia, ProTools - Digital Audio Editing, Sound Reinforcement and Recording Session, Music Internship

B. Faculty Engagement

The programs' faculty are active within the field. Faculty members conduct local choirs, compete in choral and orchestra competitions, and publish arrangements and editions. Faculty serve on various committees and associations including Academics and Collegiate Culture, and the National Popular Culture Association / American Culture Association. Faculty work with local record labels, have produced commercials for international airlines, worked as a deejay for BBC, and produced for Columbia recording artists. While the faculty is engaged in the field, they appear to be less engaged in the College community.

The adjunct faculty includes distinguished professionals in their respective fields, many of whom have been professional educators and active performers for decades. They include in their ranks experienced technical professionals in the electronic musical instrument manufacturing industry, members active in the National Academy of Recording Arts & Sciences, The Music Entertainment Industry Educator's Association, the College Music Society, and the American Composer's Form, as well as nationally recognized composers, producers, and recording artists whose work has been featured in film, national network television, major corporate advertising, and Grammy-nominated recordings.

IV.   Program Characteristics
A.   Student Profile

Separately, over the past five years, the Music programs averaged between 30 and 45 students during the fall semester. Both MUSP and SRMT have experienced minimal

variability in enrollment over this time period. Enrollment and full-time equivalent headcount in the MUSN Program have steadily and greatly decreased over the past five years. In 2009 the Program enrolled 77 students; however, by 2013, enrollment was down to seven students.

Table 1: Headcounts

		Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013	5 Year Average	5 Year Change
Music- Non- Performance	Headcount	77	63	43	21	7	42	-91%
	FTE Headcount	56	49	33	14	6	32	-89%
Music- Performance	Headcount	37	41	33	22	25	32	-32%
	FTE Headcount	30	33	25	17	19	25	-37%
Sound Recording & Music Technology	Headcount	52	38	49	40	34	43	-35%
	FTE Headcount	42	32	41	28	27	34	-36%
Liberal Studies	Headcount	8892	8711	8717	8216	8059	8,519	-9%
	FTE Headcount	6313	6175	6137	5745	5649	6,004	-11%
College	Headcount	19047	19502	19752	18951	19065	19,263	0%
	FTE Headcount	13361	13697	13682	13106	13163	13,402	-1%

A higher percentage of students in all three programs are males relative to the population of the College and the Division. These programs enroll a much higher proportion of Caucasian students and a lower proportion of African American and Asian students than the Division and the College.

The MUSP and SRMT programs both enroll fewer students directly from high school and more students ages 22-29. All three programs enroll a greater proportion of full- time students than the Division and the College.

The most noteworthy difference in demographics was found in the level of college readiness among the music students. While 27% of students in the College and 23% of students in the Division are college ready, 36% of students in the MUSN Program, 58% of the students in the MUSP Program, and 40% of students in the SRMT Program place at college level. A higher level of college preparedness is generally associated with stronger outcomes.

Table 2: Demographics

	Music- Non-Performance	Music-Performance	Sound Recording & Music Technology	Liberal Studies	College
Female	25.1%	33.9%	18.2%	61.90%	63.8%
Male	73.9%	65.3%	80.8%	37.64%	35.8%
Unknown	1.0%	0.8%	1.0%	0.44%	0.4%
Native American	0.0%	0.41%	0.0%	0.5%	0.4%
Asian	4.2%	4.5%	5.4%	5.0%	7.4%
African American	41.1%	42.3%	32.9%	49.4%	48.0%
Latino/a	5.7%	9.8%	12.9%	10.7%	10.3%
White	35.4%	32.1%	38.3%	24.8%	24.5%
Multi-Racial	7.6%	0.4%	4.0%	2.4%	2.3%
Other	0.0%	0.0%	0.0%	0.0%	0.2%
Unknown	6.1%	10.6%	6.6%	7.1%	6.9%
16 – 21	36.3%	19.8%	28.1%	32.3%	32.0%
22 – 29	39.1%	44.0%	54.9%	35.6%	37.2%
30 – 39	19.0%	17.5%	11.3%	15.5%	17.0%
40 +	5.3%	18.0%	4.1%	15.8%	12.9%
Unknown	0.3%	0.8%	1.6%	0.9%	0.8%
Full Time	41.7%	52.1%	46.4%	33.6%	30.8%
Part Time	58.3%	47.9%	53.6%	66.4%	69.2%
All Developmental	16%	11%	2%	30.0%	29.1%
Some Developmental	47%	30%	58%	46.8%	43.3%
College Level	36%	58%	40%	23.2%	27.6%

The MUSP and SRMT Programs record positive outcomes. Ninety percent of the students in the MUSP Program are in good academic standing. Both programs record higher retention and a lower proportion of students changing major relative to the Division and the College. Approximately 50% more MUSP students depart due to graduation relative to the Division and the College. Both MUSP and SRMT record a higher percent of students graduating and achieving long term success relative to the Division and the College; however, SRMT also records a higher percentage of students departing the College unsuccessfully.

