

STUDENT OUTCOMES COMMITTEE OF THE BOARD OF TRUSTEES

Thursday, June 3, 2021

1:00 p.m.

Zoom

AGENDA

(1) Executive Session

(2) Public Session

(a) Approval of the Minutes of May 6, 2021 (A)

(b) Academic Program Reviews (A)

Liberal Arts – Social/Behavioral Science (A.A. Degree)

Music Performance (A.A. Degree)

Sound Recording and Music Technology (A.A.S. Degree)

- What changes in the Programs have occurred as a result of assessment? Has continuous assessment taken place?
- What actions have been taken to address recommendations made in the last Program Reviews?
- To what extent does the Committee agree with the Program Review findings and recommendations?
- What is the Committee's action recommendation to the full Board?

Guests:

Dr. Lisa Sanders, Assistant Dean, Liberal Studies

Mr. John Joyce, Associate Professor, English and Curriculum
Coordinator of Liberal Arts

Mr. Paul Geissinger, Associate Professor, Music and Department
Head, Music Department

Mr. Osvil Acosta-Morales, Associate Professor, Philosophy and
Department Head, History, Philosophy and Religious Studies

(c) Catto Scholarship Update – Dr. David Thomas (D)

- Catto Scholarship dashboard will be reviewed with the final data from this past spring semester.
- Highlights will be presented on cohort outcomes for the spring semester, lessons learned and pivots made as a result of those lessons, summer programming and prep for a fall cohort.

Guest:

Dr. April Voltz, Executive Director, Catto Scholarship

- (d) Update on Academic Program Review Recommendations: (l)
Liberal Arts: Honors and Behavioral Health/ Human Services

At the November 5, 2020 meeting of the Student Outcomes Committee of the Board it was unanimously recommended that no action take place regarding the two Academic Program Reviews until the following documented evidence is submitted by the designated due dates for the Committee to determine the future of the programs:

- Assessment
A fully developed systemic assessment plan – Due January 25, 2021
Perform full cycle of assessment based on assessment plan and report detailing cycle's results and next steps– Due June 7, 2021
- Program Development
Perform environmental scan, assessment of need and market analysis – Due February 26, 2021
- Develop program revision design – Due April 2, 2021
- Develop revised program – Due September 30, 2021
- Enrollment Growth Plan
Develop and launch enrollment growth plan with emphasis on recruitment, enrollment, retention, and completion based on analysis due in February and revision design– Due June 30, 2021

The Committee asked for an update to be presented on the progress made toward meeting the required actions. Information in the attached reports outline progress on developing a program revision design.

- (e) New Business

Attachments:

Minutes of May 6, 2021

APR Executive Summary Liberal Arts – Social/Behavioral Science

APR Executive Summary Music Performance

APR Executive Summary Sound Recording and Music Technology

**STUDENT OUTCOMES COMMITTEE OF THE
BOARD OF TRUSTEES**

MINUTES

Thursday, May 6, 2021

1:00 p.m.

Zoom

Presiding: Ms. Fulmore-Townsend

Committee

Members: Mr. Clancy, Ms. Ireland, Ms. McPherson, Ms. Posoff

Board

Participants: Mr. Dubow, Mr. Epps, Ms. Gamble, Ms. Hernández Vélez, Mr. Herzog

College

Members: Ms. de Fries, Ms. Di Gregorio, Dr. General, Dr. Hirsch, Dr. Roberts, Dr. Rooney, Dr. Thomas

Cabinet

Members: Ms. Witherspoon, Dr. Zanjani, Ms. Zellers

(1) Executive Session

There were no agenda items for the Executive Session.

(2) Public Session

(a) Approval of the Minutes of April 1, 2021

The minutes were approved unanimously.

(b) Impact of CARES Act funds on Student Success

Dr. Hirsch provided an overview of the disbursement and impact of the CARES Act funds for students enrolled in Spring 2020, Summer 2020, and/or Fall 2020. Of the 14,690 students enrolled in Spring/Summer 2020, 7,500 received CARES Act funds. For the 12,184 students enrolled in Fall 2020, 1,853 received funds. The minimum amount was \$500; students had to request funds beyond that amount. Analysis of demographics was done. Regarding race/ethnicity, for students who received funds for the Spring 2020 semester, the proportion of Asian students was slightly higher than that of the College population. Black students were 49% of the recipient population, 5 percentage points higher than their proportion of the College

population. Hispanic and White students were slightly underrepresented among recipients. This breakdown was similar for Summer 2020 and Fall 2020. In relation to gender, more female students took advantage of the funds than males.

Persistence rates for recipients and non-recipients were compared. Students who received CARES Act funds had higher persistence rates than those who did not, which was the goal of disbursing the funds. Spring 2019 was used as a baseline. Persistence increased for all racial/ethnic groups for those who received funds; students who did not receive funds had slower rates of persistence compared to the baseline. Differences from the baseline were smaller for Summer 2020 and Fall 2020.

(c) Faculty Promotions

Dr. Hirsch described the faculty promotion process. Faculty apply for promotion from Assistant Professor to Associate Professor, or from Associate Professor to Full Professor. To encourage faculty to apply for promotion and showcase their work, Dr. Hirsch provides workshops about building a portfolio and the topic is part of the year-long new faculty orientation. After the faculty member compiles their portfolio, the department head reviews it and decides if promotion should be recommended. The next step is for the dean to review the portfolio and to determine if they should recommend promotion. If a dean recommends a faculty member for promotion, then Dr. Hirsch, all the deans, and the Associate Vice President review and discuss together who should be recommended for promotion. The list of faculty is then sent to Dr. Generals, and the list of those he recommends for promotion is then sent to the Student Outcomes Committee and then the full Board of Trustees. Faculty have to be full-time faculty for at least four years, provide a current curriculum vitae, have their teaching observed, and provide a description of their cumulative body of work, showing progression and engagement. Areas to be addressed in the portfolio include: meeting routine responsibilities; leadership, teaching effectiveness, and support for learning; service to students; contributions to the life of the College; and service to the profession (which is required only for promotion to Full Professor and is otherwise optional).

This year, ten faculty are being suggested for promotion: nine to Associate Professor and one to Full Professor. They are exemplary faculty who have met and exceeded expectations for promotion. They are committed to their work and supporting students and their work is at a high level of quality. Dr. Hirsch is confident that they will continue to contribute to the College and be leaders in their work. Dr. Generals concurred that these ten faculty are go-to faculty at the College who are involved in

curriculum development and assessment development, are independent thinkers, and some are well known across the Commonwealth and some nationwide.

Action: The Student Outcomes Committee unanimously recommended that the Board of Trustees approve the promotions for the ten faculty.

(d) Title III Strengthening Institutions Program Grant

Dr. Hirsch provided information about the Title III Strengthening Institutional Program grant the College was awarded last fall. The College originally applied for the grant in 2019 and therefore had to make some changes once the grant was awarded a year later. The grant is built around the College's Guided Pathways efforts. It allows the College to more fully address certain components of Guided Pathways with additional resources, especially ensuring that students are learning by providing sustained professional development for faculty. While one major concentration of the grant is faculty professional development, the other is integrating student supports into academics. The grant is for five years and totals approximately \$2.2 million. Outcomes address areas such as enrollment, retention, and graduation, with a goal of 25% graduation rate by 2025 per the Strategic Plan. An additional student support outcome is for more students to use financial education resources. Outcomes related to teaching and learning include faculty taking part in sustained professional development; increasing the use of effective teaching practices (including high-impact practices and trauma-informed teaching); and increasing the use by faculty of Starfish and Canvas.

To support the attainment of these outcomes, the College has developed several new positions. During the first year of the grant, the College has hired an Associate Director, a Coordinator for Faculty Professional Development, a Coordinator for the First-Year Experience Courses, an external evaluator, and will soon hire a Coordinator for Pathways Student Success. In the remaining years, the College will hire a Financial Literacy Coach, a Coordinator for Work-based Learning Experience, and Enrollment Success Navigators. The College is undertaking other initiatives related to the grant, including Academic Program Equity Coaches and the expansion of the Center for Male Engagement. The last slide of the presentation demonstrates how the various elements of the grant are connected to each other and these additional related initiatives, all within the context of Guided Pathways.

(e) End of Year Student Celebration Events

The College has developed a calendar of student engagement events to recognize student achievements. Dr. Hirsch described the upcoming commencement, which is for the Classes of 2020 and 2021 and will be virtual. All 3,748 participants are highlighted: each student has a page with their name, degree, and any honors. They were invited to submit photos and brief videos, which 427 students did. The first 20 minutes will be music, followed by the speakers, and then the searchable student pages. The College sent regalia to over 1,000 graduating students. There will also be an in-person graduation walk with over 500 graduates taking part.

