

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

I. Section I: Program Profile

I.A. Program Purpose

Describe the purpose of the program and how it contributes to the mission of Skyline College.

Response Detail

No Response Information to Display

Narrative

The Music Program:

- Empowers and transforms a global community of learners (College Mission Statement) by exploring music as an expressive, technical, communicative medium among culturally diverse peoples, and
- Inspires a diverse community of learners to achieve... cultural (and) personal fulfillment (College Vision Statement) by offering students opportunities for technical self-discipline, self-expression, and cooperative enterprise of an artistic nature.

Scope, quality (and) accessibility of instructional offerings (and) programs...reflecting social and educational equity (College Goal #1)

The Music Program offers:

(1) Courses leading to an AA-T in Music:

- Music Theory, Musicianship, Studio Lessons
- Large Ensembles (Concert Choir, Concert Band, Jazz Band, Symphony Orchestra, Vocal Jazz Ensemble)

(2) Courses leading to an AA in Music:

- Piano-Voice-Guitar-Violin/Viola Classes, Intro to MIDI Music, Business of Independent Music
- Large Ensembles (Guitar Ensemble, Urban Music Ensemble)

(3) Courses that fulfill General Education transfer requirements for non-music majors:

- Music Appreciation, Music Fundamentals, Music History
- History of Jazz, World Music, Hip Hop: Culture and Politics

The Music Program provides these courses in a variety of educational formats to support student needs:

- traditional face-to-face classroom courses
- distance learning courses (hybrid and online)
- day, evening, and weekend courses
- performance skill classes that combine lecture, lab, and independent guided practicum
- courses at local high schools (currently Michelle Hawkins teaches a section of the Skyline College course - Concert Choir - at Oceana High School, Pacifica)

Role as a leading academic and cultural center for the community (College Goal #3)

The Music Program responds to community needs and interests in the area of music, including:

- (1) Recent High-quality performance events on campus involving students, faculty, and visiting professionals
 - Concert Band, with faculty piano solo artist Elizabeth Ingber performing Gershwin's Rhapsody in Blue (March 2016)
 - Spring Musical collaborations with Dance and Drama Departments - The Drowsy Chaperone (April 2015), In The Heights (April 2016)
 - Concert Band and Symphony Orchestra, with student trumpet solo artist, Alan Burnett (May 2016)
 - Concert Band, with guest professional Brass Quintet (October 2016)
 - Concert Band and Symphony Orchestra, with guest professional string quartet, Friction Quartet (December 2016)
 - Fauré into Jazz collaboration concert (featuring Fauré Requiem) - Vocal Jazz Ensemble and Concert Band with Concert Choir, CSM Choir, Oceana High School Choir, NDNU Choir, with guest professional piano solo artist Dr. Benjamin Warsaw, student solo artists, and Symphony Orchestra (March 2017)
 - Concert Band, with guest professional bassoonist Friedrich Edelman and SF State Wind Ensemble (October 2017)
 - Concert Band, with SF State Wind Ensemble and Travis Air Force Base Brass Quintet (December 2017)
 - Chamber Orchestra and Jazz Band, "Movie Music" (December 2017)
 - Concert Band, "Bernstein Centennial Celebration" (March 2018)

(2) Recent Performances that integrate with and serve other programs and services of the College

- Jazz Combo at SMCCCD Foundation donor event in Redwood City (January 2018)
 - Jazz Combo at Skyline College scholarship event in Art Gallery (February 2018)
 - Jazz Combo and Vocal Jazz Ensemble at Ceramics' Empty Bowls benefit for food pantry in Building 6 cafeteria (November 2017)
 - Concert Band "flash mob" at Skyline College Library on Halloween night; Chamber Orchestra "flash mob" at Skyline College Bookstore (October 2017)
 - Jazz Band at Skyline College Commencement (May 2016, 2017)
 - Jazz Combo at faculty and staff end-of-year celebration (May 2017)
 - Vocal Jazz Ensemble performs at President's Breakfast (March 2017, 2018)
 - Spring Musical In The Heights cast performs at Rock the School Bells conference (March 2017)
 - Spring Musical Drowsy Chaperone cast performs at President's Breakfast (March 2016)
 - Pep Band at Baseball Game (April 2016)
 - Jazz Combo at ECE Program Graduation Celebration (May 2016, 2017)
 - Jazz Combo at Art Gallery Reception (February 2017, November 2017)
- (3) Sponsorship of two ASSC student clubs run by music students. Jude Navari sponsors the Skyline College Gospel Show Choir Club led by music major April Crawford, and Zachary Bruno sponsors the Classical Music Club led by music major (and international student) Sean Dian Shuai.**

Comprehensive Community Connection (Strategic Goal SS4)

Music Ensemble Courses in the Music Program strengthen community connections by pursuing outreach strategies such as:

(1) Recent Performances at off-campus venues in the local community (and on tour throughout the country) as representatives of the College

- Concert Choir with special guest "United "(Skyline College's student-run Gospel Show Choir) performs on Pacifica Performances Concert Series at Mildred Owen Concert Hall, Pacifica, CA with guest professional artists (December 2106, 2017)
- Vocal Jazz Ensemble at Cuesta Jazz Festival in San Luis Obispo, with 14 other jazz choirs, and a professional adjudication and clinic component (October 2016, 2017)
- Vocal Jazz Ensemble at Columbia Jazz Festival and Competition in Sonora (February 2016)
- Jazz Band at Odd Fellows Hall, Half Moon Bay (raised \$1000 for music programs in Half Moon Bay public schools) (March 2016)
- Vocal Jazz Ensemble at Reno Jazz Festival and Competition, with dozens of other jazz choirs and bands, and a professional adjudication and clinic component (April 2016)
- Concert Choir performs at Broadmoor Presbyterian Church Music, Daly City, CA (May 2015, 2016, 2017)
- Jazz Band at Savanna Jazz club in San Carlos with CSM Jazz Band (May 2016)
- Jazz Combo at BAEC Grand Opening in downtown San Bruno (June 2016)
- Jazz Band at Last Stop Sports Bar and Grill in Daly City (October 2016)
- Concert Band at Pacific Western Band Festival in Stockton, with 11 other bands from all over the Western United States, including professional adjudication and clinic (March 2017)
- Vocal Jazz Ensemble at Apollo Theater and at Carnegie Hall (New York City), with four other choirs and professional orchestral musicians (April 2017)
- Jazz Band, "Swing Dance Classics" in Half Moon Bay (March 2018)
- Vocal Jazz Ensemble performs at American Choral Directors Association (ACDA) Western Division Conference in Pasadena, CA (March 2018)
- Vocal Jazz Ensemble performs a "choir exchange" with College of the Canyon, Santa Clarita, CA (March 2018)

(2) Recent Performances including concurrently enrolled high school students and other community music groups