Overall, the outcomes for the MUSN are weaker than the outcomes for the other two Music programs, the Division, and the College. The MUSN Program records a lower proportion of students in good academic standing, weaker retention, lower graduation, higher rates of unsuccessful departure, and lower course completion compared to the Division, College, MUSP, and SRMT Programs. Some of these weak outcomes could be explained by the design of the
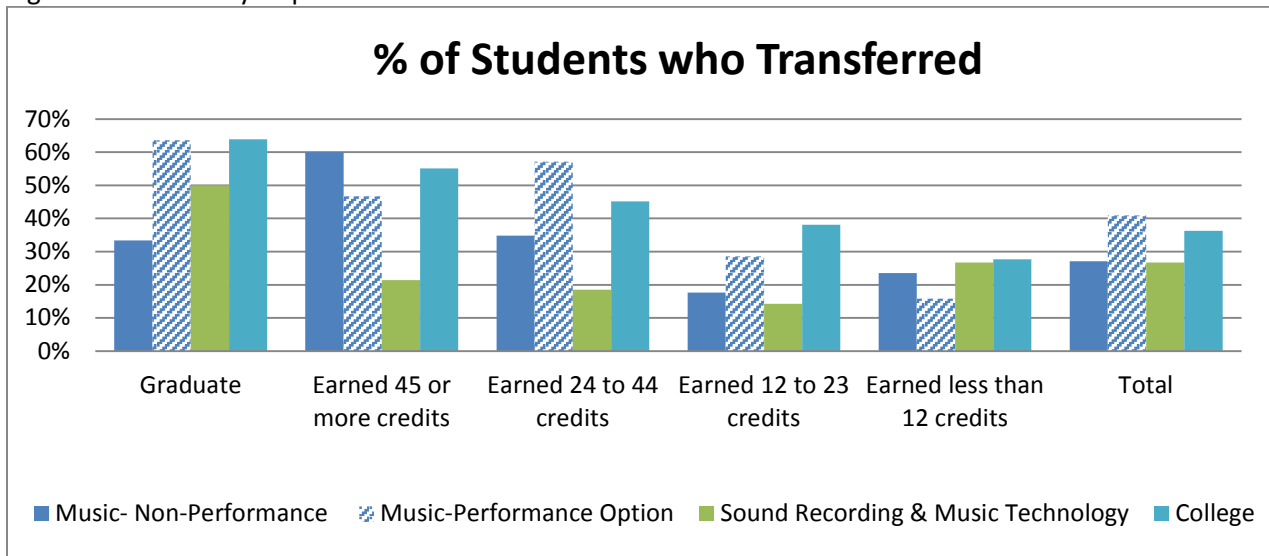
MUSN Program, which is to prepare students to enter the other two music programs, both select. Students change majors from the MUSN Program at triple the rate of the College. The graduation rate of the MUSN Program is approximately 1/3 of the graduation rate of the Division and the College. Approximately 10% more students depart the MUSN Program unsuccessfully compared to the College as a whole. The poor outcomes are noteworthy because a larger proportion of students in the MUSN Program place at college level relative to the Division and the College, but their outcomes are less favorable than the Division and the College.

Table 3: Outcomes Data: 5 Year Averages

		Music- Non-Performance	Music-Performance	Sound Recording & Music Technology	Liberal Studies	College
Standing	Good Standing	80.2%	90.0%	82.9%	83.8%	84.8%
	Probation	14.5%	6.3%	16.3%	1.6%	1.6%
	Dropped	5.4%	3.7%	0.9%	14.6%	13.7%
Fall-Spring Retention	Returned/Same	60.1%	74.3%	76.4%	64.4%	65.8%
	Returned/Different	15.0%	2.4%	1.1%	6.4%	5.2%
	Graduated	1.0%	3%	3%	2.8%	2.2%
	Did Not Return	23.9%	20%	19%	26.5%	26.8%
Fall-Fall Retention	Returned/Same	26.8%	39.6%	46.7%	35.9%	36.7%
	Returned/Different	16.4%	4.6%	2.6%	9.7%	8.6%
	Graduated	6.6%	11%	14%	8.5%	8.4%
	Did Not Return	50.1%	44%	37%	45.9%	46.4%
Success at Departure	Graduated	3.5%	14.8%	12.7%	10.5%	10.0%
	Long Term Success	32.8%	60.1%	43.5%	37.3%	36.2%
	Short Term Success	17.3%	3.1%	3.1%	14.3%	17.2%
	Unsuccessful	46.4%	22.1%	40.8%	37.9%	36.6%
Course Outcomes	Course Completion	83%	90%	89%	87%	88%
	GPA	3.0	3.5	3.1	3.0	3.0

MUSP and MUSN are both A.A. programs; as such, the primary goal of these programs is transfer. The MUSP Option has a transfer rate similar to that of the College. The transfer rate of the MUSN Program is close to half the rate of the MUSP Program. Half the graduates of the SRMT Program transfer, which is impressive considering that the major is a direct-to-work program.

Figure 1: Transfer by Departure Status

% of Students who Transferred

Legend: Music- Non-Performance | Music-Performance Option | Sound Recording & Music Technology | College

X-axis categories: Graduate | Earned 45 or more credits | Earned 24 to 44 credits | Earned 12 to 23 credits | Earned less than 12 credits | Total

Seventy-two degrees were awarded in the three music programs between 2009 and 2013. Forty-four degrees were awarded in SRMT, 17 in MUSP, and 11 in MUSN. Both MUSP and MUSN Programs experienced an increase in degrees awarded in 2011. A possible explanation for the relatively low number of degrees awarded in the MUSN Program could be the lack of selectivity in the Program. While SRMT and MUSP require that students audition, placement test, and interview to enter the programs, MUSN is an open enrollment program. Theoretically, students who are unable to pass the exam for MUSP and SRMT could enroll in the MUSN.