Other events include the Student Leadership Awards (the “Roaries”) and the Nursing pinning ceremony. The Academic Award Ceremony has been scheduled for the following week. The Class of 2020 has 1,961 graduates; for the Class of 2021 there are tentatively 1,787 graduates. Dr. Thomas noted that the Middle College graduation will take place June 9 for the first 90 students completing the program, with local and state officials speaking.

(d) New Business

There was no new business.

Next Meeting

The next meeting of the Student Outcomes Committee of the Board is scheduled for June 3, 2021 at 1:00 p.m. via Zoom.

Attachments:

Minutes of April 1, 2021 meeting
CARES Act Funds
Title III Presentation
Spring 2021 Student Engagement Events

Community College *of* Philadelphia

Academic Program Review: Liberal Arts - Social/Behavioral Science A.A.

Authors: John Joyce and Dawn Sinnott

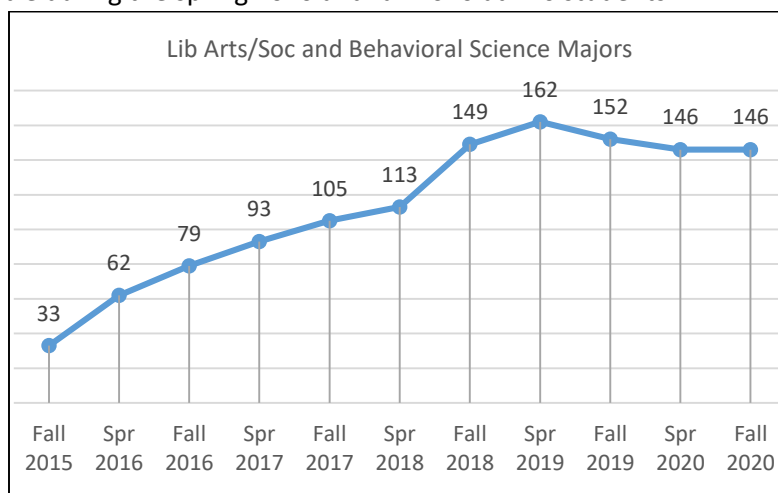
Spring 2021

1. Executive Summary

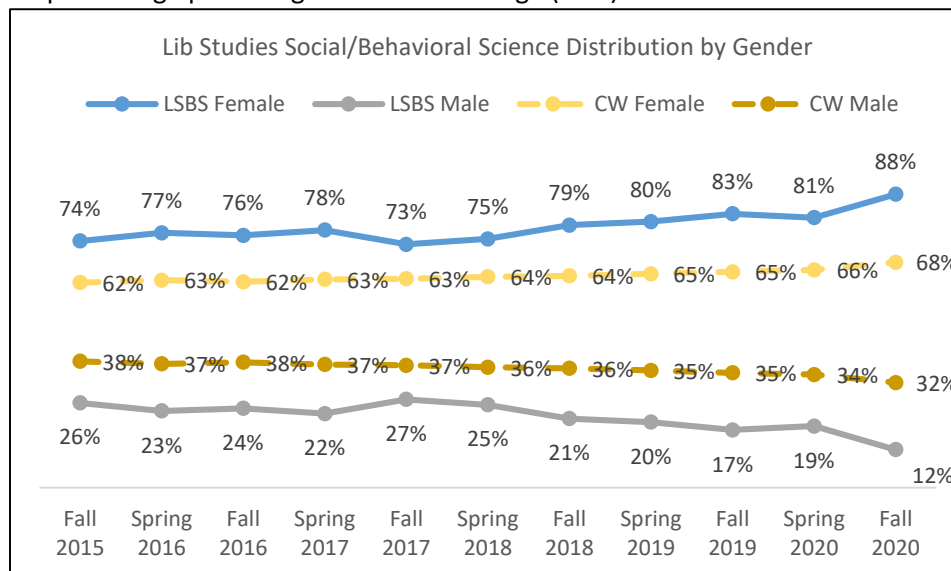
A. Key Findings

Enrollment and Demographics

1. LSBS enrollment increase was steady between fall 2015 and spring 2019; leveled off and was stable during the spring 2020 and fall 2020 at 146 students.



2. Over the period studied, LSBS students were more likely to identify as female. In fall 2020, students who identified as female represented 88% of the LSBS program. This was 20 percentage points higher than the college (68%).

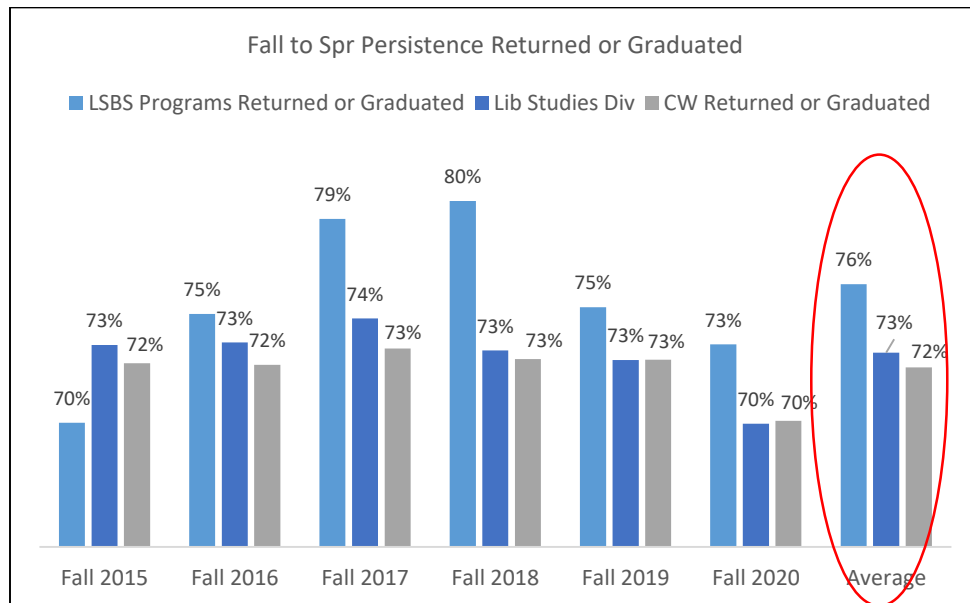


3. The LSBS Program averaged 16.8 percentage points more students who identified as Black females, 1.3 percentage points more students who identified as Hispanic females, and 4.9 percentage points fewer students who identified as White males than the College.
4. On average, LSBS students enrolled a high proportion of career-age students between 22 and 39 years of age (54%) than college-wide overall (50%).
5. LSBS students are more likely to attend full-time than Liberal Arts students and the college-wide average

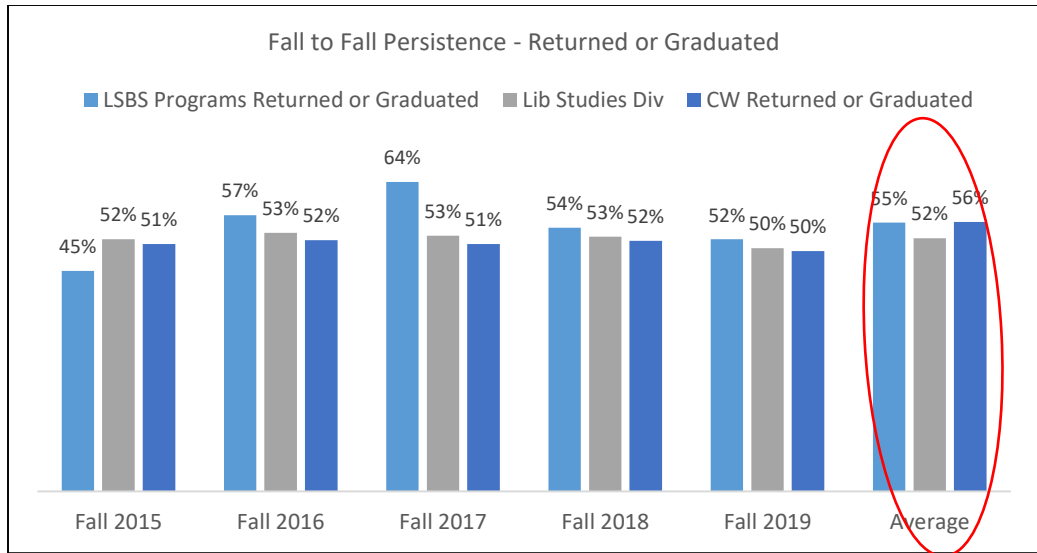
	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Fall 2017	Spring 2018	Fall 2018	Spring 2019	Fall 2019	Spring 2020	Fall 2020	Avg.
LSBS Full-time	48.5%	43.5%	46.8%	44.1%	40.0%	38.1%	46.3%	43.2%	39.5%	36.3%	28.8%	40.1%
LART Full-time	34.0%	27.9%	38.5%	35.8%	41.3%	34.2%	34.4%	30.1%	34.8%	34.0%	46.4%	35.9%
CW Full-time	27.2%	24.9%	26.9%	26.0%	29.4%	26.6%	29.5%	26.9%	29.8%	27.8%	31.3%	27.2%

Retention

6. Fall to Spring Retention between fall 2015 and fall 2020 - At 76%, the average proportion of LSBS program students who returned or graduated from fall to spring averaged 4 points high than the College's average (72%).