- Vocal Jazz Ensemble and Westmoor High School Choir with professional guest artists and student solo artists (May 2016, 2018)
- Concert Choir collaboration with CSM Concert Choir in CSM Theater (May 2016)
- Vocal Jazz Ensemble with professional guest artists and student solo artists, and Oceana High School Choir (December 2016, 2017)

(3) Recent Faculty representation in the community (and in the field) as clinicians, conductors, and composers:

- Faculty member Michelle Hawkins received World Premiere of composition "Through the Soil" at San Jacinto College in Pasadena, TX (April 2016)
- Faculty member Zachary Bruno conducted clinics for San Mateo's Aragon High School Orchestra (January 2016) and Hillsdale High School Orchestra (February 2016) and conducted Cazadero Music Camp High School Orchestra (July 2016), Diablo Wind Symphony (high school honor band) and UC Berkeley Wind Ensemble joint concert (December 2016), Stanislaus County High School Honor Orchestra (January 2016), San Francisco All-City High School Honor Orchestra (March 2016), and University of California, Berkeley Marching Band for seven Saturday home football games (Fall 2016), Conducted Serramonte Adult Center Friday Night Community Band rehearsal (November 2017), Performed in New Hammer Concert Band, comprised entirely of local music educators (September 2017), Performed with Skyline College students at Central Peninsula Church's Christmas event in Foster City (December 2017), Arranged music for Cal Marching Band halftime show, the music of PInk (October 2017)
- Faculty member Zachary Bruno hosted California Music Educators Association (CMEA) High School Solo/Ensemble Festival at Skyline College (March 2016)
- Faculty member Jude Navari received performances of composition "Siddhartha Fragments" by Voci Women's Vocal Ensemble in Oakland & Lafayette, CA (April and May 2017)
- Faculty member Michelle Hawkins serves as Chair of Repertoire and Resources for Vocal Jazz on the California Choral

Directors Association (CCDA) board (2017-2019)

- Faculty member Michelle Hawkins serves as Faculty of Vocal Jazz at the Stanford Jazz Workshop (2015-present)
- Faculty member Michelle Hawkins presented a Vocal Jazz Repertoire Reading Session at the CASMEC conference in San Jose, CA (Feb 2018)
- Faculty member Michelle Hawkins presented the Vocal Jazz Roundtable and Vocal Jazz Repertoire Reading Session at the ACDA Western Division Conference, Pasadena, CA April 2018

The Music Program also seeks to incorporate "technology-enabled approaches and upgraded facilities" Facilities and Technology (Strategic Goal SS1) into all course offerings with expanded use of instructional technology in all courses to promote student engagement in the classroom and to "Provide human, physical, technological and financial resources to ensure excellent educational programs and student services in order to support students in attaining their educational goals and improve institutional effectiveness" (College Goal #4)

- Gave feedback to design elements with architects of new building to help ensure the new facilities will increase student learning with best practice instructional space layout and equipment.

- Worked with administrators to help identify and configure swing spaces so that while new building is being built, Music courses are offered with as minimal impact as possible to student engagement and success.

- Explored how to increase online offering of Music courses (or parts of courses). Part of this examination included the appropriateness of online instruction for some "hands-on" skill-building Music courses (e.g. MUS. 100).

See section II.A.5 Program Environment for more details.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Associated Objectives

Planning Unit

Funding for Outreach, Touring, and Recruitment Activities	Music
---	-------

Guest Artists/Clinicians for Music Ensembles/Music Classes	Music
--	-------

Auxiliary Independent Contractor Instrumentalists	Music
---	-------

New Building One and Swing Space Music Program Needs	Music
--	-------

Associated Outcomes

Planning Unit

No Associated Outcomes to Display

Internet Links

Link	URL
------	-----

No Internet Links to Display

Documents

File Name	File Type	File Size	File Date
-----------	-----------	-----------	-----------

No Documents to Display

I.B. Program Student Learning Outcomes

List the current program student learning outcomes (PSLOs).

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Response Detail

No Response Information to Display

Narrative

As part of the CPR curriculum review process, suggestions were made to refine and clarify the wording of our PSLOs. The new revised and clarified wording is below.

Students completing the Skyline College Music AA or AA-T degree will be able to:

- (1) Demonstrate technical fluency, artistic growth, and personal enrichment in musical performance on a given instrument and/or voice in a solo and/or ensemble context along with an introductory keyboard proficiency,
- (2) Analyze and interpret common elements and underlying structures of Western music and use these components to compose music, sight-read music, and/or notate music upon listening, and
- (3) Distinguish a range of music cultures through recognition of the scope, variety, structure, and form of musical works from these cultures, awareness of historical and social contexts of these cultures, and ability to respond critically to musical works in these cultures by articulating an informed personal reaction.

The above PSLOs also apply to students taking individual courses in the Music program, depending on how that individual course maps to one (or several) of the PSLOs.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Associated Objectives

Planning Unit

No Associated Objectives to Display

Associated Outcomes

Planning Unit

No Associated Outcomes to Display

Internet Links

Link	URL
------	-----

No Internet Links to Display

Documents

File Name	File Type	File Size	File Date
-----------	-----------	-----------	-----------

No Documents to Display

I.C. Profile: Program Review Team

Comprehensive program review is intended to be a collaborative process which promotes dialogue and reflection. Please identify all individuals who contributed to or shaped the program review narrative. Include names and the title or role of each person.

Response Detail

No Response Information to Display

Narrative

?Zachary Bruno, Associate Professor of Music
Michelle Hawkins, Associate Professor of Music
Jude Navari, Professor of Music

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Associated Objectives

Planning Unit

No Associated Objectives to Display

Associated Outcomes

Planning Unit

No Associated Outcomes to Display

Internet Links

Link

URL

No Internet Links to Display

Documents

File Name

File Type

File Size

File Date

No Documents to Display

II. Section II: Assessment, Analysis, and Findings

II.A. Program Effectiveness

Review data related to the program and assess the program's effectiveness at meeting its described purpose. Consider using college-wide data for comparison purposes. Program data may include:

- Standard program review reports from PRIE including indicators of success, retention, and equity
- Program-specific data such as labor market data, surveys, and custom reports
- Program Student Learning Outcome (PSLO) reports from TracDat
- Prior CPR/APPs
- Feedback from the program's administrator, advisory committees, and/or other stakeholders
- Course outlines of record and offering history (instructional programs only)
- Professional development received
- Other relevant data
- Additional data may be requested from PRIE by completing the Research Request Form available at <http://www.skylinecollege.edu/prie/request.php>

Based on the data reviewed, describe the overall effectiveness of the program and any conclusions drawn from the data.

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Response Detail

No Response Information to Display

Narrative

Overall effectiveness of Music program:

Program effectiveness criteria where music courses do better than college:

Overall success rate (approx. 5% more successful than college)

Success rate for 18-22 (6% more successful than college)

(Additional comments on success rates related to student equity gaps discussed in Section II.A.6.)

