

2023-24 Program Review

Program Name: Music & Electronic Music

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Academic Year: 2023-2024

Status:

Updated on:

INTRODUCTION: WHAT IS PROGRAM REVIEW FOR?

The goal of program review is to assess how well our programs are doing. Program review asks us to:

- Reflect on the state of student learning or support in our disciplines and programs, by discussing:
 - efforts to achieve equity across student populations and modes of delivery;
 - results of assessment activities aimed at improving or researching student learning;
 - new challenges or changes to the program.
- Identify resources that we need to change and improve.

Though program review is tied to accreditation, ultimately, we want program review to be meaningful for us. This means we want to use program review to highlight and celebrate what is working, identify what isn't and to figure out what we can do about it. Program review also provides an opportunity to assess how those things work in practice, and work to improve our practices to be able to serve our students even better. It also serves to create cross-campus understanding and dialogue and make more informed decisions in our teaching and programs. Program review is also an opportunity to advocate for change and for resources by showing need and equity issues that we need additional support to be able to address.

1. Description of Program (200-400 words)

- Provide a brief description of the program and how it supports the following:
 - [CSM Mission and Values Statements](#)
 - [CSM Statement of Solidarity](#)
 - [CSM's Strategic Priorities](#)
 - [SMCCCD's Strategic Goals](#)
 - [CSM Forward 2028 - Education Master Plan](#)
- Identify any factors, including federal, state, or local initiatives, that have impacted the program and the students served

It is the vision of the music faculty to schedule and maintain a wide breadth of music courses that meets the diverse needs of our student population: music and electronic music major students bound for transfer or career entry, general education students, and community musicians seeking further training. In addition, the music faculty aim to address equity issues and work towards a more welcoming and inclusive campus, free of racism, homophobia, ableism and sexism.

The CSM music program provides the lower division music classes necessary for transfer and offers an AA, AA-T and CA in both music and electronic music. Faculty continue to work with local baccalaureate music programs and align major course requirements with state standards to

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“Increase/expand partnerships with four-year colleges and universities to increase seamless curriculum alignment and direct program transfer.” SMCCCD Goal #2.

A new AA degree and CA in Music & Technology is expected to be offered in 2024-25. This CTE program will *“strengthen relationships with business through all of our academic programs (including all career education).”* College of San Mateo Educational Master Plan Priorities 2018-2023.

In addition, the music department offers a number of GE courses that assist students in fulfilling transfer requirements in the Arts (IGETC Area 3C and CSU GE Area C1). Recent and future curriculum development includes new courses that expand our GE offerings beyond traditional Western Classical music to better reflect students’ interests and diverse cultural experiences. These offerings meet the vision of the college *“to deliver a liberatory education that inspires individual achievement and generational impacts.”*

Last, a variety of ensembles are available to all students. These ensembles provide an opportunity for music majors to earn their ensemble transfer credits, and for non-majors and community members to continue their music education and build community through the arts. These collaborative, music-making courses serve the college’s Vision, Mission & Values *“We are the community’s college.... We value personal and professional enrichment for all members of our campus community.”*

Globally, the pandemic negatively impacted all the performing arts. CSM’s music program was no exception and enrollment greatly suffered, much more so than the rest of the college. However, we are happy to report that the music dept. enrollment is moving upwards. Current music program enrollment has increased approximately 40% from the low point during the pandemic. While college enrollment is up as a whole and contributing to this upward direction, the music dept. increase is approximately double that of the college-wide increase. We believe this is mainly due to the return of in-person music classes, ensembles, and hands-on music studio lab courses. Another factor is the increase in international student enrollment. Historically, international students often select music classes to fulfill their Art Area GEs. We hope that as international students continue to return to CSM, the GE area enrollment will continue to pick up. While we are happy about the direction of music program enrollment, we realize there is still a way to go to reach pre-pandemic enrollment levels, especially in our ensemble courses. In terms of success and retention, the music dept. averages are 76% and 89% respectively, just slightly above the college’s averages of 74% and 88%. Faculty will continue to look for ways to improve success and retention in all courses, as we recognize there is always room for improvement.