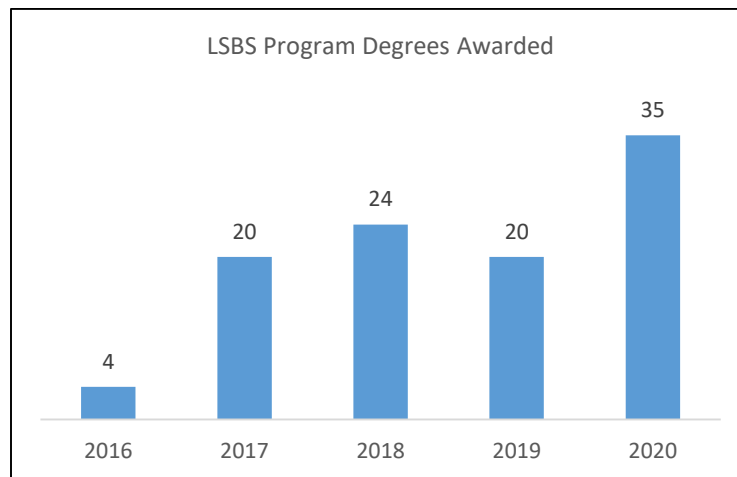


7. Fall to Fall Retention between fall 2015 and fall 2019 - At 55%, the average proportion of LSBS program students who returned or graduated from fall to fall was lower than the College average of 56%.



Success and Graduation

8. Over the last five years, the number of LSBS graduates has grown from four graduates in 2016 to 35 in 2020.



Transfer

9. LSBS Program Graduates: 80% (8 of 10) of LSBS graduates whose first semester at CCP was between 2015-2019 and who graduated between 2015-2019 continued their education at a transfer institution.

	Number of Graduates in study period 2015-2019	Did not Transfer	Transferred
LSBS Graduates	10	20.0%	80.0%
LART Graduates	80	30.0%	70.0%
AA Graduates	318	28.62	71.4%

10. LSBS Program Graduate Outcomes: 60% of the LSBS graduates who transferred between 2015-2019 also graduated from their transfer institution.
11. Frequent transfer school for LSBS students (this list is not exhaustive and specific counts are not available at this time):
 - TEMPLE
 - WEST CHESTER UNIVERSITY
 - KUTZTOWN UNIVERSITY
 - CHESTNUT HILL COLLEGE
 - IMMACULATA COLLEGE
 - EASTERN UNIVERSITY
 - SHIPPENSBURG UNIVERSITY
 - LASALLE UNIVERSITY
 - WIDENER UNIVERSITY
 - CABRINI COLLEGE
 - LINCOLN UNIVERSITY

Assessment

12. From 2012-2016, multiple ad hoc assessments were conducted. The Program Coordinator worked with the Director Assessment and Evaluation to track LSBS students as part of the college's General Education assessment in courses such as ENGL 115 Public Speaking and PSYC 101.
13. The Program Coordinator and the Director of Institutional Research developed an assessment plan for FYE 101 to gauge retention and progression through developmental courses. The FYE assessment found stronger semester-to-semester retention and success in ENGL 101 and FNMT 118 Intermediate Algebra for new students enrolled in FYE 101 than new students not enrolled in FYE 101.
14. In Fall 2019, the Program Coordinator implemented PLO assessment in AEFIS, the college's assessment platform, for LSBS student outcomes in the foundational FYE 101 course. Through AEFIS, assessment can now be disaggregated by program. The first PLO to be assessed using this new system was Communication: "Demonstrate competence in both oral and written communication through a variety of means such as essays, research papers, presentations and class discussions." The outcome represented 87% mastery.

Cost

17. Cost Per FTE

	2016-2017	2017-2018	2018-2019
LSBS	\$3,965	\$4,113	\$3,812
Lib Arts Div	\$4,258	\$4,362	\$3,972
College	\$4,471	\$4,252	\$4,108

B. Prior Audit

Recommendations from Prior Audit and Program Response:

1. Utilize the materials developed by the Psychology program for the PSYC 101 class as a model for assessing the students in the Liberal Arts – Social/Behavioral Sciences program as it is a required course for all students. This process should be carried out within the 2012-2013 academic year.

Program Response

With the College's adoption of AEFIS, PSYC 101 will be used to assess three of the four program learning outcomes in the 2021-2022 academic year.

2. In the next year, the Dean of Liberal Studies or an assigned proxy should convene a group of relevant faculty and staff including:

- Faculty who teach courses within the Liberal Arts - Social/Behavioral Science,
- The Department Heads for Psychology, Education, and Human Services and Social Services
- Representative(s) from Academic Advising and/or Counseling.

This group needs to discuss the long term viability of this program, including such issues as the impact of the psychology major, and the unique contributions that this program could and does make to the College. The status of transfer agreements also need to be determined. Given the current trend toward more specific programs focused on transfer, is there still a place for the Liberal Arts, generally, and the Social Behavioral Science, specifically?

Program Response

The program provides a clear and cohesive identity, distinct from Liberal Arts, for students interested in majoring in social sciences other than psychology (although students can transfer to a psychology program with the degree) and social work upon transfer.

3. If it is decided that there is a long-term place for this program, there needs to be more clear leadership in the program. The Division should seek out an individual who will take responsibility

for the administration of the Program. Responsibilities might include such things as maintaining curricular coherence, marketing of the program (such as designing ways to let students know their options in terms of career paths and transfer opportunities), assisting with transfer and articulation requirements specific to this program, and creating an identity for the program so that students in it are more aware of and engaged with the Program. This leadership will also need to monitor the ongoing impact of the Psychology program on enrollments through tools such as the QVI. Without this leadership, it may not be possible for the Program to maintain a place at the table as CCP evolves.

Program Response

Since the last audit, the co-coordinator of the program, Alison Tasch, has retired. The current coordinator has since been responsible for leadership and the direction of the program. From 2012 – 2016, the coordinator trained faculty from the Division of Liberal Studies in advising LSBS students and participated in transfer agreements, especially to area social work and human services programs. This transfer and career path differ from the goals of psychology students.

Subsequent revisions to the program were in response to best practices related to recent trends in increasing retention: coherent curricula, purposeful pathways, and guided pathways. The coordinator attended conferences hosted by Complete College America (2014) and Guided Pathways (2016) and was a participant in the Teagle Purposeful Pathways Grant (2017 – 2019). In 2015- 2016, the coordinator led the Liberal Arts Committee comprising representatives from Counseling, Academic Advising, Counseling, Records and Registrations - to provide outreach and support to students. Along with Healthcare Studies, Liberal Arts – Social Behavioral Science was one of the first college programs to create a coherent pathway by prescribing the first twenty-four credits. This pathway was a talking point in an interview with the Gates Foundation in 2016. Moreover, the coordinator developed a first-year course in 2015 – 2016 that culminated in an FYE 101 Summit in July 2016 during which 35 faculty members from various divisions and support services in the College created materials for the course. FYE 101 was offered in Fall 2016 and restricted to students in Liberal Arts and Liberal Arts – Social and Behavioral Sciences. As the College moved to Guided Pathways in 2017, the program's course sequence, created by the Dean and the coordinator, was shared with department chairs in the Division of Liberal Studies as an exemplar.

C. Action Items

The Office of Assessment and Evaluation makes the following recommendations for the Program.

Enrollment and Demographics

1. Increase Enrollment as follows:

	Fall 2018 (Benchmark)	Fall 2021 Increase in Headcount*		Fall 2023 Increase in Headcount		Fall 2025 Increase in Headcount	
Headcount	149	161	8%	177	10%	195	10%
Returned to Same Program	54	61	38%	71	40%	78	40%
Graduated	14	16	10%	19	11%	21	11%

*Increase from Fall 2018 headcount

2. As part of the plan to meet Fall to Fall Growth and Retention Goals, the program should develop marketing strategies that promote the program's professionalism and career opportunities.
3. On average, 88% of LSBS enrollment is female, and nationally, approximately 82% of social workers are female. Social workers are important in shaping the care of our society and should be representative of the communities they serve. As part of the plan to increase enrollment, LSBS should also explore opportunities to partner with college and local Philadelphia organizations to educate male students about career opportunities to improve their communities and earn professional salaries in the field of social work.