Table 4: Degrees Awarded

	2009	2010	2011	2012	2013
Music- Non-Performance	2	2	4	2	1
Music- Performance	2	4	7	2	2
Sound Recording & Music Technology	3	7	11	14	9
Liberal Studies	1158	956	1014	1073	999
College	2125	1908	1949	2101	2040

Figure 2: Degrees Awarded
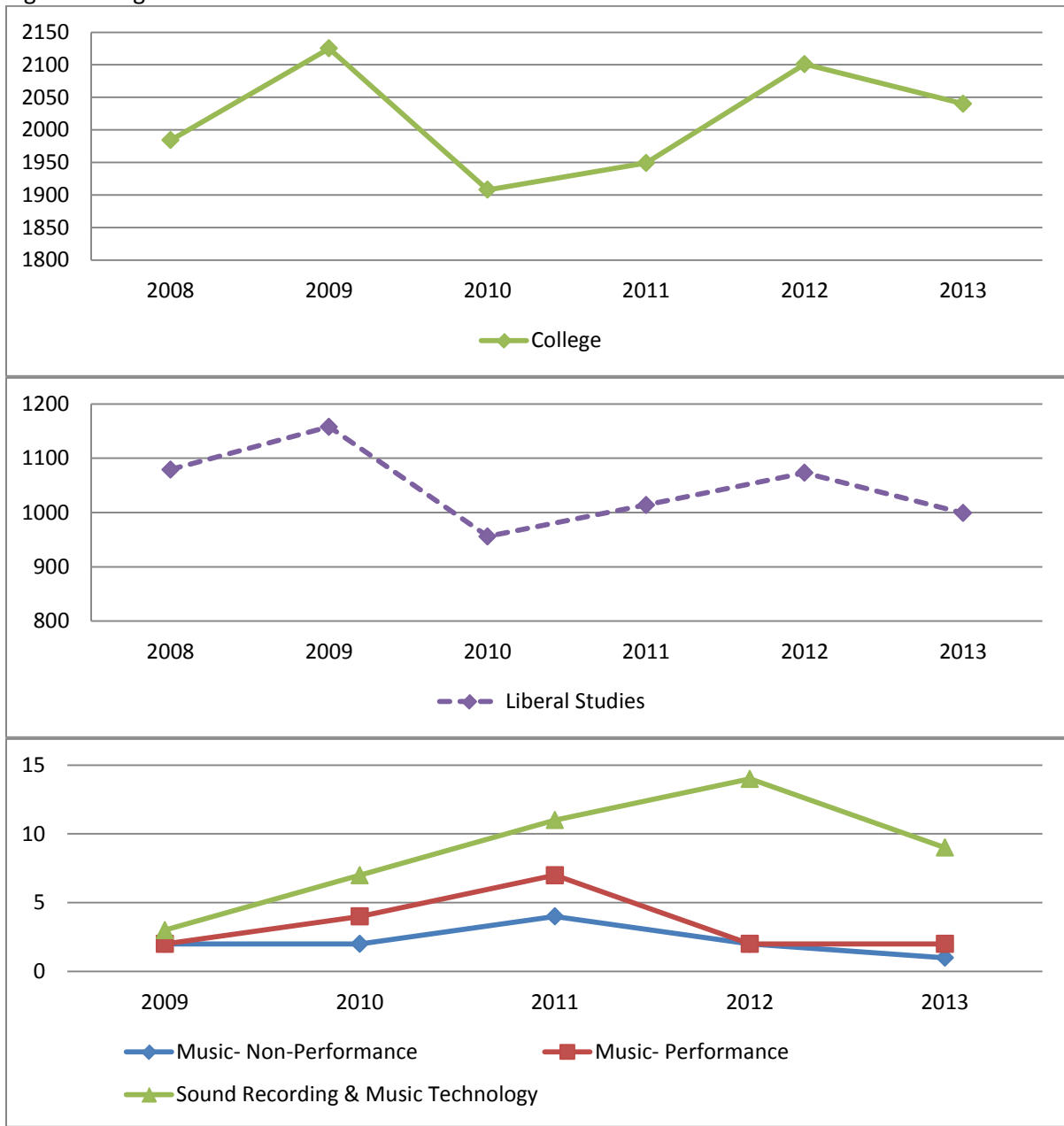
Both SRMT and MUSP Programs have a disproportionate population of sophomores relative to freshmen. This could be explained by the large amount of courses required by the students in these two programs. If the students intend to graduate in two years, they must enroll in summer courses. Additionally, if students wish to obtain the MUSP degree in two years, they must enroll in 18 credits per semester for three out of the four semesters. Students within these programs spend a larger proportion of their time at CCP as sophomores. CCP students become sophomores after earning 30 credits; therefore students in programs with more than 60 credits will spend a disproportionate amount of time as sophomores. At a minimum, MUSN students earn 65 credits, MUSP students earn 72 credits, and SRMT students earn 67 credits.

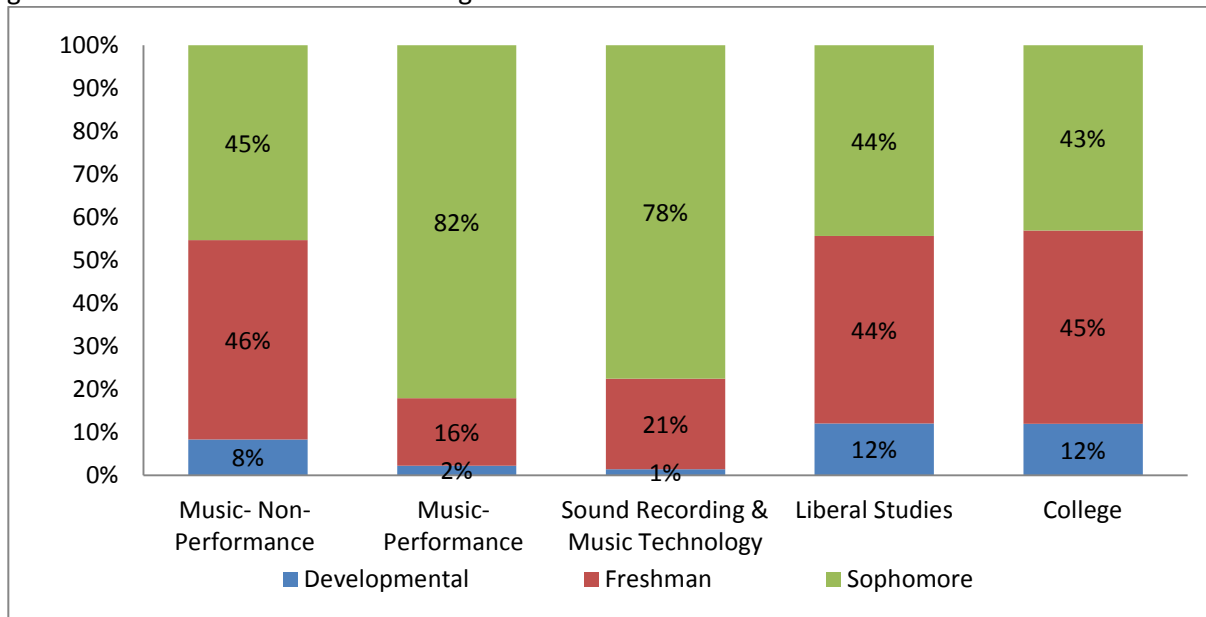Figure 3: Distribution of Students in Program