The passing of AB 811 would make a positive impact on music dept. enrollment, especially in ensemble classes and electronic music studio classes. As stated by the President of the Music Association of California Community Colleges, “current data makes clear that repeatability restrictions that went into effect in 2013 essentially represented a system-level assault on the arts, world languages, kinesiology, and ESL.” Lifting these restrictions would remove unnecessary obstacles for students to continue their musical development over multiple semesters. As of this writing, the bill has passed the senate, but it has not been signed into law.

2. Results of Previous Program Review (200-500 words)

- a) Describe the results of your previous Program Review's action plan and identified equity gaps.
 - Previous Goals
 - Results Achieved
 - Changes Implemented
 - Plans still in progress
 - Any notable or surprising results and outcomes

- b) Explain any curriculum or programmatic changes since last program review
 - To specific courses, or to any discipline as a whole
 - Includes degree, certificate, or course sequences, program delivery or structure, etc.

- c) Discipline-level and SLO (Student Learning Outcomes) assessment/Student Services and SAO (Service Area Outcomes) assessment: Describe learning or area assessment plans implemented since last Program Review, including any activities undertaken to address equity or delivery mode gaps. Your summary should explain:
 - SLO/SAO
 - What did the assessment focus on?
 - Was it discipline/program/service-specific or interdisciplinary/a collaboration between programs or services?
 - Why was it prioritized (e.g., equity issue, key disciplinary issue, etc.)?
 - Assessment results
 - What was the activity or intervention?
 - What were the outcomes?
 - Program improvements implemented
 - What did you learn from it?
 - What changed?

3a) Results of Previous Program Review

We are happy to report we have made significant progress on a number of our 2021 PR goals and plan to continue to make progress on the ones that were not completed.

2021 Goal 1. *“Develop career paths for music, electronic music, and commercial music students”*

Our new degree program “Music & Technology” is now in its last stages of development [see 4b, Program Goals, for details]. We hope to start offering this degree by Fall 2024, pending state approval.

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- Recording Studio Updates: Studio A in Building 10 was updated to be used in the new Music & Technology course, “Recording for Musical Applications.” The space had not been actively used for several years and needed a lot of work to prepare it for the first offering of the class in Fall 2022. Updates included installation of a new, sophisticated headphone system and purchase of new microphones and other musical equipment, all supported by Perkins and Strong Workforce grants.
- Internships: While a couple of music students have recently started internships with KCSM, developing opportunities for student internships is an ongoing process. We would like to reach out to the Strong Workforce dept. for more assistance. In addition, a Program Services Coordinator [see Program Services Coordinator position request] could help with community outreach for internships too.
- Perkins Grant: We’ve received a Perkins grant to update all the computers in the electronic music studios. This support will include 5 Mac Pro towers and monitors and will ensure that students are using current computers in the Electronic Music Program. In addition, this grant includes funding to update our digital music software to include and integrate 50 licenses of MAX, a visual programming language for music and multimedia.

2021 Goal 2. *“Continue to diversify music GEs”*

We achieved our last target and are currently successfully offering an online GE history course, “From Blues to Hip Hop,” each semester, taught by a newly hired adjunct instructor. In addition, as soon as the Music & Technology degree program is approved by the state, we plan to offer the newly approved “History of Electronic Music” course yearly.

2021 Goal 3. *“Rebuild and expand ensemble offerings”*

We have made some progress in this area, creating three new small ensembles: Pop/Rock, Electronic Music, and Classical. However, although we were able to offer an electronic music and classical ensemble once, we had to cancel our Pop/Rock class due to low enrollment because we didn’t have the staffing to properly market these classes [see Resource Request, “Faculty Hire”; and “Program Services Coordinator”]. Please note that four semesters of ensemble credit is required for music majors to transfer to a four-year state institution.

2021 Goal 4. *“Reduce the gender gap in jazz and electronic music”*

We have observed an increase in female and gender non-conforming student enrollment across our electronic music courses [see 3a for additional details]. We have intentionally programmed representation of women and gender non-conforming audio experts in our Careers in Music and Technology guest speaker series, which have accounted for half of our guest speakers thus far. Also, five of the seven industry professionals that we invited to serve on the Advisory Board for our new Music and Technology degree program are women. As we develop the program and its courses we want to make sure to incorporate the perspectives of women currently working within the industry so we can best serve our female-identified students.