Transfer

4. Continue to monitor the unique relationships with the LSBS transfer institutions, changes in their curriculum requirements, and the success of CCP students.

Assessment

5. The program has four PLOs with plans to update the 2021-2022 Catalog to include cultural diversity and competency, reflecting the course offerings and bringing them in line with general education essential skills and course learning outcomes. The Program should develop a multi-year assessment calendar and maintain the ongoing assessment schedule.

D. Narrative; elements of Program Analysis, Future Directions of the Field

The LSBS program at CCP provides foundational knowledge, skills, professionalism, and transfer pathways for students interested in pursuing a bachelor's or master's degree in social work.

Social workers share a commitment to promoting social welfare, helping people of all backgrounds overcome their unique challenges, and advocating for social and economic justice for all community members. According to the U.S. Department of Labor's Bureau of Labor Statistics (BLS), social work is one of the fastest-growing careers in the United States

The primary mission of the social work profession is to improve individual well-being and help meet the basic and complex needs of all people, with a particular focus on those who are vulnerable, oppressed, and living in poverty. Social workers often focus on both the individual

and their environment; social workers can help clients deal with how they feel about a situation and also what they can do about it¹. Employment in the Philadelphia region for child, family, and school social workers is expected to grow by 20%, with a median annual salary of \$43,601.

Career opportunities in this growing Philadelphia field require at least a bachelor's degree. The LSBS program provides a pathway for students primarily interested in pursuing a BSW in social work.; a strength of the LSBS program is preparing students for transfer.

For students pursuing a social science or social work program at a transfer institution, LSBS provides identity, direction, and guidance in the only transfer-oriented social science program at the College other than psychology. Students in this program have different interests and career goals than those in psychology. LSBS also differs from the BHHS program in that those courses do not generally transfer to social work programs except as general electives; the LSBS program has worked with each transfer school to transfer requirements.

Toward that end, the program coordinator has steadily forged relationships between the CCP LSBS program and the transfer schools. LSBS has established transfer articulations with eleven area programs in social work and human services. Because of the prescribed pathway, students will have junior standing at the transfer institution.

The data shows that 80% of LSBS graduates whose first semester at CCP was between 2015-2019 continued their education at a transfer institution, and of these students, 60% graduated from their transfer school. These outcomes support the effectiveness of the LSBS program and the Guided Pathways model. The program's increased enrollment, retention, graduation, and transfer rates coincide with the College's comprehensive implementation of the Guided Pathways approach.

A foundation for this success was developing a first-year course that solidified students' goals and provided direction and support for students in the program. From the start, a rigorous assessment plan was developed for FYE 101 to gauge retention and progression through developmental courses.

FYE also emphasizes the importance of students establishing a connection with their advisor and counselor assigned for support. The advisor provides LSBS students with assistance and feedback about their academic plans. Since 2016, the coordinator has collaborated with the program advisors to ensure that students receive accurate and updated information about course selection and transfer. Furthermore, the coordinator and advisors monitor student progress in My Degree Path and Starfish.

Supporting the program's vision and commitment to the students, the college, and the Philadelphia community Mayor Kenney's 2021 budget address to the city highlighted CCP's role in partnering with the City and outlined expansions in services to many of the residents and

¹ National Association of social Workers (NASW). (n.d.). Retrieved April 25, 2021, from <https://www.socialworkers.org/Careers/Career-Center/Explore-Social-Work/Why-Choose-the-Social-Work-Profession>

specifically those protected by social services. A few examples include potential employment opportunities for LSBS students who earn their BSW:

- Investments in the Department of Behavioral Health and Intellectual Disability Services are more than \$1.6 Billion dollars in Philadelphia
- To improve police response to people calling 911 in behavioral health crisis, the City plans funds a \$6 million dollar investment that includes expansion of the pilot co-responder teams.
- Another \$7.2 million expansion of behavioral health mobile crisis units and a crisis hotline will improve how emergency mental health services are delivered in crisis situations.
- The City will invest a quarter of a BILLION dollars in the Community College of Philadelphia, with 54 million dedicated to the Octavius Catto Scholarship. This initiative will enable 5,000 first-time students to attend college tuition-free, and with the supports they need like food, books, and transportation stipends to successfully earn their degree
- The City will work with CCP to implement a targeted recruitment plan for Black men, who are currently underrepresented in enrollment at the College. And we'll leverage the Scholarship to increase our City's teachers of color

As part of the plan to meet program growth projections, partnerships between CCP, the City, and local organizations highlighting the program's professionalism and career opportunities are in line with the mayor's focus on behavioral health and the existing demand for social workers in the city.

Community College *of* Philadelphia

Academic Program Review: Music Performance

Authors: Paul Geissinger, Dawn Sinnott

Spring 2021

1. Executive Summary

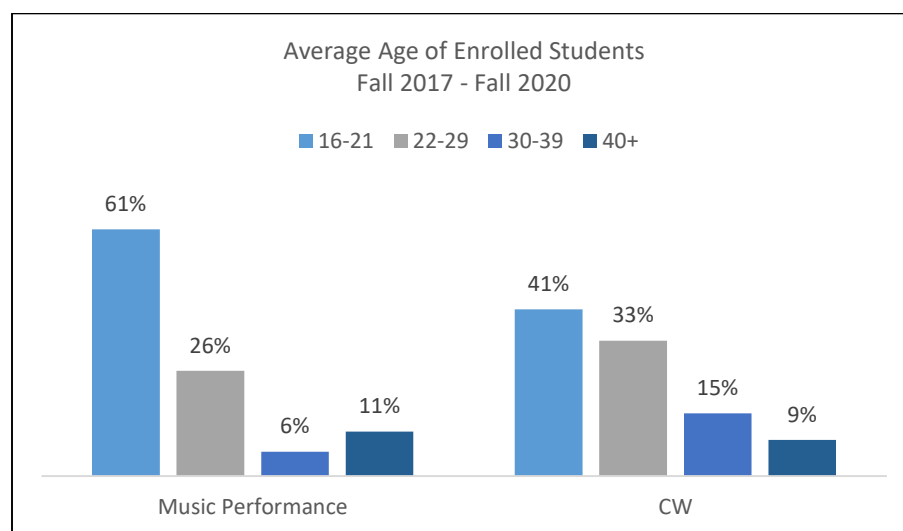
A. Key Findings

Enrollment and Demographics

1. In concurrence with prior audit recommendations, the former Music Performance Option Program (MUSP) was closed during the period studied, and a new Music Performance Program (MUSC) was created in fall 2018. The transition was successful and seamless to students, providing enhanced programming; the data shows enrollments returning to former strength after a small drop.
2. On average, the Music Performance Program enrolled a higher proportion of full-time students (58%) than did the College overall (29%).
3. On Average, Music Performance students were more likely to be younger students between 16 and 21 years of age than the college-wide average; 61 percent and 41 percent, respectively.

College-Wide	Fall 2016	Spring 2017	Fall 2017	Spring 2018	Fall 2018	Spring 2019	Fall 2019	Spring 2020	Fall 2020	AVG
Headcount	18,125	17,019	17,296	16,503	16,671	15,544	15,996	14,789	13,673	15,782
Full-time	27%	26%	29%	27%	29%	27%	30%	28%	31%	29%

Music Performance	Fall 2016	Spring 2017	Fall 2017	Spring 2018	Fall 2018	Spring 2019	Fall 2019	Spring 2020	Fall 2020	AVG
Headcount	30	30	38	44	39	41	27	33	33	35
Full-Time	60%	60%	58%	66%	59%	46%	56%	67%	48%	58%