Table 5: Median Statistics for Program Graduates

	MUSN	Music Performance	Sound Recording & Music Technology	Liberal Studies	College
Years to Degree	3.3	3.7	3.8	4.8	4.7
# of Grads	8	7	27	2496	5878
Credits Attempted	84	82	88	83	85
Credits Earned	72.5	81	77	66	68
Credits Attempted/ Credits Earned	116%	101%	114%	126%	125%
GPA	3.6	3.6	3.43	3.05	3.08

Courses offered by the music programs have proven inefficient; they have run at about two thirds of capacity over the last five years. Enrollment averaged 12.88 for the fall and 12.67 for the fall. Courses generally and, until 2012, far more courses were offered (and closed) than would ever reasonably have been expected to fill. (For example, in the spring of 2012, 91 unique course sections were offered and closed while only 52 unique sections were offered and active. This is, in part, due to the attempt to offer private lessons in many instruments to students at many times.)

Between the fall of 2010 and the fall of 2011, twenty music courses were recorded as "active" without any students enrolled in the courses. For this report, it will be assumed that the courses never ran because they did not enroll any students. This practice of keeping courses on the books that never ran creates the illusion of a larger program. This issue appears to have been mostly resolved as of 2012. Courses without students no longer remain active, and far fewer sections are being offered and closed each semester.

 Among other issues, this practice distorts the count of active courses and makes calculating enrollment difficult.

Table 6: Section Enrollments

		Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Fall 2013	Spring 2014	Fall 2014	Fall Average	Spring Average
Music	Sections	61	68	76	75	52	59	56	63	48	58.60	64.72
	Avg Enrollment	17.80	16.80	11.10	11.80	11.50	11.93	10.30	9.95	13.70	12.88	12.67
	Percent Filled	77.3%	72.0%	60.2%	67.1%	60.7%	68.5%	64.9%	61.5%	70%	67%	67%
Division	Sections	1668	1664	1622	1648	1470	1446	1502	1462	1456	1544	1590
	Avg Enrollment	20.79	21.21	20.73	20.69	21.46	21.32	21.35	20.86	21.36	21.14	21.03
	Percent Filled	83.3%	83.6%	81.5%	81.2%	84.0%	81.8%	83.4%	80.6%	84%	83%	83%
College	Sections	3023	2941	2939	3007	2752	2627	2720	2599	2659	2819	2900
	Avg Enrollment	21.87	22.13	21.84	21.63	22.24	22.36	22.38	22.18	22.45	22.16	21.86
	Percent Filled	85.2%	85.0%	84.1%	83.1%	85.6%	84.7%	86.0%	84.0%	86%	85%	84%

V. **Learning Outcomes and Assessment**
A. **Student Learning Outcomes**
Upon completion of the MUSN Program, graduates will be able to:
1. Demonstrate knowledge of instrumental and vocal music making so as to be able to make an informed choice of a major performing medium as required by all four-year music baccalaureate programs.
2. Demonstrate basic musicianship and knowledge of the theoretical, historical, technological and practical backgrounds needed to understand how music is created, understood and performed.
3. Apply knowledge in the areas listed above so as to intelligently choose areas of concentration beyond performance such as: historical research, composition/arranging, education and recording/music technology.

Upon completion of the MUSP Program, graduates will be able to:
1. Demonstrate sufficient command of their major performing medium and secondary areas (see below) to successfully pass an audition for a four-year music baccalaureate program.
2. Demonstrate basic musicianship and knowledge of the theoretical, historical and technological backgrounds needed to understand how music is created, understood and performed.
3. Apply background in the areas listed above so as to intelligently focus their musical work in additional areas beyond performance such as: historical research, composition/arranging, education and production.

Upon completion of SRMT Program, graduates will:
1. Demonstrate basic musicianship and knowledge of the theoretical, historical, and technological backgrounds needed to understand how music is created, understood and performed.
2. Demonstrate the ability to use industry-standard music technology hardware and software for pre- and postproduction of music and multimedia.
3. Apply fundamentals of the music business to market a musical product—including live concerts and publications (print music/recordings/videos).