Program effectiveness criteria where music courses have challenges:

Low load/FTES for Music due primarily to repeatability restrictions and high percentage of auditors who are not reflected in PRIE data. The restrictions have been in place for at least three Fall-Spring cycles and we have seen the corresponding sharp decrease in our load numbers.

Ensemble courses are most impacted by repeatability restrictions

Ensemble courses provide valuable learning experiences for our students

Students gain teamwork skills that are highly sought by employers in ensemble courses.

Like athletic teams (which are exempt from repeatability rules), music ensembles only function with students performing musical 'roles' that are specialized by position. If the concert band does not have clarinets, it cannot function in the same way that a soccer team without a goalie cannot function. In order to complete all the parts of the music ensemble and provide the essential learning experience for music majors, all the parts of the ensemble must be realized - this is why repeaters are a necessary and valuable part of our ensembles.

What are we doing to increase enrollment for our ensemble (and other low-enrolled courses) and thus, increase load?

1. Publicity initiative

Efforts to update Music department pages with current concert and course information (e.g. spring musical)

Meetings with Mia Coe, MCPR Visual Communications Coordinator, to help develop publicity materials for Music classes

- Focus has been on creating a branded "look" for a (1) series of posters to recruit for Music Performance courses, especially Ensembles, and (2) a brochure to recruit potential Music Majors that could also serve as tool at outreach events to all courses offered in Music program.

2. Outreach efforts

Participating on and off-campus events to promote Music program (courses and degrees) (e.g. Jude Navari representing Music program at Meet Your Major Fair 10/10/17, Westmoor High School Exploring the Arts Day 2/15/18)

Classes, concerts and clinician work

- Michelle Hawkins developed a Concert Choir course taught at Oceana High School

- Michelle Hawkins served as Clinician at the following:

Oceanside Jazz Festival, April 2015

Cuesta College Jazz Festival, November 2016

Pinewood School, Mar 2017

Heritage Choral Festival, May 2017

- Zachary Bruno has been engaged in extensive concert and clinician outreach efforts (many more are listed in section I.A); here are some recent examples:

Conducted ACSI Northern California High School Honor Band, September 2017

Adjudicated and gave music clinic for South San Francisco High School Jazz Festival, March 2018

Conducted music festival preparation clinic for Incline High School Band while they toured Bay Area

Conducted Cazadero Performing Arts Summer Camp High School Orchestra, July 2017

Conducted two Jazz Band performances in Half Moon Bay benefiting Cabrillo High School Band program, October 2017 and March 2018

Conducted Jazz Combo performance at Daly City Youth Health Center event, March 2018

3. Restructuring teaching assignments among full-time faculty and among program offerings to balance high-load classes with low-load performance courses, ensembles, and/or music major sequenced courses

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Associated Objectives

Planning Unit

No Associated Objectives to Display

Associated Outcomes

Planning Unit

No Associated Outcomes to Display

Internet Links

Link	URL
------	-----

No Internet Links to Display

Documents

File Name	File Type	File Size	File Date
-----------	-----------	-----------	-----------

No Documents to Display

II.A.1 Progress on Prior Program Objectives (Goals)

Describe the progress made on prior CPR/APP objectives including identification of achievements or areas in which further effort is needed. If the program is new with no prior CPR/APP, comment on new program implementation.

Below the narrative box, use the Associate Objectives feature to select the related objectives. Once associated, you may also view each objective. If appropriate, edit the status to Completed or Discontinued.

Source: CPR
Cycle: CPR (2017-18 Cycle)
User Name: Navari, Jude
Response Types: All Responses Types

Response Detail

No Response Information to Display

Narrative

The following chart arranges prior Music program objectives by APP or CPR year:

For individual and grouped objectives, the following progress has been made:

Recruiting more students to music courses (2017 APP)

Increase non-repeaters in music ensemble courses and improve recruitment and retainment of students in music classes and music degree programs (2014 APP)

Progress:

Publicity initiative including meetings with MCPR (Mia Coe) to develop Music department promotional materials

Outreach events - on and off-campus events, classes, concerts, and clinician work - including Michelle Hawkins's Oceana High School choir class to recruit non-repeaters to vocal ensembles and Zachary Bruno's efforts to attract non-repeaters in instrumental music ensemble courses highlighted in previous section

Jude Navari develops 3-unit 'hands on' music culture GE course - MUS. 205 (History, Theory and Practice: Piano and the Keyboard) to fulfill need in Area C (current CSU GE MUS. 301 Piano I course only 2 units; general students may be discouraged from enrolling because it leaves a 1 unit gap in GE requirement for this Area)

Michelle Hawkins develops 3-unit music culture GE course - MUS. 277 (African-American Music) to recruit/retain more general students to music course fulfilling CSU Area C2

Michelle Hawkins wrote and awarded PIFs and San Bruno Community Foundation grant for Vocal Jazz Ensemble to tour and represent Skyline College and Music department

Improve success and retention rates of underrepresented student groups in music classes (2013 APP)

Progress:

Curriculum development of MUS. 277 African-American Music in Fall 2017 and plans to offer in 2017-2018 face-to-face or online; return of MUS. 275 History of Jazz to regular scheduling and plans to take online in 2017-2018; giving more prominent place in curriculum

Inclusion and featuring of music from non-European music traditions in music curriculum and ensemble repertoire (e.g. Jude Navari's Concert Choir repertoire featuring music from the African-American Gospel tradition in December 2017 with special guest UNITED -Skyline College student-run Gospel show choir - and Polynesian-inspired music from Moana in spring 2018)

New building/updated facilities need (2015 APP)

Progress:

Full-time music faculty participated in process of programming Music department needs and functions for new building; gave feedback about draft designs to ensure functionality

Increase proportion of female students taking music classes to more closely match College average (2016 APP)

Progress:

Efforts to showcase female performers, conductors, and composers -

Zachary Bruno featured women Music department faculty as guest soloists on Concert Band concerts:

- May 2016 - Elizabeth Ingber played Gershwin's Rhapsody in Blue with Concert Band as featured piano soloist on spring concert

- October 2017 - Skyline College music staff and faculty were featured soloists on Concert Band concert: Margaret Fondbertasse, piano accompanied Elizabeth Ingber, viola and Meghan Dibble, voice

Music department collaboration on Fauré Requiem last spring featured faculty member Michelle Hawkins conducting

Concert Choir assistant conductor Winona Hendrick conducts pieces regularly on concerts; Concert Choir has also performed Hendrick's arrangement of Wintersong by female songwriters Sara Bareilles and Ingrid Michaelson

Intentional efforts to include selections by female composers in music curriculum and ensemble repertoire include Concert Band's performance of Clare Grundman arrangement of Bernstein's "Slava!" and Concert Choir's arrangements by Alice Parker and performance of works by Gwyneth Walker.