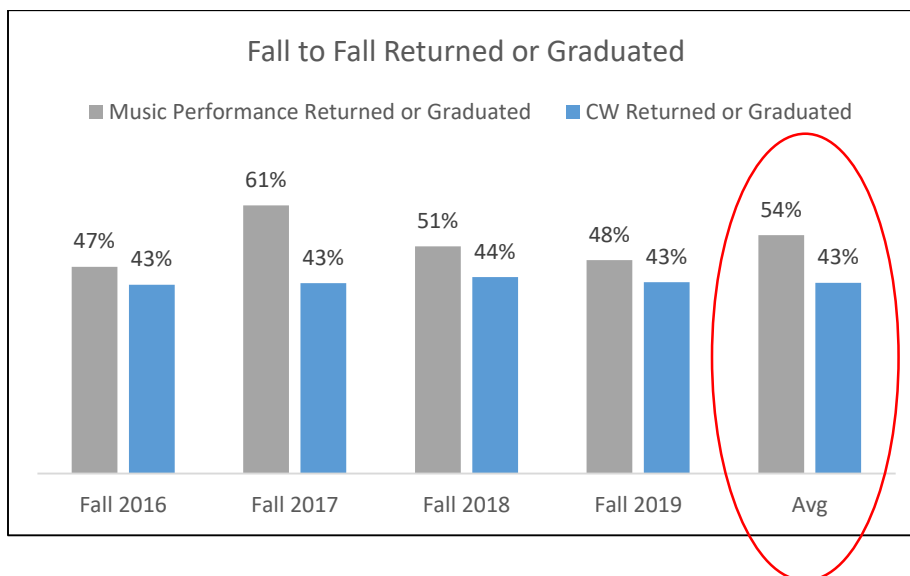


Retention

4. Fall to Spring Retention between fall 2016 and fall 2020: At 75%, the average proportion of Music Performance program students who returned or graduated from fall to spring averaged 3 points high than the College's average (72%)

5. Fall to Fall Retention between fall 2016 and fall 2019 - At 54%, the average proportion of Music Performance program students who returned or graduated from fall to fall averaged 11 points higher than the College's average (43%)

Music Performance	Fall 2016	Fall 2017	Fall 2018	Fall 2019	Avg
Headcount	30.00	38.00	39.00	27.00	35
Returned to Same Program	43%	50%	21%	33%	35%
Returned to Different Program	0%	5%	10%	4%	7%
Graduated	3%	11%	31%	15%	19%
Persisted in Same Program or Graduated	46%	61%	52%	48%	54%



Success and Graduation

6. Graduates in Music Performance have increased during the study period.

Graduates	2016	2017	2018	2019	2020
AA Degrees	1,192	1,121	1,141	1,129	1,183
Music Performance	2	1	3	6	4

Transfer

7. Music Performance students whose first semester was between 2015-2019 and departed the college without graduating were more likely to transfer to another institution of higher education than students departing from Art and Design, another fine arts program, and also AA Degree programs.

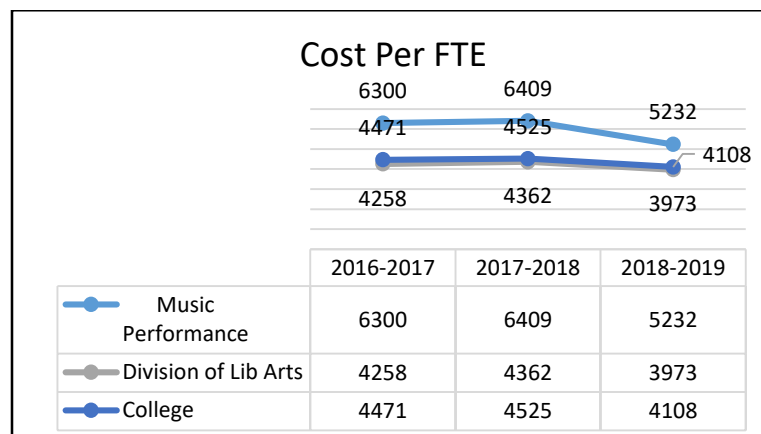
	Departing Students	Did Not Transfer	Transferred
Music Performance	55	81.8%	18.2%
Art and Design	398	89.9%	10.1%
All AA Degree Programs	2,926	82.2%	17.8%

Assessment

8. The Music Performance Program has three Program Learning Outcomes (PLOs); all PLOs were assessed each semester during the period studied, consisting of ten cycles of assessment for each PLO.
9. The department raised the benchmarks for student success to 80% of students scoring 75% or higher.
10. The department has provided assessment documentation and used the assessment outcomes for course development and revision. Continuous program improvement, based on assessment outcomes, is evident.
11. In Fall 2019, the department began linking Canvas course activity directly to AEFIS, the college's assessment platform. By Spring 2021, the department will have all courses fully integrated to provide essential program PLO assessment data. A combination of course assessments, including papers, discussions, quizzes, presentations, and productions, contribute to course learning outcomes assessment, which feeds into program-level outcomes to provide direct assessment data.

Cost

12. The Music Performance program is expensive due to the applied one-on-one instruction that takes part in the program. This is the only type of program at the College which offers this type of instruction and is required in a Music Performance degree program. Steps have been made to lower the cost of instruction by adding a course fee on all applied courses.
13. Between 2017-18 and 2018-19 costs decreased by more than \$1,100 per FTE



A. Prior Audit

Recommendations from Prior Audit and Program Response:

1. Close the Music Non-Performance Option (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 Music Performance Option (MUSP) and Sound Recording and Music Technology (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 SRMT or MUSP once they were ready. Possible modification to the MUSP and SRMT Programs could include enrolling students conditionally.

Program Response:

The Music Non-Performance Option (MUSN) program was successfully closed. It had become a placeholder of sorts since creating the Sound Recording and Music Technology (SRMT) program. Through departmental outreach and advising, students either switched to the SRMT program or auditioned for entry into the Music Performance program, which was fully updated in Fall 2018. Also, in response to the closure of the MUSN program, the SRMT program became open enrollment in Fall 2018; this removed the entry barriers for students interested in pursuing the degree. This change allowed for students to be appropriately advised during the application, placement, and enrollment process. The revised intake process also provided the department with more accurate data of incoming students and the ability to have direct outreach with them since they would no longer be entering the College with a Music Non-Performance or Liberal Arts major.

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. Additionally, the Action Plans listed by the Music Department are not currently actionable.

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.

Program Response:

Since Spring 2015, the Music Department has taken part in many assessment activities and programs at the College to make assessment an integral part of the departmental activity: leading the way for course and program revisions where appropriate. Music Department Head Paul Geissinger was a member of the Curriculum Assessment Team in Summer and Fall 2017 and provided the College community with a presentation on Canvas Integration of Assessment Activities during the Spring 2018 Professional Development Week.

In Fall 2016, the department created a modified ongoing course in Canvas to consolidate applied courses, faculty, and students, which provided a new technology-driven way of assessing student juries. It also allowed students to receive direct feedback from faculty in the department present during the end-of-semester juries.

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 efforts.

Program Response:

Over the past six years, the Music Department has dramatically improved its ability to manage programs, assessments (as previously described) and improve course offerings. As the previous audit grouped Music Performance and Sound Recording and Music Technology programs, the report below is specific to the Music Performance Option (MUSP) program.

In fall 2018, the Music Performance Option (MUSP) program underwent an extensive revision and name change; the resulting revised and updated program is the Music Performance Program (MUSC). This complete program revision became necessary when Music Non-Performance Option was closed due to the relationships between the two programs.

The department has done extensive research to improve program transferability, align the program with current trends in music education at other institutions, and refine the course offerings. Since many course offerings crossover to the Sound Recording and Music Technology program, both programs were revised simultaneously. Beyond the student experience, transferability and general update to the course offerings, the program revision sought to address many of the issues discussed in this recommendation, including program size and appropriate course offerings. The modification also decreased the number of credits required to complete the program from 68-72 to 62-64.

Recruitment and retention in the Music Performance are of utmost importance to the department. These sweeping changes to the curriculum and being more strategic with the

specific course offerings during the College calendar have provided students with a more straightforward path towards degree completion.

4. Minimize 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.

Program Response

The Music Department has attempted to decrease program costs in a number of ways. Between 2017-2018 and 2018-2019, cost per FTE decreased by more than \$1100.

As part of the Music Performance (MUSC) program revision, a \$200 course fee was added to the applied course offerings. Applied instruction is one of the main costs associated with the department and was a net negative in almost every situation. The introduction of the course fee helped to address the high costs associated with offering this necessary but expensive one-on-one instruction. Even with the addition of the course fee, the cost to students enrolling in the MUSC program is still extremely affordable compared to private instruction costs at other institutions. We also looked at the expense of instruction at private music schools in the area. The College, with the fee, is still less expensive than what most people are paying for 1-on-1 instruction without being enrolled in a degree-seeking program.

Beneficial to students and cost-saving for the department, the program revision for MUSC lowered the number of credits students needed to complete the degrees. Although the objective was to improve student learning, revising Music Theory I and Music Theory II from two three-credit courses into one four-credit course also contributed to the decreased department cost per FTE.

The department has also had a number of donations, both small and large, over the past six years. One highlight was a 1926 Steinway Model L grand piano valued at \$90,200.

5. Minimize Program Costs or Increase Program Revenue

The program faculty need to increase program awareness among 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.

Program Response

Since the last academic program review, the Music Department has increased outreach to High Schools in Philadelphia, built relationships with the Philadelphia School District Office of Arts and expanded transfer opportunities for graduates.