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On the other hand, we have not made any progress in closing this gender gap in the area of jazz, as we lack the staffing resources necessary to develop and implement our ideas [see Resource Request, Faculty Hire”].

3b) Curriculum and Programmatic Changes

New Degree: We have developed a new degree and certificate program in “Music & Technology” which we hope to start offering Fall 2024 pending state approval [see 4b for details].

New Course Offerings: In addition, we have been able to expand and offer a history course, “From Blues to Hip Hop,” and new small ensembles in Classical and Electronic Music. We tried running a new Pop/Rock ensemble, but we didn’t have the resources to advertise and recruit effectively. It was canceled due to low enrollment. In addition, two new courses were created and approved as part of the Music and Technology program: “Recording for Musical Applications” and “Live Sound and Streaming.”

We also hired four new faculty since the last program review to fill vacancies and help diversify our offerings in each of the following areas: Small Jazz Ensemble, “From Blues to Hip Hop” (survey class), and existing GE and Musicianship courses.

Modality Diversification: We have continued to diversify our teaching modalities, offering more hybrid and online classes, while still maintaining our commitment to the importance of in-person instruction for our appropriate music courses [see 3b for a data analysis].

3c) Discipline-level and SLO Assessment

Discourse: Music faculty created an ‘exit survey’ for all music majors in both General Music and Electronic Music. We focused on our Program SLOs, as we felt it was important this cycle (still pandemic years) to capture how students assess their own abilities and progress made during the challenging years of modality shifts. For each Program SLO, we asked them to rate their proficiency both before and after going through the program, and then asked for feedback about why they chose these ratings and for which skills they felt most confident.

Results: In the surveys taken, students reported meeting the degree and certificate SLOs at a level of 4 or 5, 5 being the highest level, ‘most proficient’. However, the survey didn’t fully capture the nuances and specificities of learning and success. In addition, since our graduating students represented those that weathered the program through the pandemic, we didn’t have a large enough number of graduating students completing the survey to gather significant data.

Next Steps: We will administer this assessment again at the end of Spring 2024 and again Spring 2025 with our modifications and expansions [see 4a SLO Planning]. In addition, we plan to organize a student focus group activity at the end of Spring 2024 and Spring 2025 for all music major students to more fully capture a measurement of their learning [see PR Section 4a, SLO Planning].

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Since we were still in the midst of pandemic-forced online modalities for all courses last cycle, the remainder of our assessments were channeled into focusing on our individual courses as we continued to strive to achieve our course objectives in that challenging environment.

Delivery Mode Gaps: We have continued to diversify our teaching modalities, offering more hybrid and online classes, while still maintaining our commitment to the importance of in-person instruction for all appropriate music courses. Where possible, we have offered the same course with different modalities in different sections to address various student needs and learning styles. For example, we have both online and in person classes for MUS 100 (Fundamentals of Music). For MUS 290 (Electronic Music 1), we are currently offering a completely in-person section and a hybrid section [see section 3b]. We plan to survey students in hybrid and online courses to assess the efficacy of these modalities.

Equity and Closing the Technology Gap: We are grateful to have received support from the college to enhance our equipment loan program to provide more equitable access to music technology materials and software applications. We have continued to work to close the technology gap and increase equitable student access to materials such as headphones, USB microphones, audio interfaces and MIDI controllers. We continue to license web-based music production and notation applications that are free to students enrolled in classes across our music and electronic music programs. All introductory electronic music course sections are now ZTC (zero textbook cost), and we are working to convert more courses as such. Faculty have also negotiated lower textbook costs with publishers.

3. Current Program Review (200-400 words)

Please use the statistics below, which are college-wide, as a reference. Please refer to the Program Review website for individual program data.