B. **Assessment**
The second PLOs were assessed in both MUSN and MUSP, and both PLOs met the benchmarks. Program faculty made two improvements to teaching and learning as a result of the assessment. The program faculty plan on assessing the remaining two PLOs during the fall of 2015. (see tables below)

The second and third PLOs were assessed in the SRMT Program, and both PLOs met the benchmarks. Program faculty made three improvements to teaching and learning. The program faculty plan on assessing the remaining PLO during the fall of 2015. (see table below)

Upon further analysis of assessment activities, it was noted that areas for improvement include setting benchmarks and using unique rubrics for each outcome. All music courses, regardless of level, assess using the benchmark that 70% of students will achieve a 70% or

higher on the expected outcome. For example, MUS 215 assessed one of their course learning outcomes using a final project over two semesters, for the assessment. Nine student's (22.5%) failed to turn in the project (and received an F), but this assessment strategy met the objective because the remaining 77.5% of students received a 70% or above. This example highlights the need to evaluate the 70 @ 70 benchmark. Another area for improvement is the clarity of the rubrics. Certain courses use the same rubric and assignment for multiple independent outcomes. For example, MUS 196 appears to use the same rubric to assess *Perform individually assigned parts of an ensemble piece in conjunction with others* and *Perform rehearsed pieces of ensemble music in an ensemble with or without the guidance of a conductor in public or studio performance*. Because both outcomes appear to use the same rubric, if a student is unable to meet the benchmark in one, they will also not meet the benchmark in the other. It is theoretically possible, however, for a student to be capable of doing one and not the other.

Assessment Overview—MUSN

PSLO Assessed (2010-2015): Demonstrate basic musicianship and knowledge of the theoretical, historical, and technological backgrounds needed to understand how music is created, understood and performed.				
Semester Evidence is Collected	Source of Evidence / Type of Assignment (course-level evidence should clearly align with PLO language)	Population (who was assessed)	Results (number of students actually assessed and what percentage met the benchmark)	Plan for Improvement (should align with/briefly summarize Teaching & Learning Document)
Fall 2014	Courses outcomes for MUS 202, 211, 214, 215, 297. Performance competencies were assessed in MUS 202, 211, and 297; final exams were assessed for 214 and final projects were assessed for 215.	All students enrolled in said courses	Benchmark: 70 @ 70

63 students assessed; 49 (77.33%) met or exceeded the benchmark | Faculty met to review outcomes for written theory courses; concluded that course content was not sufficiently linked to active music-making and listening. Therefore: all 100-level written theory courses and MUS 214 are being redesigned with particular attention to development of practical keyboard skills as a tool for all music learning.

MUS 211 syllabus was altered in Fall 2014 to include additional topics in analysis which yielded improved outcomes from those anticipated earlier in the semester when analytical techniques had not been introduced. |
| PSLO To Be Assessed (2015–16): Demonstrate knowledge of instrumental and vocal music making so as to be able to make an informed choice of a major performing medium as required by all four-year music baccalaureate programs. | | | | |
| Fall 2015 | Survey of graduates from MUSN who have gone on to degree programs in music after CCP | All MUSN graduates 2010–present | | |

PSLO To Be Assessed (2015–16): Apply knowledge in the areas listed above so as to intelligently choose areas of concentration beyond performance such as: historical research, composition/arranging, education and recording/music technology.				
Fall 2015	Survey of graduates from MUSN who have gone on to degree programs in music after CCP	All MUSN graduates 2010–present		

Assessment Overview—MUSP

PSLO Assessed (2010-2015): Demonstrate basic musicianship and knowledge of the theoretical, historical, and technological backgrounds needed to understand how music is created, understood and performed.

Semester Evidence is Collected	Source of Evidence / Type of Assignment (course-level evidence should clearly align with PLO language)	Population (who was assessed)	Results (number of students actually assessed and what percentage met the benchmark)	Plan for Improvement (should align with/briefly summarize Teaching & Learning Document)
Fall 2014	Course outcomes for MUS 202, 211, 214, 297, 243/244. Performance competencies were assessed in MUS 202, 211, 243/44, 297; final exam outcomes were assessed for 214.	All students enrolled in said courses	Benchmark: 70 @ 70 63 students assessed; 49 (77.33%) met or exceeded the benchmark	Faculty met to review outcomes for written theory courses; concluded that course content was not sufficiently linked to active music-making and listening. Therefore: all 100-level written theory courses and MUS 214 are being redesigned with particular attention to development of practical keyboard skills as a tool for **all** music learning. MUS 211 syllabus was altered in Fall 2014 to include additional topics in analysis which yielded improved outcomes from those anticipated earlier in the semester when analytical techniques had not been introduced.

PSLO To Be Assessed (2015–16): Demonstrate sufficient command of their major performing medium and secondary areas (see below) to successfully pass an audition for a four-year baccalaureate program.

Fall 2015	Course outcomes for MUS 243/244. Performance competencies will be assessed via juried performances plus a new 1/2-recital requirement to be instituted in Fall 2015.	All students enrolled in said courses		

PSLO To Be Assessed (2015–16): Apply background in the areas listed above so as to intelligently focus their musical work in additional areas beyond performance such as: historical research, composition/arranging, education and production.

Fall 2015	All students in MUS 243/244 are required to write short analytical and historical papers (program notes including theory and history) on their recital and jury repertoire; these shall be the basis for this assessment.	All students enrolled in said courses; number of semesters prior TBD		

PSLO Assessed (2010-2015): Demonstrate basic musicianship and knowledge of the theoretical, historical, and technological backgrounds needed to understand how music is created, understood and performed.

Semester Evidence is Collected	Source of Evidence / Type of Assignment (course-level evidence should clearly align with PLO language)	Population (who was assessed)	Results (number of students actually assessed and what percentage met the benchmark)	Plan for Improvement (should align with/briefly summarize Teaching & Learning Document)
Fall 2014	Courses outcomes for MUS 102, 211, 107, 197, 260. Performance competencies were assessed in MUS 102, 197, and 211; final project/portfolios were assessed in 107 and 260.	All students enrolled in said courses	Benchmark: 70 @ 70 91 students assessed; 73 (80.33%) met or exceeded the benchmark	Faculty met to review outcomes for written theory courses; concluded that course content was not sufficiently linked to active music-making and listening. Therefore: all 100-level written theory courses and MUS 214 are being redesigned with particular attention to development of practical keyboard skills as a tool for **all** music learning. MUS 211 syllabus was altered in Fall 2014 to include additional topics in analysis which yielded improved outcomes from those anticipated earlier in the semester when analytical techniques had not been introduced.