The Music department in coordination with the Dance and Drama departments has recently selected spring musicals featuring a female composer or librettist (e.g. The Drowsy Chaperone - Music by Lisa Lambert, In The Heights - Book by Quiara Alegría Hudes.)

Improve human resources (2015 APP)

Progress:

20% load release time provided for coordination of Music department move out/temporary relocation

After inclusion in several APPs, formal request by Dean Robinson made for a Music Lab Technician in January 2018 along with additional request for addition administrative position support for our lone division assistant (for entire Social Science/Creative Arts division)

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Associated Objectives

Planning Unit

Guest Artists/Clinicians for Music Ensembles/Music Classes	Music
--	-------

Auxiliary Independent Contractor Instrumentalists	Music
---	-------

Sheet Music for Student Music Ensembles	Music
---	-------

New Building One and Swing Space Music Program Needs	Music
--	-------

Music Faculty Move Coordinator	Music
--------------------------------	-------

Music Lab Technician	Music
----------------------	-------

Associated Outcomes

Planning Unit

No Associated Outcomes to Display

Internet Links

Link	URL
------	-----

No Internet Links to Display

Documents

File Name	File Type	File Size	File Date
-----------	-----------	-----------	-----------

No Documents to Display

II.A.2. Progress on Program Student Learning Outcomes

Describe the progress made on PSLOs including achievements, gaps in learning, and/or areas in which further effort is needed.

Upload the TracDat report to the SPOL document repository in the Program Review folder for the current academic year (Program Uploads). Make sure the file name includes the program name or abbreviation (e.g., PRIE-TracDat 2017).

Response Detail

No Response Information to Display

Narrative

Progress on Program Student Learning Outcomes includes:

Achievements:

Met 80% benchmark for all 3 PSLOs (assessment conducted during six-year CPR cycle)

PSLO #1 (Musical Performance) - 89% met; 7% not met; 4% inconclusive

PSLO #2 (Theory and Musicianship) - 89% met; 11% not met; less than 1% inconclusive

PSLO #3 (Historical and Cultural Contexts) - 83% met; 4% not met; 13% inconclusive

Gaps in Learning:

PSLO #1:

· There were some performance instruction courses (Piano series MUS. 302, 303, 304 and Violin/Viola series MUS. 355, 356,

357) that reported assessments with criterion not met in the past few reporting cycles. Consultation with the instructors of these courses led to further justification for the resource request of a Music Lab Technician position. The instructors reported students in the course had weaker results than on their final performances, due largely to the students' failure to complete their TBA practice hours. We believe that hiring a dedicated Music Lab Technician to offer open Piano Lab times (as well as open MIDI/Theory Lab times), supervise practice room use, and coordinate TBA practice assignments with Music instructors would increase student success in achieving the SLOs.

PSLO #2:

- For Musicianship courses (MUS. 111, 112, 113, 114) in the 2012-2013 and 2014-2015 SLO reporting cycles, we reported several assessments with criterion not met. The action plans included the resource request of purchasing Musicianship software, which was obtained in 2016, and has just begun to be used in courses. We have begun to see more successful assessment results, but further assessment is needed to determine whether this resource request or other factors increased the student learning.
- MUS. 100 (Fundamentals of Music) results in which the criterion was not met for SLO # 2 (Major and minor scales/keys) occurred in both direct and indirect assessments in the last reporting cycle as well as in a previous reporting cycle. The majority of SLO assessments for the course were met, but the data reveals a gap in learning. Digging down into the recent reporting cycle, we noticed that there was approximately the same 20% gap between the pre-test scores for each SLO and the post-test scores. For SLO 2, however, students began with a 20% lower success rate for this SLO, so there was increased learning for this SLO. The question becomes: How can we increase student learning of scales and key signatures (a foundational element of music theory and practice) in this course? We plan to re-examine the pedagogy of this topic in this course and further assess.

Areas for improvement:

Inconclusive results for PSLOs, particularly the significant percentage of inconclusive results corresponding to assessments mapping up to PSLO #3.

Although inconclusive results occurred due to no students enrolled in a levelled cross-listed course (in which there are students in the other levels) during the semester that course was assessed (this accounts for most inconclusive results for PSLO #1 Performance courses), the significant percentage of inconclusive results for PSLO #3 were due mostly to the following:

1. Courses not offered during the semester scheduled for assessment (and not offered in subsequent semesters of assessment cycle) due to staffing and/or enrollment issues - MUS. 286 (Business of Independent Music), MUS. 287.1, 287.2, 287.3, 287.4 (Urban Music Ensemble)

Action plan: Considering the feasibility of offering courses with traditionally very low enrollment and without a faculty member on staff to teach them in the next few years (as we move out of Bldg. 1 and into swing space on and off-campus for several years), we would like to bank courses that have not been offered at all (in category #1) until back into new building.

2. Courses offered, but cancelled in the semester scheduled for assessment due to staffing and/or enrollment issues (and not offered in subsequent semesters of assessment cycle - MUS. 276, MUS. 290

Action plan: Both of these courses are unique. MUS. 276 (Hip Hop: Culture and Politics) is a traditionally well-enrolled course that fulfills several GE requirements. We currently do not have a specialist on staff to teach this course. We plan to try and recruit an adjunct instructor with appropriate qualifications to offer this course in the next assessment cycle. MUS. 290 (Introduction to MIDI) is a hands-on course using digital music technology in a music culture context. It has been offered and cancelled due to low enrollment for several semesters. There is some reluctance to include this course in an instructor's regular load because of it's current weak enrollment, especially when we are trying to balance our overall load issues. ProTools, the industry standard software for music studio editing, recording, an audio processing that is taught in the course recently moved to a yearly subscription model. We already didn't have enough copies of the software in the Lab to accommodate all the students enrolled when the course ran, but now the software needs updating. We do not offer similar courses, however, so we plan to work on recruitment for this course and look at options of staffing with adjunct instructor.

One further note: We are 2/3 of the way through our most recent 3-year SLO assessment cycle. We have assessed most of our courses in the last two years, and the courses that have not been assessed are either scheduled to be assessed this spring 2018 semester or during the 2018-2019 academic year, OR action was taken to bank these courses until we move back into the new building.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Associated Objectives	Planning Unit
Piano Lab Piano and Class Piano System Replacement Needs	Music
MIDI Lab Needs 12 Licenses for ProTools	Music
Music Lab Technician	Music

Associated Outcomes	Planning Unit
No Associated Outcomes to Display	

Internet Links	
Link	URL
No Internet Links to Display	

Documents			
File Name	File Type	File Size	File Date
No Documents to Display			

II.A.3.a. Program Personnel

Describe the current staffing structure of the program and how it aligns with achieving the purpose of the program.