College Stats 2022-23	Ethnicity	First Gen	Age	Gender	Total
Headcount (unduplicated)	Latinx 32% White 26% Asian 20% Filipino 7% Multiracial 7% Black 3% Pacific Islander 2% Unknown 3% Native American 0%	45% of our students are the first in their family to go to college.	66% 24 yrs. and under 18% Ages 25-34 17% over 35 yrs.	49% Female 48% Male 3% Non-disclosed or non-binary	13,180 students
Enrollments (duplicated)	Latinx 35% White 26% Asian 16% Filipino 6% Multiracial 8% Black 3% Pacific Islander 3% Unknown 3% Native American 0%	47% of enrollments were by students who are the first in their family to go to college.	76% 24 yrs. and under 13% Ages 25-34 11% over 35 yrs.	48% Female 50% Male 2% Non-disclosed or non-binary	37,014 enrollments

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- a) **Student population equity:** Discuss any gaps in student success, persistence, satisfaction, utilization or enrollment across student populations (statistics provided for ethnicity, first-generation, age, gender and total enrollment), or student population served.
- Findings: What has changed from the previous program review?
 - Analysis: What factors do you feel contribute to these gaps?
 - Resources: If you were granted a resource request, please note what that was and the impact it had.
 - Plans to address opportunity gaps: What has your program done to address these gaps? Include information on:
 - interventions implemented
 - any successes in closing gaps
 - ongoing challenges

Findings	Analysis	Resources	Plans to Address Opportunity Gaps
<p>1. Although overall music student enrollments are significantly up 41% since the 2021 Program Review, we are still recovering from the effects of the pandemic, especially in our ensemble classes.</p>	<p>19-20 & 20-21 music enrollments took a much harder hit from the pandemic than the college as a whole due to the loss of in-person components of music education. We had to stop offering many in-person ensembles including some of our largest groups. Since music courses started returning to in-person offerings in Spring 2022, we saw a significant increase in enrollments, although still below our pre-pandemic enrollment numbers. This is likely due to in-person classes returning in addition to a significant amount of courses now</p>	<p>In an effort to rebuild our ensemble offerings, we hired several new adjunct faculty members in Spring 2022 to help expand our course and ensemble offerings including Small Jazz Ensemble and From Blues to Hip-Hop.</p>	<p>We have added two new ensembles since the last Program Review, but would like to continue to expand our ensembles and outreach. We need to hire a dedicated ensemble coordinator to manage and market our ensembles so we can market and offer other new ensembles such as MUS 423 Small Ensembles — Pop/Rock, in an effort to address relevant musical interests of our students.</p>

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	offered in a distance modality (see 3b).		
<p>2. Increased female student enrollments in Electronic Music classes, though Jazz courses continue to struggle with female enrollment. Since the last Program Review, as a department, female student enrollment has slightly increased from 40% in 20-21 to 42% in 22-23. In the last Program Review cycle we reported that women made up 20% of enrollments in the Electronic Music courses that had available data and 16% of enrollments in the Jazz courses that had available data. Current Program Review SP21-SP23 data shows that female enrollment in Electronic Music classes is now at 27% and faculty have anecdotally observed an increase from previous years. SP21-SP23 data shows that female enrollment across Jazz course offerings is only 17.5%.</p>	<p>Lower female enrollment in Jazz and Electronic Music courses is an ongoing gap that we continue to address. Although we do not have all the data necessary to more accurately make a comparison to the previous Program Review cycle, numbers seem to be going up in Electronic Music courses and staying the same in Jazz courses. It is worth noting that this gap is not unique to CSM's music department. Low representation of women is endemic to both Jazz and Music Technology disciplines within the music industry.</p>	<p>We received Perkins and Strong Workforce grants to support the development of the Music and Technology degree program, including support to launch an "audio experts" series which was branded "Careers in Music and Technology." While this funding was not specific to addressing the gender gap, we aim to present guest speakers that represent the diverse range of careers within the music industry and are mindful to invite guests that reflect the demographics of our students and underrepresented demographics within the industry including female-identified and gender non-conforming individuals. Four of the eight guest speakers that have been presented were women, and two were CSM alumni that went through the Electronic Music program.</p>	<p>Increased female representation across Electronic Music/Music Technology and Jazz offerings in terms of course content as well as guest speakers and guest performers. The intention to increase representation is one actionable goal that we can make though until this systemic issue changes, we anticipate the gap to continue to be seen in our program. It might be worth stating that all three of our Electronic Music faculty are women, which is rare across the industry and in educational institutions that offer music technology courses.</p>
<p>3. Pacific Islander students have significantly lower success rates and higher withdrawal rates than other demographics in our department.</p>	<p>While college-wide data similarly shows that Pacific Islanders have lower success rates than other demographics, the gap is more exaggerated in the music department</p>		<p>Connect with CSM's Mana Learning Community to learn more about the needs of Pacific Islander students and how our department might better serve them.</p>

than at the college-wide level.