PSLO Assessed (2010-2015): Demonstrate the ability to use industry-standard music technology hardware and software for pre- and post-production of music and multimedia.

Fall 2014	Course outcomes for: MUS 107, 260, 290. Final project/portfolios were assessed for MUS 107 and 260; Internship supervisor reports constituted assessment of 290.	All students enrolled in said courses	Benchmark: 70 @ 70 111 Students assessed; 95 (86%) met or exceeded the benchmark	MUS 107 outcomes had been below benchmark in prior semesters; syllabus was redesigned in Spring 2015 for greater student clarity regarding assignments and expectations
PSLO To Be Assessed (2015-2016): Apply fundamentals of the music business to market a musical product— including live concerts and publications (print music/recordings/videos).				
Fall 2015	Music 180: Final project/portfolios to be assessed	All students enrolled in this course since 2011		

C. QVIs/335s

QVI's for the MUSP, MUSN, and SRMT from 2012 through 2014 were evaluated for this audit. These scores reflect the programs quality and viability at a specific point in time. Although certain areas may have changed since the programs were scored, scores from the past remain on record.

MUSN Program recorded a quality score of two in 2012, but by 2014 the score had dropped to a zero; the viability score dropped from a 1.6 in 2012 to a .4 by 2014. The poor quality score can be explained by the lack of assessment of student learning outcomes and program learning outcomes. The poor viability score can be explained by low enrollment, retention, and degrees awarded.

MUSP recorded a quality score of 1.88 in 2012 to 0 in 2014; and in the same time period the viability indicator went from 1.7 to 3.2. The quality indicator dropped due to lack of course and program level assessment. The viability indicator increased due to improvements in all areas; however the largest improvements were made in enrollment and graduation.

SRMT recorded a quality score of 3.2 in 2012, but by 2014 the score had dropped to 2; during the same time period the viability indicator decreased from 3.1 to 1.4. Sound Recording reports poor quality scores due to the lack of program and course level assessment (it is expected these will improve now that assessments have begun). Weak outcomes were recorded in terms of viability because of decreases in every area except graduation and degrees awarded. SRMT scored poorly on the QVI because the enrollment has fluctuated from year to year and in a small program that posts as large gains and losses.

D. Surveys

Too few MUSP, MUSN, and SRMT students have completed the institutions' graduate survey to have reliable data from graduates.

The SRMT Program surveyed alumni through Survey Monkey; a link was posted on the Facebook page. Twenty-one students responded. The following information was collected on former SRMT students. First, some of the students earned college credit prior to enrolling in the College (7/21). All survey respondents currently work (4 work full-time in a related field, six work full-time in an unrelated field, five work in a related field and full or part-time in an unrelated field, three work but did not elaborate, and one is an entrepreneur). The majority of students live in the Philadelphia area; however four relocated out of the area (three to California, one to Washington D.C.)

E. Advisory Committee

SRMT's advisory committee has grown over the past 3 years and their current configuration includes audio engineers, producers, and faculty members of local universities. The meetings usually focus on student internships, faculty building relationships with producers,

Perkin's Funding, and hardware and software decisions. The last meeting mentioned plans for the Program to start a record label.

VI. Resources

The Music Department requires extensive and costly resources to operate, a significant amount of which are provided through Perkins funding. The programs require keyboards, instruments, audio visual systems, sound recording instruments, and special black/ whiteboards to write musical notation. The fluctuations in the building's temperature, especially in the winter months when the heat is turned off on weekends, contribute to the rapid deterioration of pianos, which results in more frequent tuning and replacement.

VII. Demand

CCP's Music Programs train graduates to enter a variety of occupations. SRMT graduates are prepared for careers as broadcast and sound engineering technicians, radio operators, and announcers. MUSP graduates are prepared to transfer, with the ultimate goal of working as musicians, directors, and/ or composers. The MUSN program is designed for graduates to transfer and/ or work in music related fields. Locally, jobs as broadcast and sound engineering technicians and radio operators are growing at a rate around the nationwide jobs average of 11%. Locally, jobs as announcers, musicians, singers, music directors, and composers are all decreasing. If the MUSN Program was modified to prepare students to enter into music therapy, the job outlook over the next ten years is around the nationwide average job growth.