As part of our outreach to Philadelphia High Schools, faculty have taken part in Major Fairs to promote the program and opportunities available to students at CCP as well as "Career Day" and other educational awareness activities. Students from around the city have also visited the College and sat in on music department classes to see firsthand the department's types of courses and instruction. The department has participated in all open houses on campus and provided High School and Middle School students with tours of the College and department.

A connection has also been made between the Philadelphia School District's Office of the Arts and the Music Department. CCP Students have taken part in activities at the district's PSTV studios and students from the district have been welcome to the College to sit in on classes and other activities. Department Head, Paul Geissinger, also took part in the district's Philly Music Educators Meetings, which included administration and program coordinators from Temple University, Drexel University, University of the Arts University Pennsylvania, and more.

Over the past six years, many strides have been made to expand transfer opportunities for graduating students. One key goal is to make sure students who transfer from CCP know exactly which classes will transfer to each institution. Kutztown University and Rowan University have both agreed to transfer in many of the classes offered in the CCP program including technology, history, and ensemble courses. A Full articulation and transfer agreement was created between the College and Berklee College of Music online. Just prior to the coronavirus pandemic, meetings took place between the department and Temple University and University of the Arts. Both institutions are planning to continue these discussions soon to provide CCP students with transfer opportunities that are clearer and more defined.

B. Action Items

The Office of Assessment and Evaluation makes the following recommendations for the Program.

Enrollment and Demographics

1. Increase Enrollment as follows:

	Fall 2019 (Bench- mark)	Fall 2021 Increase in Headcount*		Fall 2023 Increase in Headcount		Fall 2025 Increase in Headcount	
Headcount	27	32	20%	38	20%	46	20%
Returned to Same Program	35%	13	40%	15	40%	18	40%
Graduated	17%	6	17%	7	17%	8	17%

*Increase from Fall 2019 headcount

Retention and Enrollment

2. Create a plan to meet Fall to Fall Growth and Retention Goals for the Music Performance Program.

Transfer

3. Fall to fall retention is strong but are students knowledgeable and able to take advantage of the transfer pathways established by the department? Conduct a study about students' transfer aspirations and possible hurdles to understand if the transfer opportunities meet students' needs. Investigate potential strategies for students to make early transfer connections, rather than departing early and transferring.

Assessment

4. Continue rigorous assessment schedule, share and discuss outcomes within the department
5. Monitor the effects of program and course revisions on PLO proficiency assessments to ensure continuous improvement.
6. Continue to provide departmental and divisional guidance in the implementation of AEFIS for fine arts programs. Document and track any necessary adjustments.
7. Create a presentation that demonstrates the technical components of building in AEFIS and the advantages of collecting direct assessment data and using this data for evaluation and revision.

Cost

7. Continue to monitor costs and add efficiencies where possible.

D. Narrative

The Music Department has developed a strong program that offers music students a solid foundation for transfer opportunities to four-year programs. The majority of students entering the Music Performance program at the College are interested in continuing onto baccalaureate programs in Music Therapy, Education, and Performance. With many articulation agreements between Community College of Philadelphia (CCP) and neighboring schools, an AA Degree from CCP, in most cases, will duplicate the first two years of the four-year bachelor program, including the core. A full articulation and transfer agreement was created between the Music Performance and Berklee College of Music online. Agreements in the near future are expected between Temple University and the University of the Arts. Without the benefits and opportunities provided by the Music Performance program, many of the enrolled students would not have reached the proficiency entrance levels established by programs at the bachelor level.

With a shared goal of providing students with rigorous preparation for their educational and career aspirations, the dedicated and professionally active faculty strive to help students develop and prepare for their future. Some of the benefits afforded students in the Music Performance program include small class sizes, continuous improvement in curriculum and teaching practice, private instrumental instruction from professional faculty, state-of-the-art technology, transfer agreements with leading four-year schools, performance opportunities, meeting students changing needs, and building self-confidence.

The department has been a leader in moving to *digital* assessment and analysis with direct assessment activities. The results of this endeavor can be seen in updated programming and teaching practice. For example, the department revised the music theory curriculum into a sequence of courses that align with national standards and improved students' progression through the series. This revision keeps the program current with changes at other area institutions as music theory knowledge is also necessary for auditions when transferring.

CCP has a highly qualified staff of professional musicians who provide individual instruction from beginning to advanced levels and meet students at their level of need. This is the only program at the College which offers this type of instruction and is required in a Music Performance degree program. Recently a Music Performance graduate transferred to the prestigious Bard College after entering the Music Performance program with no formal training.

Performance experience is available at many levels. Students participate in ensembles structured around the musical genres such as chamber music, brass, jazz guitar, hip-hop, and voice, providing culturally contextualized and industry-specific opportunities. Music Performance students also support the campus events such as the Black and Gold Gala, graduation, and CCP TV. The establishment of the Spring Garden Records label (a joint venture between the Music Department and the Division of Strategic Initiatives) has also improved public visibility in the greater Philadelphia area and beyond. Spring Garden Records has released music from current and former Music Performance students and students from the department's Sound Recording and Music Technology program.

Community College *of* Philadelphia

Academic Program Review: Sound Recording and Music Technology

Authors: Paul Geissinger, Dawn Sinnott

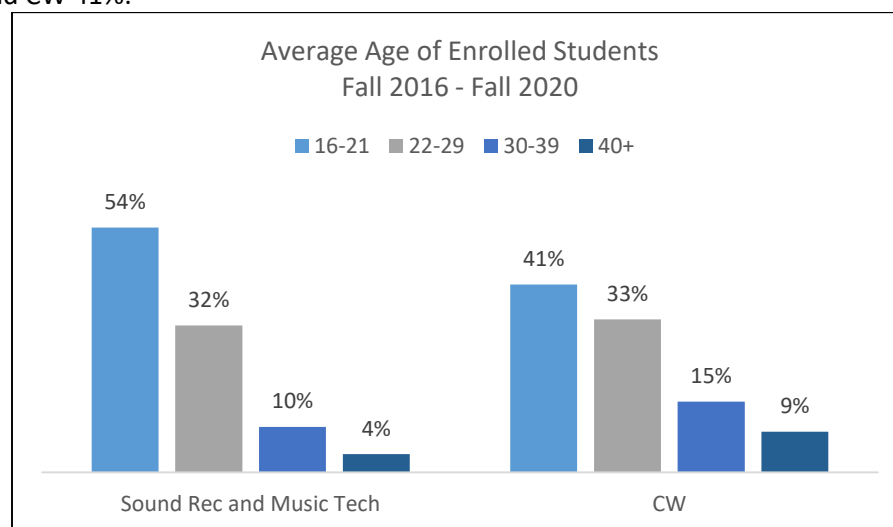
Spring 2021

Executive Summary

A. Key Findings

Enrollment and Demographics

1. Over the period studied, the Sound Recording and Music Technology program more than doubled in enrollment from 35 to 84 students.
2. On average, Sound Recording and Music Technology (SRMT) students were more likely to be younger students between 16 and 21 years of age than the college-wide (CW) average; SRMT 54% and CW 41%.



3. The Sound Recording and Music Technology program distribution of race and gender found Black male students to be the highest represented group (43%) and White female students the lowest represented group (1%). On average Black males represent 15% of the college population and White females represent 14% of the college population.

SRMT		Fall 2016	Spring 2017	Fall 2017	Spring 2019	Spring 2018	Fall 2019	Fall 2018	Spring 2020	SRMT Avg.	CW Avg.
Asian	Female	0%	0%	0%	2%	0%	2%	1%	2%	2%	5.2%
	Male	3%	3%	4%	0%	3%	4%	3%	3%	3%	4.5%
Black	Female	6%	9%	10%	11%	7%	10%	13%	11%	10%	30.8%
	Male	36%	34%	44%	44%	50%	42%	38%	43%	43%	14.8%
Hispanic	Female	0%	0%	1%	1%	5%	3%	2%	2%	2%	9.3%
	Male	15%	13%	11%	9%	8%	11%	10%	11%	10%	5.0%
White	Female	3%	6%	2%	2%	4%	3%	2%	3%	1%	13.8%
	Male	36%	34%	21%	29%	19%	24%	26%	25%	3%	9.1%

4. Academic Standing

Over the period studied, the Sound Recording and Music Technology averaged a lower proportion of students in good academic standing (84%) than the College's overall (92%), and a higher proportion of students on probation with full-time status (11%) than the College's (4.8%).