Response Detail
No Response Information to Display

Narrative

Music faculty consists of 3 full-time faculty members, 7 part-time faculty members. The purpose of the program (as described in I.A) is to offer courses (in a variety of educational formats) leading to one of our Music degrees (AA or AA-T) and courses that fulfill General Education transfer requirements for non-music majors. All music courses function either as a core course or and as an elective for a music degree. Some courses also function as a GE transfer requirement. The current staffing structure of the Music program aligns with the purpose of the program in that each of the full-time faculty members teaches a combination of GE and music major classes and a combination of performance and lecture classes according to their sub-discipline specialties. Adjunct faculty also teach according to their sub-discipline specialties, but assignments are balanced between GE and performance course speciality needs so all sub-discipline performance areas needs are met.

- Zachary Bruno — Concert Band, Fundamentals of Music, Jazz Band, Orchestra for Musical Theater, Studio Lessons - saxophone, Symphony Orchestra
- Meghan Dibble — Class Voice, Music Fundamentals, Studio Lessons - Voice
- Margaret Fondbertasse — Accompanist for: Concert Choir, Class Voice, Concert Choir (Oceana Choir), Orchestra for Musical Theater, Studio Lessons Voice for Musical Theater
- Julia Hansen — Music Appreciation, World Music
- Michelle Hawkins — African American Music, Class Piano, History of Jazz, Intro to MIDI, Music Appreciation, Oceana Choir, Vocal Jazz Ensemble
- Gail Hicks — Class Piano, Fundamentals of Music
- Elizabeth Ingber — Class Piano, Music Appreciation, Violin/Viola, Studio Lessons - Piano
- Frank Markovich — Class Guitar, Guitar Ensemble, Studio Lessons - Guitar
- Robert Millar — Fundamentals of Music, Music History, Music Appreciation
- Jude Navari — Class Voice, Class Piano, Concert Choir, Fundamentals of Music, Musicianship, Music Theory, Voice for Musical Theater, Music Faculty Move Coordinator

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Associated Objectives

Planning Unit

Music Faculty Move Coordinator	Music
--------------------------------	-------

Associated Outcomes

Planning Unit

No Associated Outcomes to Display

Internet Links

Link	URL
------	-----

No Internet Links to Display

Documents

File Name	File Type	File Size	File Date
-----------	-----------	-----------	-----------

No Documents to Display

II.A.3.b. Personnel FTE

Provide the current FTE of each category of personnel.

- FT Faculty FTE:
- Adjunct Faculty FTE:
- Classified Staff FTE:
- Administrator FTE:

Response Detail

No Response Information to Display

Narrative

The current FTE of each category of personnel in the Music department are:

FT Faculty FTE: 2.9 + .2 (Music Faculty Move Coordinator) = 3.1

Adjunct Faculty FTE: 2.9

Classified Staff FTE: 2 part-time Accompanists (hourly at special Accompanist rate)

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Associated Objectives

Planning Unit

No Associated Objectives to Display

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Associated Outcomes	Planning Unit
---------------------	---------------

No Associated Outcomes to Display

Internet Links

Link	URL
------	-----

No Internet Links to Display

Documents

File Name	File Type	File Size	File Date
-----------	-----------	-----------	-----------

No Documents to Display

II.A.4. Program Access

Describe matters of access relevant to your program such as offering patterns, service hours, F2F vs. DE offerings, availability of services to online students, on-campus vs. off-campus locations, unaddressed needs, and/or highly effective practices.

Response Detail

No Response Information to Display

Narrative

Matters of access relevant to the Music program include:

- Move to swing space; specifically the Oceana High School off site location- Mobility, Transportation, Scheduling concerns
 - o Physical accessibility concerns due to campus geography (stairs, hills)
 - o Lighting and security for evening classes
 - o Parking far and requires stairs
 - o Transportation
 - o Scheduling to allow students to travel in time to attend Skyline Campus courses
 - o Compressed schedule after 3pm
 - o Will lead to declining enrollment
 - o Storage space security
- Despite enrollment concerns, there is need to offer AM and PM versions of performance classes to keep program courses accessible
 - o Students need access to courses that work with their schedules
- Variety of educational formats in music courses (F2F, Hybrid, and Online) are currently offered; work underway to reexamine which courses are best fit for online format
- Variety of service hours for music courses (AM and PM classes, Saturday classes) currently offered
- Oceana High School class added off-campus for concurrent enrollment
- Plans for "real time" Online Class Voice model via conference/webcam for direct student contact and feedback. If pilot is successful, then will explore possibility for Class Guitar

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Associated Objectives	Planning Unit
-----------------------	---------------

New Building One and Swing Space Music Program Needs	Music
--	-------

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Associated Outcomes	Planning Unit
---------------------	---------------

No Associated Outcomes to Display

Internet Links

Link	URL
------	-----

No Internet Links to Display

Documents

File Name	File Type	File Size	File Date
-----------	-----------	-----------	-----------

No Documents to Display

II.A.5. Program Environment

Describe key factors and changes impacting the program such as college initiatives, industry needs, regulatory changes, state mandates, grant requirements, personnel changes, demand for classes/services, and other issues.

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Response Detail

No Response Information to Display

Narrative

**Key Factors and changes impacting the program include:
Move of entire program into on and off campus swing spaces while new building is built**

**Lack of theater/performance venue for music ensembles, including the Spring Musical project, while in swing spaces
Safety and accessibility issues with Oceana High School off-campus swing space
Potential for further declining enrollment in music courses as students cope with compromised swing spaces and transportation to off-campus courses**

**Guided pathways concerns
Will college redesign of curriculum, over time, exclude music courses if they don't fit into a pathway regardless of its relevance to the field of music and importance to music majors/professionals?
Will it exclude community members who want to take music classes but don't want a degree?
Repeatability
Does not align with CSU/UC repeatability for ensemble courses
Music majors need 8 semesters of ensemble credit for a 4 year degree
Some CSU's allow 10 semesters of ensemble credit because many students require 5 years to earn their degree.
A music student must be in an ensemble
A music ensemble is similar to a sports team, where skills are built over time and requires a consistent membership
Minimum required number of parts and skill level
Does grandfathered GE (MUS 470) Concert Choir (offered at CSM) provide opportunity to counter repeatability restrictions?
Unit/Load credit for ensemble courses not equitable
Does not accurately reflect the amount of work of the professor or student
Requires a Lab designation to stay within AAT unit limits
Does not allow for homework (outside of class work) beyond the in-class lab hours
Does not reflect outside class time for performances, tours, festivals, community events
Does not equally compensate instructor for time spent developing and teaching the course as a course that has a Lecture designation
Only credits instructor with .7 load for a 3 hours of active teaching per week plus outside performances, tours and community events
New material EVERY semester. Never the same course twice.
Marketing
Recruiting
Connecting with music community, professional groups
Audition requirements
The CI-D descriptors require ensembles to be auditioned.
Potential conflict with "open access" concept for ensemble courses.
Music majors must be able to demonstrate advanced level skills in order to transfer
Personnel changes
We expect our adjunct professor who teaches Guitar to retire at the end of the 2017-2018 semester, so we will need to hire a replacement for Fall 2018
Demand for classes
Enrollment overall has been declining at the College and in the Music program, yet for music majors and students seeking to take a GE course in Music to get in, get through, and graduate on time, specific courses must be regularly offered
Addressing shifting demand with some restructuring of full-time teaching assignments
Industry changes
Music technology and sound design employment opportunities for Bay Area tech industry increasing
Development of Commercial Music degree, perhaps in conjunction with SMCCD sister college Music programs
Will explore after Music program returns to new building**