Table 9: Occupation Outlook

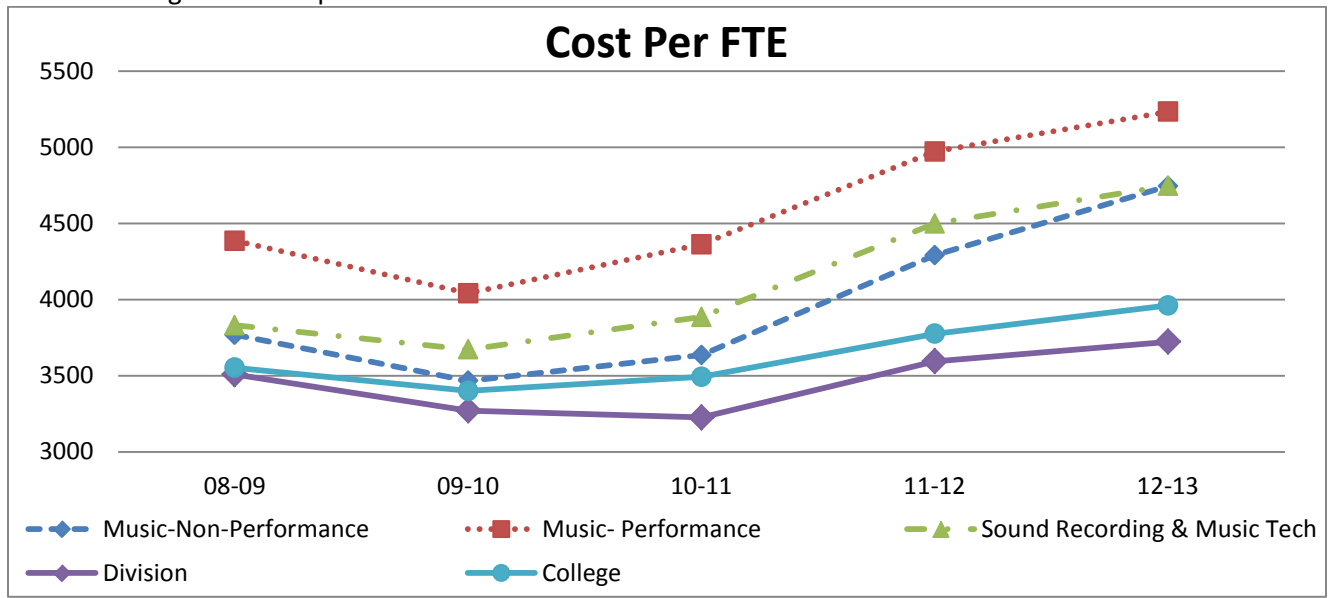|	2014-2024 Projected Job Growth Philadelphia Region	2014 Job Openings Region	Average Yearly Salary
Broadcast & Sound Engineering Technicians & Radio Operators*	10.5%	1818	$39,180
Announcers (DJ)*	-5.2%	440	$27,120
Musicians and Singers	-1.1%	512	$47,480
Music Directors and Composers	-7.8%	380	$46,480
Recreational Therapists (Including music therapists)	9.6%	687	$41,520

*Does not require a bachelor's degree

Locally, ten colleges in the area offer a bachelor's degree in music performance, music theory and composition, general music, and other music[2]. Locally, no other colleges offer an associate's degree and no other colleges offer a degree in music technology. One college offers a program in music therapy which we could pursue and articulation agreement with. According to the College's website, both the MUSP and MUSN Programs have transfer agreements with Rowan University and the University of the Arts.

VIII. Operating Costs

Operating costs for MUSP, SRMT, and MUSN are higher than the costs for the Division and the College. The MUSP Program costs 32% more than the median college program costs. MUSN and SRMT cost approximately 20% more than the median college program costs.

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[2] These are the areas of study pertaining to music listed by College Navigator

Figure 6: Cost per Full-time Enrolled Student

Cost Per FTE

Legend:
- Music-Non-Performance
- Music- Performance
- Sound Recording & Music Tech
- Division
- College

IX.   Recommendations

1. Close the MUSN Program

    Given that the MUSN enrollment has decreased dramatically over the past five years and the model student the MUSN Program was created for no longer exists, an argument could be made to close the program. After the MUSN Program is closed, the department must determine how to accommodate students who wish to enter MUSP and SRMT, but do not qualify for those programs. Until now, these students could enroll in the MUSN Program and re-apply or re-audition for SMRT or MUSP once they were ready. Possible modification to the MUSP and SRMT Programs could include enrolling students conditionally.

    > Timeline: No new students admitted after Fall 2015. All students graduated or moved to other programs by Spring 2017.
    > Persons Responsible: Music Faculty, Dean.
    > Deliverables: Reports detailing the program closure plans and program closure documents.

2. Program Assessment

    Reviewing the Program documents makes it clear that assessment is occurring. But the assessment design (multiple outcomes use identical rubrics for assessment) and reporting make it difficult to determine where specific deficiencies exist. Currently the program uses a benchmark that 70% of the students should score 70% or above; conversely, this allows for a program to meet the benchmark when up to 30% of the students fail the assignment. The Music Department must evaluate whether this is the appropriate standard.

    In order to gain a better understanding of assessment and complete these tasks, faculty needs to meet with the Curriculum Assessment Team. The Curriculum Assessment Team can assist the program faculty on closing the loop activities, such as: developing additional rubrics, evaluating the 70 @ 70 benchmark, and creating action plans. After building these changes into the assessment, the Program needs to clarify their documentation to reflect these changes.

Finally, the Programs must complete all remaining course and program assessments. This will require cooperation of all program faculty.

>   Timeline: Meet with CAT, Fall 2015. Create action plans, Fall 2015. Edit rubrics and Benchmarks, Fall 2015. Clarify current documentation, Fall 2015. Complete all remaining assessments, Fall 2015.
>   Persons Responsible: Music Program Faculty
>   Deliverables: Document processes, rubric changes, assessment calendar, assessments in SharePoint

3. Program Management
    Due to the issues highlighted in this report, the Music Department needs to more aggressively undertake program management activities that include, but are not limited to: course scheduling, assessment, and determination of optimal program size. Determining optimal program size can help the faculty set enrollment goals. The faculty should determine the ideal size by researching similar programs and obtaining data on enrollment, faculty, and scope of programs; this information can be used to benchmark against the College's size and scope as well as, inform recruitment and retention efforts. The faculty also need to determine reasons for student departure in SMRT and MUSP programs in order to improve retention in the program. This will require the involvement of more than just the department head to be successful and sustainable; without full cooperation the programs risk closure.

    >   Timeline: Fall 2015
    >   Persons Responsible: Department Head, Program Faculty
    >   Deliverables: Plan for optimal program size and steps to achieve it. Course Scheduling Report and Enrollment and Retention Report.

4. Attempt to Decrease Program Costs or Increase Program Revenue
    The Music Programs cost 20 to 32% more than the median program cost at the College. The Department must find ways to minimize the programs cost and/or increase the program revenue. Ways to minimize program costs could include: requiring students to provide their own instruments or assessing inventory to determine instrument priorities. Ways to increase Program revenue could include fundraising, charging the students an additional course fee, or applying for grants.