SRMT	Fall 2016	Spring 2017	Fall 2017	Spring 2018	Fall 2018	Spring 2019	Fall 2019	Spring 2020	Fall 2020	SRMT AVG	College Avg
Enrollment	35	33	85	98	104	96	105	103	84	83	16,180
Good Standing	83	91	91%	88%	89%	83%	91%	78%	67%	84%	92.1%
/Dropped Insufficient Progress	0%	0%	0%	0%	1%	0%	0%	0%	0%	0%	0.4%
Poor /Dropped Scholarship	0%	0%	0%	0%	1%	0%	0%	0%	1%	1%	0.4%
Probation Full-time Status	3%	3%	5%	9%	8%	11%	6%	17%	23%	11%	4.8%
Probation Part-time Status	14	6%	5%	3%	1%	3%	3%	5%	10%	4%	2.4%

Retention

- Fall to Fall Retention between fall 2016 and fall 2019 - At 39%, the average proportion of Sound Recording and Music Technology program students who returned or graduated from fall to fall averaged 5 points lower than the College's average (43%)

College-Wide	Fall 2016	Fall 2017	Fall 2018	Fall 2019	Average
Headcount	18,125	17,296	16,671	15,996	17,412
Returned to Same Program	32.8%	32.4%	33.5%	35.1%	33.6%
Returned to Different Program	8.8%	9.2%	8.0%	7.3%	6.3%
Graduated	9.4%	10.2%	9.6%	9.2%	9.6%
Persisted in Same Program or Graduated	43.7%	43.7%	44.2%	42.6%	43.4%

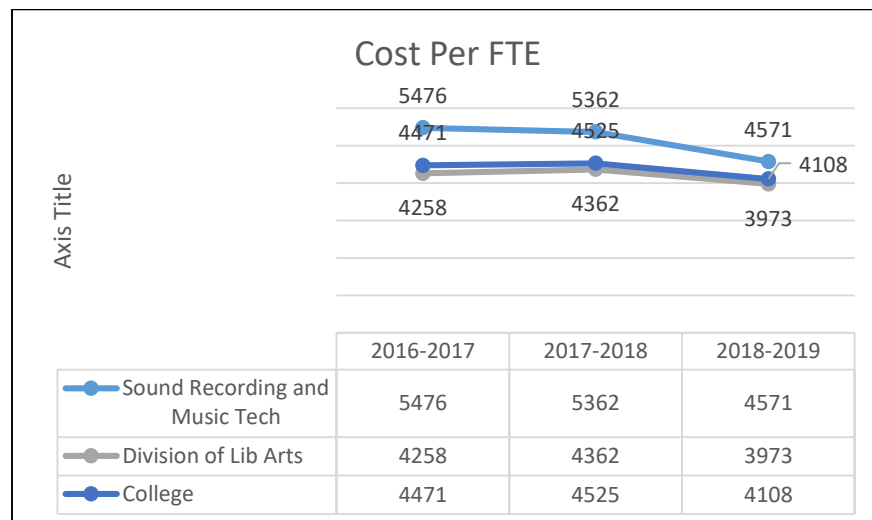
Sound Recording and Music Technology	Fall 2016	Fall 2017	Fall 2018	Fall 2019	Average
Headcount	35	85	104	105	98
Returned to Same Program	31.4%	34.1%	25.0%	34.3%	31.0%
Returned to Different Program	2.9%	4.7%	4.8%	1.9%	3.7%
Graduated	11.4%	7.1%	11.5%	5.7%	8.2%
Persisted in Same Program or Graduated	42.9%	41.2%	36.5%	40.0%	39.1%

Assessment

6. The Sound Recording and Music Technology Program has three Program Learning Outcomes (PLOs). The Music Department is currently assessing all PLOs on a semesterly basis. Current material is linked through Canvas to AEFIS for aggregating all student data.
7. The data indicate fluctuating levels of proficiency between semesters.
8. Action plans are in place to reinforce learning concepts and track outcomes. The first program learning outcome in the program, which deals with the theory and historical knowledge, has improved to 81% mastery in fall 2020's assessment. An expansion in production classes to expose students to more industry-standard software and hardware should improve student learning outcomes in technology. The department will assess the upcoming semesters to track improvement.

Cost

9. Two factors that contributed to decreasing cost per FTE included revisions decreasing the number of credits required for graduation and revising the Music Theory sequence from two three-credit courses into one four-credit course. Between 2017-17 and 2018-19, the cost per FTE decreased by more than \$900.



B. Prior Audit

Recommendations from Prior Audit and Program Response:

1. Close the Music Non-Performance (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 SRMT or MUSP once they were ready. Possible modification to the MUSP and SRMT Programs could include enrolling students conditionally.

Program Response:

The Music Non-Performance (MUSN) program was successfully closed. It had become a placeholder of sorts since the creation of the Sound Recording and Music Technology (SRMT) program. Through departmental outreach and advising, students either made the switch to the SRMT program or auditioned for entry into the updated Music Performance Option (MUSP) program, which became Music Performance (MUSC) in Fall 2018. Also, in response to the closure of the MUSN program, the SRMT program became open enrollment in Fall 2018; this removed the entry barriers for students interested in pursuing the degree. This change allowed for students to be appropriately advised during the application, placement, and enrollment process. This also provided the department with more accurate data of incoming students and the ability to have direct outreach with them since they would no longer be entering the College as Music Non-Performance or Liberal Arts majors.

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. Additionally, the Action Plans listed by the Music Department are not currently actionable.

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.

Program Response:

Since Spring 2015, the Music Department has taken part in many assessment activities and programs at the College to make assessment an integral part of the departmental activity: leading the way for course and program revisions where appropriate. Music Department Head Paul Geissinger was a member of the Curriculum Assessment Team in Summer and Fall 2017 and provided the College community with a presentation on Canvas Integration of Assessment Activities during the Spring 2018 Professional Development Week.

The department has also raised benchmarks for student success to 80% of students scoring 75% or higher. This provides a uniform approach to evaluating student success across the department: evaluating coursework in applied music, history, music theory, technology, ensemble activity, and business with the same benchmark.

The Music Department is currently assessing all course learning outcomes for the SRMT degree on a semester basis. All material is linked through Canvas to AEFIS for aggregating all student data.

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 efforts.

Program Response

Over the past six years, the Music Department has dramatically improved its ability to manage programs, assessments (as previously described) and improve course offerings. As the previous audit grouped Sound Recording and Music Technology (SRMT) and Music Performance (MUSC), the report below is specific to the Sound Recording program.

The department did extensive research to improve transferability, align the program with trends in music education at other institutions, and refine the course offerings. Since many course offerings in the MUSC program crossover to the SRMT program, both programs were revised at the same time. Beyond the student experience, transferability and general update to the course offerings, the program revision sought to address many of the issues discussed in this recommendation, including program size and appropriate course offerings. The revision also decreased the number of credits required to complete the program from 67 to 60.

When looking at enrollment and the size of the SRMT program at the College, the program does have room to grow. Enrollment in baccalaureate programs in the area includes 125 students at Millersville University, 200 at Rowan University, and 130 at University of the Arts.

Recruitment and retention in the SRMT program are of utmost importance to the department. These sweeping changes to the curriculum and being more strategic with the specific course offerings during the terms throughout the College calendar have provided students with a clearer path towards degree completion.

4. Minimize 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.

Program Response

The Music Department has attempted to decrease program costs in several ways. Between 2016-17 and 2018-19, the cost per FTE decreased by more than \$900.

Beneficial to students and cost-saving for the department, the program revision for SRMT lowered the number of credits that students needed to complete the degrees. Although the objective was to improve student learning, revising Music Theory I and Music Theory II from two three-credit courses into one four-credit course also contributed to the decreased department cost per FTE.

The SRMT program has utilized Perkins grant funding to improve classrooms, materials, and other aspects of the instruction in the department. The department has also had a number of donations, both small and large, over the past six years. One highlight was a 1926 Steinway Model L grand piano valued at \$90,200.

5. Minimize Program Costs or Increase Program Revenue

The program faculty need to increase program awareness among 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.

Program Response

Since the last academic program review, the Music Department has increased outreach to High Schools in Philadelphia, built relationships with the Philadelphia School District Office of Arts and expanded transfer opportunities for graduates.

As part of our outreach to Philadelphia High Schools, faculty have taken part in Major's Fairs to promote the program and opportunities available to students at CCP as well as "Career Day" and other educational awareness activities. Students from around the city have also visited the

College and sat in on music department classes to see firsthand the types of courses and instruction in the department. The department has participated in all open houses on campus and provided High School and Middle School students with tours of the College and department.

A connection has also been made between the Philadelphia School District's Office of the Arts and the Music Department. CCP Students have taken part in activities at the district's PSTV studios and students from the district have been welcome to the College to sit in on classes and other activities. Department Head, Paul Geissinger, also took part in the district's Philly Music Educators Meetings, which included administration and program coordinators from Temple University, Drexel University, University of the Arts, the University of Pennsylvania, and more.