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Associated Objectives	Planning Unit
-----------------------	---------------

No Associated Objectives to Display

Associated Outcomes	Planning Unit
---------------------	---------------

No Associated Outcomes to Display

Internet Links

Link	URL
------	-----

No Internet Links to Display

Documents

File Name	File Type	File Size	File Date
-----------	-----------	-----------	-----------

No Documents to Display

II.A.6. Program Equity

Based on the data reviewed, highlight any progress and/or effective practices employed in the program to address identified student equity gaps and minimize disproportionate impact. Describe any pre-existing or anticipate program barriers in making progress. If you intend to request resources for objectives related to equity, explain any connections between barriers described and the support/resource(s) requested.

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Response Detail

No Response Information to Display

Narrative

Some progress has been made in closing student equity gaps in Music courses in the last CPR cycle, but we can do more to minimize disproportionate impact.

Data reflecting program progress addressing identified student equity gaps

African-American success rate (3% more successful, and trending up from below college rate)

Latino success rate (3% more successful than college rate, and trending up)

Filipino success rate (7% more successful than college rate)

Effective practices undertaken to address student equity gaps

- Efforts made to incorporate music styles and composers reflecting underserved student populations into music curriculum
- Plan to continuing highlighting diverse cultures in our curriculum and spotlighting music, composers, and performers from underserved populations

Resources requested: guest performers, funding for sheet music representing underserved populations (e.g. Fall 2017 - Concert

Choir focus on American Gospel music tradition - purchased sheet music to include selection in Winter Concert repertoire)

Professor Michelle Hawkins created new curriculum - MUS. 277 African American Music; we have requested that this course, along with MUS. 275 (History of Jazz), also fulfill Skyline College's ethnic and cultural diversity course requirement; MUS. 277, along with MUS. 275 and MUS. 276 (Hip Hop: Culture and Politics) were recently incorporated as electives into new Ethnic

Studies degree. Additionally, plans to offer MUS. 275 online in Fall 2018 will provide students with an additional educational format for a music course focusing on a diverse culture.

Program barriers in making progress on equity

(1) The data shows that we have made some progress on equity issues, but these gains may be eroded by our upcoming move of half of our program off-campus and the other half into swing space.

Transportation is an equity issue; access to Music courses off-campus may be limited by a student's transportation needs.

The move off-campus of some Music courses increases "the last mile" into "the last three miles." Additional concerns include:

Will the shuttle link up with the Bart schedule after Oceana High School?

When will shuttle run to Oceana High School?

How often will it run?

Will students be able to get back before their next class start time?

Will students be able to get back to campus in a timely manner to catch the shuttle?

The transportation reality (having to take a bus) from campus to take courses at Oceana High School may discourage students entirely from enrolling in music courses since the bus ride will add travel time between Oceana High School and the main campus that some students will not be able to afford, since it the travel and schedule coordination would increase student's overall class time and take away from necessary work hours. A regular and time efficient shuttle, coordinated with class times, may help in making further progress in closing student equity gaps and minimizing disproportionate impact.

(2) Students from underserved populations, who may not have adequate space or instruments to practice music at home, need more access to supervised practice facilities such as the Piano Lab and Practice Rooms. In addition, these students need additional time in the MIDI/Theory Lab to complete assignments under supervision to ensure student success. This access will become even more important when the Music program moves to swing space on and off campus.

Students that play large school-owned instruments (pianos, percussion) also need access and qualified supervision for the practice necessary for success in music performance and ensemble courses.

Additional staffing, such as the Music Lab Technician recently requested by Dean Robinson, would help in minimizing disproportionate impact. This staffing would provide students with the needed additional instructional support and scaffolding complete the individual practice assignments that lead to success in music performance courses (including the Studio Lessons courses for music majors).

(3) We also believe that success rates for underserved student populations may be improved with music program resource requests for sheet music and commissioning new work (composers from underrepresented groups), guest artists (representing and inspiring students from underserved populations), and recruitment through touring/travel (connecting with students from underserved/underrepresented groups).

The paperwork involved with hiring guest artists, Studio Lessons instructors, and touring/travel is extensive. The resource request of a Music Lab Technician to assist with this Music program paperwork directly would help to provide the guest artists and touring/travel. Providing these representations for underserved students helps to increase success/retention and minimize student equity gaps.

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Associated Objectives

Planning Unit

Independent Contractor Private Instructors for MUS. 501-504	Music
---	-------

Guest Artists/Clinicians for Music Ensembles/Music Classes	Music
--	-------

Commissions of New Works for Student Ensembles by Local Composers/Arrangers	Music
---	-------

Auxiliary Independent Contractor Instrumentalists	Music
---	-------

Sheet Music for Student Music Ensembles	Music
---	-------

Piano Lab Piano and Class Piano System Replacement Needs	Music
--	-------

MIDI Lab Needs 12 Licenses for ProTools	Music
---	-------

New Building One and Swing Space Music Program Needs	Music
--	-------

Regular Paid Accompanist Hours for Studio Lessons	Music
---	-------

Associated Outcomes

Planning Unit

No Associated Outcomes to Display

Internet Links

Link	URL
------	-----

No Internet Links to Display

Documents

File Name	File Type	File Size	File Date
-----------	-----------	-----------	-----------

No Documents to Display

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

III. Section III: Program Curriculum (Programs With Course Offerings Only)

III.A. Curriculum Review

There are four steps to program review of curriculum:

- (1) Request your program's Course Offering Report from PRIE. Based on that report, take action to bank, delete, and/or reactivate courses. PLEASE SEE THE CPR WEBSITE (DIRECTIONS AND FORMS) FOR DETAILED INSTRUCTIONS. <http://www.skylinecollege.edu/comprehensiveprogramreview/directionsforms.php>
- (2) Review and update all course outlines on CurricUNET. PLEASE SEE THE CPR WEBSITE (DIRECTIONS AND FORMS) FOR DETAILED INSTRUCTIONS. <http://www.skylinecollege.edu/comprehensiveprogramreview/directionsforms.php>
- (3) Complete the Course Outline and Prerequisite Checklist Table. Upload the file to the SPOL document repository in the Program Review folder for the current academic year (Program Uploads).
- (4) Verify and document the two-year cycle of curriculum offering to ensure that students have access to courses necessary to complete certificates, degrees, and transfer in a timely manner. Review the sequencing of prerequisites.