b) **Modes of Delivery equity:** Discuss any gaps in student success, persistence, satisfaction, utilization or enrollment, and student population served across different delivery modes. Please comment on in person services/instruction vs hybrid services options/instruction vs completely online services/instruction.

- Changes since last Program Review: What has changed, in terms of gaps, since last program review?
- Analysis of gaps: What factors do you feel contribute to these gaps?
- Plans to address opportunity gaps: What has your program done to address these equity gaps? Include information on:
 - interventions implemented
 - any successes in closing gaps
 - ongoing challenges

Changes since last Program Review	Analysis of Gaps	Plans to Address Opportunity Gaps
<p>1. Increase in overall distance mode offerings and enrollments — we now offer courses across multiple modalities (online, synchronous, hybrid). According to the SP21-SP23 data, 23.1% of enrollments were in face-to-face sections vs. 76.9% in distance mode sections.</p>	<p>According to Program Review data, we offered 104 distance mode sections from SP21-SP23. The majority of these offerings were our music appreciation GE courses. At the height of the pandemic when classes were only offered in a distance format it became clear which types of music courses did not make sense to teach in that format (instrument and ensemble courses) and which types of courses may have suffered but also had aspects that worked in the distance format. Electronic music courses suffered from being taught solely in a distance modality as students lost access to CSM’s music production studios for labs, but it was also observed that software demonstrations worked well in a synchronous distance modality. For example, Zoom screen sharing gives students an up-close view of the software whereas in a classroom setting the projector may be difficult for students sitting far away to see.</p>	<p>Faculty continue an ongoing assessment of what modality works best for their courses and some have been testing out new modality configurations for their courses. As a result, there have been more modality options for students, in particular, hybrid courses that handle lecture content in Zoom and labs in-person.</p>

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<p>2. As mentioned in section 3a #3, Pacific Islander students have the lowest success rates and high withdrawal rates in our department. According to the Distance Modes comparison data, Pacific Islander students have higher success rates in distance modalities than face-to-face courses.</p>	<p>There is no college-wide data available that breaks down success rates by demographic across different modalities, so it is not clear how our department compares to college trends in this regard.</p>	<p>As stated in section 3a, we plan to reach out to CSM's Mana community to address this gap.</p>
<p>3. More low-income and first-generation students are enrolled in distance modality courses than face-to-face courses.</p>		<p>We plan to continue to offer distance ed options in appropriate courses to continue to meet the scheduling and preferred educational modality of these students.</p>

(c) **Challenges and Opportunities:** Describe any **other** particular challenges, opportunities, or other factors that impact the success of your program (e.g., natural or health disasters, assessing whether a degree program is meeting its learning outcomes, developing new degree programs or courses, adapting to a changing student population, keeping a flagging program alive, starting a learning community, resources, etc.).

The music building (building 2) is in need of a new HVAC system to manage the temperature throughout the classrooms and practice rooms. We have been without a working system for approximately 15 years and the inability to manage cold and hot temperatures has negatively impacted instrument tuning and maintenance as well as faculty and student ability to deliver optimal performance on their instruments — sweat can easily damage instruments and cold hands create significant challenges to playing instruments.

4. Planning

a) **Discipline-level and SLO (Student Learning Outcomes) assessment/Student Services and SAO (Service Area Outcomes) assessment for 2023-2025:** Describe learning or area assessment plans for this Program Review cycle, **including any activities planned to address equity or delivery mode gaps.** Your summary should explain:

- SLO/SAO
 - What will your assessment focus on?
 - Is it discipline/program/service-specific or will it be interdisciplinary/a collaboration between programs or services?
 - Why is it prioritized (e.g., equity issue, key disciplinary issue, etc.)?
- Assessment plan
 - What is the planned activity or intervention?
 - Describe next steps and the timeline for your SLO/SAO assessment
- Resources for SLO/SAO assessment
 - What resources will you need to assess changes (i.e., PRIE support in the form of specific data, surveys, etc.)?