Over the past six years, many strides have been made to expand transfer opportunities for graduating students. One key goal is to make sure students who transfer from CCP know exactly which classes will transfer to each institution. Kutztown University and Rowan University have both agreed to transfer in many of the classes offered in the CCP program including technology, ensemble, and business courses. A Full articulation and transfer agreement was created between the College and Berklee College of Music online. Discussions have also started between Millersville University and CCP with a full articulation agreement goal in the next few months. Just prior to the coronavirus pandemic, meetings took place between the department and Temple University and University of the Arts. Both institutions are planning to continue these discussions soon to provide CCP students with transfer opportunities that are clearer and more defined.

C Action Items

The Office of Assessment and Evaluation makes the following recommendations for the Program.

Enrollment and Demographics

1. Increase Enrollment as follows:

	Fall 2019 (Benchmark)	Fall 2021 Increase in Headcount*		Fall 2023 Increase in Headcount		Fall 2025 Increase in Headcount	
Headcount	105	109	3.5%	117	8.0%	129	10%
Returned to Same Program	33%	37	34%	42	36%	46	36%
Graduated	9%	10	9%	12	10%	14	11%

*Increase from Fall 2019 headcount

2. Create a plan to meet Fall to Fall Growth and Retention Goals for the Sound Recording and Music Technology Program. To address of the needs of the young African Male population, the department will engage the College's Center for Male Engagement as well as provide

additional mentorship opportunities for students in this population through extra-curricular activities around the College's label, Spring Garden Records.

3. Develop and market the Program's high tech music and recording spaces to add visibility and community interest in the program. Attract new student interest in promoting students' opportunity to use space and technology for creative efforts. Invite professional interest through hosting events with industry professionals.

Academic Standing and Retention

4. Low persistence rates and academic standing are problems for Sound Recording and Music Tech (SRMT) students. It is important to understand the significant factors impeding student interest, academic success, and persistence in the SRMT program. The department should conduct a study to understand behavioral patterns and student barriers to success.
5. Develop and implement strategies to address SRMT student retention and academic issues.
6. Track student changes in fall-to-fall retention to analyze strategic interventions and progress towards success.

Assessment

7. Continue rigorous assessment schedule, share, discuss outcomes and document changes within the department.
8. Monitor the effects of program and course revisions on PLO proficiency assessments to ensure continuous improvement.
9. Continue to provide departmental and divisional guidance in the implementation of AEFIS for fine arts programs. Document and track any necessary adjustments.
10. Create a presentation that demonstrates the technical components of developing assessment strategies in AEFIS and the advantages of collecting direct assessment data and using this data for evaluation and revision.

Cost

8. Continue to monitor program costs and add efficiencies where possible.

D Narrative

Technology has changed how music is transmitted, preserved, heard, performed, and composed¹. Today's music is often a team effort between the performer, producer, audio engineers, and production staff who are highly trained and can be just as sensitive as the performance artists. Many of the sounds we hear have been performed by musicians and

¹ Hua, J., 2021. *The Impact of Technology on the Musical Experience*. [online] Music.org. Available at: <https://www.music.org/index.php?option=com_content&view=article&id=2675:the-impact-of-technology-on-the-musical-experience&catid=220&Itemid=3665> [Accessed 2 May 2021].

interpreted by audio engineers. Audio engineers can be almost as highly trained as concert performers and can be just as sensitive as artists. For this thriving industry, the U.S. Bureau of Labor Statistics projects a 7 percent growth in employment opportunities for broadcast and sound engineering technicians from 2014 through 2024.

The Music Department's Sound Recording and Music Technology (SRMT) Program provides students with a comprehensive background in sound recording, music production, and music technology expertise within production, theory, business, music appreciation, performance, and piano. It prepares students for both the music industry and transfer for the continuation of their education.

With a shared goal of providing students with rigorous preparation for their career and educational aspirations, the dedicated and professionally active SRMT faculty strive to help students develop and prepare for their future.

The Music Industry has undergone many dramatic changes and the College's SRMT program has adapted and grown to meet those developments through continuous improvements in curriculum and teaching practice.

Technology has been a driver of change. This fall, 2021, the department will move into a renovated space featuring a new recording studio and ensemble space, a new lecture classroom, and a piano lab with expanded capabilities. The new space will be one of the best production/tracking studios in the city.

The Sound Recording and Music Technology program prepares students for the highly competitive nature of a career in the arts with two business courses that provide students with industry business fundamentals for traditional employment or entrepreneurship. These courses directly interact with Spring Garden Records, where students meet with artists on the label to create social media and marketing proposals. Spring Garden Records and the activities in the course provide the students with experiential learning and potentially real-world resume credits before graduation.

Recent alumni of the program are working in the field in a variety of settings. Some graduates have become entrepreneurs and started their studio businesses. In contrast, others have gone on to work at recording studios, concert venues, and postproduction facilities, to name just a few areas. Other alumni have gone into independent production and songwriting: working with both major and independent labels.

Although the AAS degree focuses on workforce placement, the department has increased transfer opportunities for SRMT graduates. Course transfers with Kutztown and Rowan University are in place and an articulation agreement is in place with Berklee College of Music Online. Discussions are taking place with Temple University, University of the Arts, and Millersville University to establish transfer agreements. Millersville is an exciting transfer option for students interested in live sound production due to its program's connection with Clair Brothers, one of the largest touring sound companies in the country.

Liberal Arts Honors Update
Program Redesign Progress
June 3, 2021

Based on various scans, surveys, focus groups, faculty discussions and meetings with a variety of constituents, the following elements are in progress for an upcoming Program Redesign:

1. Develop an “on-ramp” for students who are not English 101 ready.
 - a. Pairing the latest English 098/101 ALP courses with an Honors course like ART 101 or SOC 101 to introduce students to the Honors program faculty while still meeting them where they are in terms of English reading and writing readiness.
 - b. Begin a mentoring and advising program for all students who declare themselves as Honors Program majors upon entering the College or who wish to track as Honors students.
 - i. This program will include peer-to-peer mentoring
 - ii. This program will also pair students with current teaching faculty in Honors.
 - c. Working with students at Roman Catholic High School to make sure that they know about the Honors Program.
2. Develop a capstone course for the program.
 - a. Providing students with a final capstone course that will work on high impact experiences for students.
 - i. The course will include an independent research project in which students would work in archives, museums, libraries, and other research institutions around the city to develop and complete a project.
 - ii. The course may also include a study abroad component or other high impact practices.
 - b. The capstone course will be aligned with Departmental Distinction for participating students upon graduation.
3. Create at least one – possibly two – Proficiency certificates for Honors Students.
 - a. A 12-15 credit Proficiency certificate for students in the part-time and full-time course links.
 - i. This certificate would provide an acknowledgment of the work that students do in the part-time links even if they are pursuing a degree in another area.
 - ii. By providing this certificate, we would be able to fully articulate and record student success in the Honors program.

Response from Dr. Sweet, Dean of Liberal Studies:

The Liberal Arts Honors program is moving progressively forward to address the needs found in the APR and the environmental scan. They are on-track to have a revised program that is adequately assessed, creatively designed, and thoughtfully marketed.

BHHS Update to the SOC – June 3, 2021

As a critical step in revising the BHHS curriculum the faculty conducted an extensive Environmental Scan that provided us with the most prevalent issues facing Behavioral Health and Human Service providers and the clients they serve within the Philadelphia Community.

- 1. Family and Intimate Partner Violence (IPV)**
- 2. Addiction and Recovery**
- 3. Youth and Community and Family Engagement**
- 4. Eldercare**
- 5. Trauma-Informed**
- 6. Social Determinants of Mental Health**

Based upon these underlying six pillars that currently reflect the pressing issues facing client service delivery within Philadelphia's Human Services communities, the faculty began the deliberative process of evaluating the curriculum to reflect these areas of need and the skills and knowledge necessary for those entering the Behavioral Health and Human Services workforce. This entailed a revision of current Programs Learning Outcomes (PLOs), an audit of current course offerings to ascertain their alignment and relevance to the newly created PLOs, and a resulting curriculum design with a primary focus on workforce development.

Response from Dr. Sweet, Dean of Liberal Studies:

The program design submitted by the BHHS faculty insufficiently addressed the six areas of need (noted above). The PLOs were revised, and they added the trauma-informed course into the core offerings, but they did not substantively incorporate the other five areas into the program. The program would have remained essentially the same with their proposed revision, so I rejected the proposed design. Consequently, the faculty are now considering what substantive changes can be made to meet the needs of the Philadelphia behavioral health and human services workforce.

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