    >   Timeline: Spring 2016
    >   Persons Responsible: Department Head, Program Faculty, Dean
    >   Deliverables: Fundraising Report

5. Increase Program Pipelines
    The program faculty need to increase program awareness among both local high schools and transfer institutions. Building relationships with and recruiting at local high schools could increase enrollment. Working with colleges to create articulation agreements would provide CCP graduates a place to transfer, and more transfer opportunities could also improve enrollment.

    >   Timeline: Fall 2015
    >   Persons Responsible: Department Head, Program Faculty
    >   Deliverables: Program Awareness Plan

THE PATHWAYS PROJECT
OVERVIEW

FUNDER: Bill and Melinda Gates Foundation (partners include AACC, Achieving the Dream, Aspen Institute, Center for Community College Engagement, Community College Research Center, Jobs for the Future, National Center for Inquiry and Improvement, and Public Agenda)

DUE DATE: September 21, 2015

FUNDS COVER: Six 2.5-day institutes - hotel, breakfast, lunch and registration/materials for five people at each institute. Estimated additional cost to College is $25,000 over two years.

COMMITMENT: Teams of five attend six institutes in 2016-2018. Colleges participate in project evaluation through 2021. Teams must include President and other key staff members as well as at least one faculty member. One session will include a senior staff member from primary transfer institution (Temple).

PURPOSE: Build the capacity for colleges to design and implement structured academic and career pathways for all students. The project will build a model series of institutes that support committed community colleges in work to design and implement clear, structured pathways to high-quality credentials that are aligned both to university transfer and to jobs with value in the labor market.

30 colleges will be selected, with a preference for colleges in CA, FL, GA, KY, NC, NY, OH, TN, TX, and WA. Colleges must commit to institution-wide change involving guided pathways for all credit students. Pathway design and implementation will involve:

- curriculum alignment and program mapping to both university transfer and labor market;

- reconfiguration of developmental education as accelerated and contextualized onramp to programs of study;

- ongoing advising and monitoring of student progress;

- integrated academic support and student services;

- integrated approaches to hands-on application of learning; and

- alignment of co-curricular learning.

Community College of Philadelphia
Student Outcomes Committee of the Board
Dashboard

ENROLLMENT	2011-12 Actual	2012-13 Actual	2013-14 Actual	2014-15 Actual	Change Since 2011-12
New Full-time (Fall Admission)[1]	1,707	1,614	1,600	1,574	-133
New Part-time (Fall Admission)[1]	3,327	3,380	3,573	3,700	+373
Annual Unduplicated New Students[2]	10,328	10,222	10,529	10,401	-73
Total Annual FTE[2]	15,767	15,116	15,050	14,851	-919

COLLEGE READINESS UPON ENTRANCE	2011-12 Actual	2012-13 Actual	2013-14 Actual	2014-15 Actual	Change Since 2011-12
All Developmental (Fall Admission)[4]	26.6%	24.8%	28.9%	29.6%	+3.0%
Some Developmental (Fall Admission)[4]	46.9%	47.7%	43.5%	41.2%	-5.7%
College Level (Fall Admission)[4]	26.4%	27.5%	27.6%	28.5%	+2.1%

PERSISTENCE	2011-12 Actual	2012-13 Actual	2013-14 Actual	2014-15 Actual	Change Since 2011-12
Fall to Spring New Full-time[3]	81.4%	79.8%	83.6%	82.9%	+1.5%
Fall to Spring New Part-time[3]	66.0%	65.7%	70.0%	69.6%	+3.6%
Fall to Fall New Full-time[3]	53.4%	56.3%	55.8%	Not yet available	
Fall to Fall New Part-time[3]	40.%	46.9%	43.7%	Not yet available	
% Credit Hours Earned to Attempted[4]	88.1%	88.0%	87.4%	85.4%	-2.7%

TRANSFER AND COMPLETION	2011-12 Actual	2012-13 Actual	2013-14 Actual	2014-15 Actual	Change Since 2011-12
All New Full-time Students Earned Degrees/Certificates within Three Years[3]	11.7%	12.0%	12.5%	13.3%	+1.6%
All New Part-time Students Earned Degrees/Certificates within Six Years[3]	10.0%	9.3%	11.1%	15.4%	+5.4%
New Full-time Students Who Left the College Prior to Earning a Degree and Transferred within 3 years[5]	22.0%	24.0%	27.3%	25.0%	+3.0%
New Part-time Students Who Left the College Prior to Earning a Degree and Transferred within 6 years[5]	30.0%	28.0%	26.7%	29.1%	-1.0%

WORKFORCE PREPARATION AND EMPLOYMENT	2011-12 Actual	2012-13 Actual	2013-14 Actual	2013-14 Actual	Change Since 2011-12
Career Program Job Placement Rates 6	67.8%	68.4%	79.0%	Not yet available	
Career Program Graduates' Wages and Wage Growth 6	47,807	$36,235	$39,737	Not yet available	
Licensure Exam Pass Rates	5	5			

[1] Source: Harrisburg Enrollment Report, All new to Community College of Philadelphia full-time and part-time students
[2] Source: Institutional Research Unduplicated Annual Enrollment Report, All enrolled students
[3] Source: Institutional Research Cohort Retention and Completion Reports, All new to Community College of Philadelphia full-time and part-time students
[4] Source: Institutional Research Academic Performance Measures, Entering Developmental includes all new students; Credit Hour completion ratio includes all enrolled students
[5] Source: Annual NCCBP (National Community College Benchmark Project) Report
[6] Source: Community College of Philadelphia Annual Graduate Survey
[7] Source: Dean of Math, Health, and Science Division