Response Detail

No Response Information to Display

Narrative

- 1) Based on our course offering history, we have taken action to bank and delete music courses. A copy of the memo to the Curriculum Committee requesting the banking and deletion of Music courses as a result of our CPR is filed in the Program Uploads document repository.
- 2) We will have reviewed and updated all Music course outlines (for courses that will be remaining active) and degrees in CurricUNET by the March 21, 2018 Curriculum Committee meeting.
- 3) The Music program Course Outline and Prerequisite Checklist Table file has been uploaded to the SPOL document repository in the Program Review folder for the current academic year.
- 4) As part of the Curriculum Review, we have examined the two-year cycle of curriculum offering to ensure that students have access to courses necessary to complete the AA and AA-T degrees in Music and transfer in a timely manner. Some banking decisions were made after considering student access to these courses. Towards the end of ensuring students a pathway for transfer as a music major in a timely manner, Jude Navari has worked with counselors Suzanne Poma and Lorraine DeMello to sequence the music major courses for the Guided Pathways/Comprehensive Program Review initiative. A copy of those draft sequenced pathways have been uploaded to the SPOL document repository in the Program Review folder for the current academic year.

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Associated Objectives

Planning Unit

No Associated Objectives to Display

Associated Outcomes

Planning Unit

No Associated Outcomes to Display

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Internet Links

Link	URL
No Internet Links to Display	

Documents

File Name	File Type	File Size	File Date
No Documents to Display			

IV. Section IV: Reflection

IV.A.1. Considering Key Findings

Considering the results of CPR assessment, identify program strengths, challenges, opportunities, concerns, and areas in which further research is needed. Describe how the key findings can be used to improve program effectiveness in order to promote student learning and achievement.

Response Detail

No Response Information to Display

Narrative

Strengths

Even if music program does not appear strong on paper (i.e. enrollment and load), student success in our music courses is trending up. We have expert, patient instructors who are committed to helping music students succeed and inspiring excellence. We plan to continue the effective practices undertaken to address equity gaps described in section II.A.6. Our music majors have been successfully transferring to baccalaureate programs. Some, after earning further music degrees and certificates have returned to take a refresher course, or participate in our music ensembles.

Skyline College music ensembles are robust (averaging about 25 members in each ensemble, even if only less than half of these student musicians officially 'count' toward the course enrollment) and have a strong, positive presence in the community with many quality on and off-campus performances; our award-winning vocal jazz ensemble has a national presence that has increased with travel/touring. We are hoping that the reputation of this group will attract more students to our program. The planned new building will provide our program with state-of-the-art facilities that will hopefully also attract more students to our program.

Challenges

Declining overall college enrollment combined with the full implementation of repeatability rules for ensemble courses has decreased overall music course enrollment significantly. Our class performance instruction courses are being threatened by the easy access to online performance instruction videos, despite the low quality and non-interactive nature of much of it.

Maintaining an overall healthy load by balancing high-load large GE classes and lower-load music major courses and ensemble classes is a challenge, but one that is absolutely necessary for our program and our students. We must continue to provide our students with high-quality music instruction in a full-complement of music ensembles, music major courses, and class individual instruction courses

Maintaining a music program and music major is more costly than other majors with less lower-division coursework and less specialized instruction needs. This is a challenge. Studio Lessons/Applied Lessons classes (MUS. 501-504) are an absolutely necessity for our music majors to gain the performance skills necessary for transfer to a baccalaureate music major, yet financing these courses is a challenge. Music majors require music ensembles that a specialized to their instrument or voice and concentration area (Traditional/Classical, Jazz). Maintaining multiple ensembles with all the necessary parts is a challenge. Many of our Skyline College music majors do not have access to more expensive and/or more exclusive four-year university and conservatory options, but deserve to receive equivalent [or better] quality instruction and seamless transfer articulation to a baccalaureate music program. Because of this, maintaining the breadth of our music courses becomes an equity issue. We must continue to offer courses regularly so our students can complete degrees in a timely manner.

Maintaining and increasing program excellence will be a challenge, but a program known for excellence will attract more students (which will in turn increase load).

Concerns:

Issues arising from move of program into swing space while new building is built:

Fear that enrollment may further decline while in swing spaces during 'exile'; in particular, the lower-enrolled performance and

ensemble courses

Access and safety concerns (including lighting and ADA accessibility) for students taking Music classes at Oceana High School as half of music program prepares to move to that location

Lack of performance venues during move into swing space and off-campus will negatively impact student learning and achievement; strong collaborative projects such as the Spring Musical and the music courses attached to such as MUS. 410 (Voice for the Musical Theater Production) and MUS. 420 (Orchestra for the Musical Theater Production)

Opportunities

In addition to the concerns about the move of the program to swing spaces, planning for the 'exile' has also, however, created some opportunities:

1. Exploration of online teaching modalities for appropriate courses

- May have an upside of increasing enrollment and subsequently load in

Highly enrolled GE courses (which would help balance lower-enrolled music major and ensemble courses)

Class performance instruction classes if pilot is successful

- Will provide opportunities to improve online teaching quality and increase student success and retention in online courses; this may mean that our students are better served in some courses with hybrid modality rather than fully-online due to the repetitive skill-building nature of the subject matter

2. Opportunity to reassess how Spring Musical project is structured

- If the Spring Musical project is temporarily discontinued during the 'exile' due to a lack of performance venue, an opportunity arises to reassess how the project is structured. Since its inception, the instructor and student workload necessary for the project to succeed has not been fully represented and institutionalized into the related coursework. But adding units for students would make participation in the project less attractive. The opportunity is for additional research and subsequent modification to make the project more sustainable both financially and in terms of human resources.

The comprehensive college redesign initiative has also created an opportunity for appropriate music courses that may be less well-known (and subsequently, less highly-enrolled) to be embedded in guided pathways and suggested to students that may not normally consider enrolling in them. This initiative also provides an opportunity for students to more easily matriculate through a music major. One innovation that arose out of Guided Pathways work was a "3-year plan" for students who are exploring music major and may need developmental GE courses. "Tiering" the AA and the AA-T so that a student may complete the AA in 2 years on this path, but could opt for an additional year and complete all the AA-T degree requirements for a more seamless transfer to a baccalaureate music major program.

Further research needed

In the next few years, the music program will be focused primarily on keeping the program alive while in swing spaces on and off-campus.