SLOs/SAOs	Assessment Plan	Resources for SLO/SAO assessment
1.		
2.		
3.		

b) Program goals

Based on your current review of your program’s equity gaps, learning assessments and challenges and opportunities, identify specific goals and plans. Please note that whereas SLOs/SAOs involve assessing and measuring a specific skill or knowledge students will be able to do/understand upon successful completion of a course, program, service, and/or degree/certificate, program goals reflect overall aspects of your program or service you hope to improve.

Please note that closing equity gaps is a College-wide priority. If there are significant equity gaps in student success, persistence, satisfaction, utilization or enrollment, and student population served in your program, these should be addressed in at least one of your goals (see 3a and 3b).

For each goal, you should include:

- A brief description of the issue being addressed (equity gap, etc.)
- What actions you plan to take
- What measurable outcomes you hope to achieve
- A timeline
- Who is responsible
- What support do you anticipate needing in order to achieve your goals and plans, including:
 - Professional development activities
 - Institutional support
 - Collaborations
 - Training
 - Resources

Goal	Actions	Measurable Outcomes	Timeline	Responsible Party	Support Needed
1.					
2.					
3.					

4a) Discipline-level and SLO (Student Learning Outcomes) assessment

Plan 1 – General Music Major Degree Student Exit Inquiry

General Music Major SLOs

- *Demonstrate proficiency in aural skills such as sight-singing, rhythmic execution, harmonic, melodic and rhythmic dictation.*
- *Perform advanced analysis on the melodic, harmonic and formal components of written music from the common practice period.*
- *Create derivative and/or original music in 4-voice chorale style consistent with common practice period voice leading norms.*
- *Demonstrate basic proficiency in keyboard skills including scales, basic chord progressions, sight-reading and repertoire appropriate to graduating first year piano students.*
- *Demonstrate proficiency on an instrument or voice that enables self-expression and musical communication.*

We want to know what our graduating music major students’ experiences were in our program and how confident they feel about what they’ve learned. We conducted an experimental exit survey last Spring 2023 and would like to expand our inquiry to elicit even more specific and informative answers.

Assessment Plan: Redesign our Spring 2023 Exit Survey and add a Student Focus Group activity to complement the written survey.

- Fall 2023: Rewrite and expand our written exit survey questions. Decide on a method for delivery to maximize participation.
- Spring 2024: Design, develop, and organize an end-of-term Student Focus Group for exiting music majors. Work with and involve other faculty teaching the degree courses.
- Fall 2024/Spring 2025: Analyze results and plan next steps.

Resources: After identifying the next steps we will need marketing support.

Plan 2 – Electronic Music Major Degree Student Exit Inquiry

Electronic Music Major SLOs

- *Compose, produce, record and mix original electronic music pieces using various electronic music technologies and techniques.*
- *Design original sounds using analog synthesis, digital synthesis and sampling.*
- *Create and synchronize original sound effects, Foley, music and dialogue to visuals.*
- *Analyze the compositional elements, production qualities and musical aesthetics of their own works and the works of other electronic musicians, producers and composers.*

We want to know what our graduating electronic music major students' experiences were in our program and how confident they feel about what they've learned. We conducted an experimental exit survey last Spring 2023 and would like to expand our inquiry to elicit even more specific and informative answers.

Assessment Plan: Redesign our Spring 2023 Exit Survey and add a Student Focus Group activity to complement the written survey.

- Fall 2023: Rewrite and expand our written exit survey questions. Decide on a method for delivery to maximize participation.
- Spring 2024: Design, develop, and organize an end-of-term Student Focus Group for exiting electronic music majors. Work with and involve other faculty teaching the degree courses.
- Fall 2024/Spring 2025: Analyze results and plan next steps.

Resources: After identifying the next steps we will need marketing support.

4b) Program Goals

1. New Technology Degree

- **Goal:** Finalize and then offer a new AA and CA in Music & Technology that will strengthen our relationships with businesses, keep in step with the changes in the industry, and better reflect students' evolving interests and experiences
- **Actions:** Music faculty are in the last stage of approval for a new AA and CA in Music & Technology. Already approved by BACCC (Bay Area Community College Consortium), the final steps, after state approval, is to hire faculty to teach the required classes for the degree, and build scaffolded advanced courses in appropriate class areas.
- **Measurable Outcomes:** To increase interest and enrollment in our program and to offer marketable skills to students to prepare them to enter the workforce
- **Timeline:** To offer the degrees in 2024-25, pending state approval
- **Responsible Party:** full time music technology faculty
- **Support Needed:** Administrative support to hire specialized adjunct instructors. Nothing needed at this point in terms of space or equipment. Over the past five

years, thanks in part to Perkins and Strong Workforce, the college has made improvements to DGME computer labs, music studios, and recording facilities to support this program.

2. Close the Technology Gap in Music

- **Goal:** Increase student access to current and user-friendly music technology on campus for music department courses
- **Actions:**
 - Refurbish Music Computer Lab (2-225) – equip with new computers supporting up-to-date software; add state-of-the-art equipment to stations including MIDI controllers, microphones, headphones; refurbish with ergonomic desktops to accommodate those with physical needs/limitations.
 - Update 10-year-old computers in Studio A-E, test and update computer music hardware and software for compatibility.
 - Increase Free Online Music Tools – incorporate more free online tools into the music curriculum in all appropriate courses.
 - Continue to develop a robust loaner program of equipment specifically for music courses.
- **Measurable Outcomes:** To further close the equity gap of access by increasing accessibility for all students to suitable music technology needed to build their music skills and complete coursework
- **Timeline:** test equipment, fall 2023; installment, spring 2024; student use, fall 2024
- **Responsible Party:** Music technology faculty are working with and appreciate the support from IT, our Division office, Perkins, and Strong Workforce to implement this update and expansion
- **Support Needed:** from IT, College Administration, and Facilities
 - IT: we will need to secure the music lab space once this is complete. IT department help is needed to affix hallway and room cameras
 - College Administration: we will need to staff the space with someone who can oversee both the space and equipment, but also support the students and their work [see Resource Request for Program Services Coordinator]
 - Facilities: in order to make the lab more physically accessible, faculty will need help from facilities to design and install appropriate furniture

3. Full Time Hire to Replace Ensemble (Performance) Conductor and Coordinator

[see also Resource Request, Faculty Position]

- **Goal:** Hire a FT faculty member with expertise in jazz ensemble conducting and management who can dedicate their time to rebuilding the ensemble program and overseeing the many responsibilities associated with maintaining performance classes and concerts.
- **Actions:** Hire a FT ensemble
- **Measurable Outcomes:** This FT hire would be able to:
 - professionally conduct and coordinate at least two different jazz ensembles
 - market our college and program through outreach and performances on and off campus

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- increase enrollment both in ensembles and in the college at large through recruitment especially from the high schools
 - expand the types of ensembles offered to better reflect our student body across the campus
 - resurrect our music library and instrument inventory
 - oversee instrument loaning program to students; market/advertise our CSM performances
 - **Timeline:** Interview Spring 2024; new hire in place Fall 2024
 - **Responsible Party:** full time faculty and Dean of Creative Arts
 - **Support Needed:** We need institutional and college administration support and to approve this position.
4. **Update Music Facilities** [see also Resource Request, Equipment & Facilities]
- **Goal:**
 - Update the music building Computer Lab with new furniture (need more information from Facilities team)
 - Install a security camera for the music building Computer Lab [see Goal #2]
 - Update the audio system in Choral Room
 - Update keypad locks for DGME/Electronic Music Studios A and C in building 10
 - Install a new HVAC system in the music building (need more information from Facilities team)
 - **Actions:** Request funding in current Resource Request then work with ITS and Facilities on installation
 - **Measurable Outcomes:** More effective and frequent use of our facilities for music students
 - **Timeline:** Completion by the end of Spring 2024
 - **Responsible Party:** IT, Facilities, administration and full time music faculty
 - **Support Needed:** IT, Facilities, financial support (Resource Request)
5. **New Hire: Program Services Coordinator**
- **Goal:** To secure a new Program Services Coordinator position to take on some of the critical administrative duties needed to run our multifaceted music department and manage the music building.
 - **Actions:** Hire a Program Services Coordinator
 - **Measurable Outcomes:** This staff member would be able to oversee many necessary tasks that are not being properly addressed and managed currently. Duties include, but are not limited to:
 - music computer lab - oversee the lab and be physically present for security and safety, and to ensure maximum access to all students
 - maintenance of our instruments (re-establishing and overseeing a loaner program for students; coordinating instrument repair and new purchases)
 - community outreach— to high schools, community centers, community concerts and events
 - marketing – for all our concerts and courses each semester
 - coordination of independent studio lesson contractors for Studio lessons
 - create and maintain room schedule availability every semester

- music library maintenance and expansion; establishing a borrowing program for students
- overseeing the maintenance of our fleet of six grand pianos and eight upright pianos in the practice rooms in building 2, as well as the grands in the theater and in Building 10
- assist with concert organizing
- **Timeline:** Hire in place by Fall 2024
- **Responsible Parties:** music faculty and division office
- **Support Needed:** Support and approval for this position from college administration
- **Comment:** We have not yet been granted this position which we have requested for several consecutive years. Our department is quite extensive and diverse, and the demands on each branch of our department (Electronic Music/Music & Technology, General Music, and Performance Ensembles) is enormous. We simply do not have the staffing to manage the myriad of responsibilities our department demands.

6. Marketing Inquiry

- **Goal:** To expand enrollment in our music programs through targeted marketing
- **Actions:** Design a short student survey given to all students enrolled in at least one of our music classes: “How did you hear about our music program?”. Choices for answers as examples: “word of mouth”; “another CSM teacher”; “my high school counselor”; “my CSM counselor”; “CSM website”, etc. This question might be split into: a) all music students; and b) students pursuing one of our music degrees. Instructors can easily weave administering this short survey into one of their classes to ensure maximum participation. This short survey would be administered by each instructor in their classes.
- **Measurable Outcomes:** We hope to identify areas for improvement in promotional strategies to increase student interest and enrollment in our classes and program
- **Timeline:**
 - Fall 2023: identify and compose the survey and question/s; communicate intent to all adjunct instructors
 - Beginning of Spring & Fall 2024: administer the survey to gather both Spring and Fall data
 - Spring 2025: analyze the results and plan next steps with the help of the Community Relations & Marketing Dept.
- **Responsible Parties:** all music faculty
- **Resources:** Assistance from the Community Relations & Marketing Dept. to analyze student surveys and create a marketing plan

7. Launch a new Recital Series [see also Resource Request, Budget Augmentation]

- **Goal:** Start a CSM Music Recital Series to feature concerts by prominent community musicians, in particular, music faculty and CSM alumni/ae, that is open to the public
- **Actions:** Identify a faculty member to manage and organize the recital series and secure funding for them (this could be one of the duties of a new Program

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- Services Coordinator [see Goal #5]); program two concerts per academic year (one per semester)
- **Measurable Outcomes:** Increased awareness of our program both on and off campus by highlighting the talents of the CSM music community
 - **Timeline:**
 - Spring 2024: Identify the series manager and start programming the 2024-2025 concerts
 - Fall 2024 - Spring 2025: Offer two concerts, one in fall and one in spring
 - **Responsible Parties:** music faculty, music program services coordinator (if position is funded - see goal #5)
 - **Resources:** Funding support from the college to pay the series manager and guest musicians [see Budget Augmentation request]

5. CE Only

- a) Review the program's available labor market data, as applicable, and explain how the program meets a documented labor market demand. Here are two relevant links:
 - [State of California Employment Development Department, Labor Market Information Division](#) (the official source for California Labor Market Information):
 - [Employment data](#) (by Program Top Code) from the State Chancellor's Office
- b) Summarize student outcomes in terms of degrees and certificates. Identify areas of accomplishments and areas of concern.
- c) Review and update the program's Advisory Committee information. Provide the date of most recent advisory committee meeting and outcomes of the meeting (updates, changes, new members, etc.).
- d) What strategies have you discussed in your recent Advisory Committee's meetings to meet the needs and challenges of getting people retrained and back to work?