There are several areas where further research will be needed:

- Development of 'real-time' online performance instruction
- Explorations of performance venue options for music ensemble during 'exile'
- Reexamination of banked courses, including grandfathered GE courses
- Viability of commercial music courses and possible certificate and/or degree to respond to community needs

Summary: Key findings promoting student learning and achievement

Practices undertaken in last CPR cycle (diversifying curriculum, ensemble repertoire, etc.) seem to be proving effective in addressing equity gaps; plan to continue these and implement new courses created toward this goal

Keeping quality and breadth of music instruction important for keeping music program accessible and useful for our students

New building with appropriate music facilities will promote student learning and achievement (as well as attract new students)

Declining enrollment has led to examination of which modalities (Face-to-face vs. Hybrid vs. totally Online) are best for student success in specific types of music classes, so that in race to increase enrollment in order to balance load, we are not sacrificing student success and retention

Lack of performance venue and accessibility issues while in swing spaces are a challenge and concern; without appropriate instructional spaces (acoustics, instruments, etc.) to close the learning cycle with final performances, music students student learning and achievement will be affected; "hiatus" of some projects and restructuring of curriculum, however, may lead to increased and more efficient student learning/achievement for these projects when returning with the new building

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Associated Objectives

Planning Unit

Independent Contractor Private Instructors for MUS. 501-504	Music
---	-------

Funding for Outreach, Touring, and Recruitment Activities	Music
---	-------

New Building One and Swing Space Music Program Needs	Music
--	-------

Regular Paid Accompanist Hours for Studio Lessons	Music
---	-------

Associated Outcomes

Planning Unit

No Associated Outcomes to Display

Internet Links

Link	URL
------	-----

No Internet Links to Display

Documents

File Name	File Type	File Size	File Date
-----------	-----------	-----------	-----------

No Documents to Display

IV.A.2. Aspirations

The key findings and program aspirations will be used as the foundation to build a strategy for program enhancement.

- What is the ideal future of the program?
- What long-term results does the program want to achieve?
- How do the key findings prompt or inform the program's aspirations?

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Response Detail

No Response Information to Display

Narrative

The ideal Skyline College Music program of the future would include:

(1) Raised level of excellence for performance ensembles

Includes hiring guest artists to inspire and improve (with demonstrations, master classes, and workshops) student ensemble

(2) Regular recruitment and outreach music events once new building is built.

Examples include:

Hosting music festivals - inviting local HS, and colleges to new building; Heritage choir festivals

Hosting area music conferences - such as CMEA and regional NAFME, CMS, etc.

Concert series featuring Skyline College music students (soloists, chamber groups and ensembles), faculty, and special guest artists.

(3) Improved connections/pathways to CSU (or UC) music programs to create "pipelines" for music major transfer (e.g. West Valley and San Jose State, Bakersfield College and CSUB);

Which universities could be part of our "pipeline" (SFSU? CSUSJ? CSUEB? UCB? UCD?)

(4) Learning opportunities of international touring for Skyline College music students and ensembles

Long-term results the music program wants to achieve

(1) Coordinated and intentional advising of music majors

- In Fall 2017, music faculty members (Jude Navari and Michelle Hawkins) gave a presentation to the Counseling Division to help counselors more fully understand the Skyline College Music program and courses

- Because of the highly sequenced nature of the Music degrees, it is important that music majors are identified early and advised appropriately to enroll in the major courses immediately so they will move through the sequence in a timely manner and be prepared for the audition and placement exams necessary for a seamless transfer into a baccalaureate program

- Every semester, potential music majors find their way to talk to Music instructors after it is too late to start the sequencing; since the sequence starts only in the Fall, this has delayed many students from starting the sequenced music major courses for an entire academic year

(2) Increased enrollment of music majors to cohort of 15-20 music majors each year

-With an increased enrollment of music majors, the load issues for these low-enrolled courses would be eased. These music majors would also boost enrollment and quality in the ensembles required for the major.

(3) Further increased and maintained student success rates and lower withdrawal rates across all demographics, but especially for underserved student populations

(4) Academic environment where music instructors are not overworked with paperwork and can focus more time on helping students succeed through creative activities (arranging, composing, conducting, performing) that inspire students and through development of effective (and/or improved) teaching pedagogies

Suggested Follow Ups

Date	Suggested Follow Up
------	---------------------

No Suggested Follow Ups to Display

Associated Objectives

Planning Unit

Funding for Outreach, Touring, and Recruitment Activities	Music
---	-------

Auxiliary Independent Contractor Instrumentalists	Music
---	-------

New Building One and Swing Space Music Program Needs	Music
--	-------

Associated Outcomes

Planning Unit

No Associated Outcomes to Display

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Internet Links

Link

URL

No Internet Links to Display

Documents

File Name

File Type

File Size

File Date

No Documents to Display

V. Section V: Strategy for Program Enhancement

V.A. Program Strategy

Based on the key findings and aspirations, develop a plan designed to enhance the quality of the program. Describe the strategy (or strategies) to be implemented over the next six years. Strategies could include intended changes or areas of inquiry to pursue. [NOTE: In the next item, objectives will be created with action steps and resource requests to support each strategy identified here. Each objective will also be tied to an Institutional Goal.]

Response Detail

No Response Information to Display

Narrative

Our Music Program Strategy Plan has three parts:

1. Maintain, increase, and balance enrollment in music courses
2. Continue (and develop) practices that are closing equity gaps in music courses and in music degree programs
3. Work to keep program from contracting too significantly during move to on and off campus swing space while new building is built

The following brief table charts the strategy plan by year:

1. Maintain, increase, and balance enrollment in music courses:

- a. Continue publicity initiative with MCPR (ongoing)
 - Work with Mia Coe to advise on series of recruitment posters and publicity 'branding' for program
 - Help develop brochure targeted at potential music majors, but also provides general information on program
 - Update website regularly; keep concert schedule up to date; change pictures to be more representative of music students
- b. Continue touring, guest artists, visibility events, high school and middle school outreach (ongoing) as well as commissioning of new works for student ensembles

c. Re-examine curriculum modalities (online and hybrid music course offerings)

- Offer Hybrid MUS. 100 (Year 1)
- Develop and Offer new MUS. 205 course (Year 2-3)
- Re-examine other high-load GE music courses; work on regular scheduling of these courses in coordination with Guided Pathways initiative
- Organize and request faculty professional development (online teaching training), research of "real-time" online options for class music instruction courses which declining enrollment, and curriculum development
 - Research "real-time" online courses (Year 2)
 - Develop "real-time" online courses (Year 3)
 - Offer "real-time" online courses (Year 4)

d. Research outreach/recruitment Festivals/Conferences in New Building

- Research type (e.g. Heritage type? Professional organization type? Centered around Skyline College ensemble?) (Year 4)
- Plan outreach/recruitment Festivals/Conferences in New Building (Year 5)
- Implement outreach/recruitment Festivals/Conferences in New Building (Year 6)

2. Continue (and develop) practices that are closing equity gaps in music courses and in music degree programs
 - a. Sheet music requests (specifically reflecting underserved populations) (ongoing)
 - b. Intentional touring/travel requests, guest artists (see above) (ongoing)
 - c. Continue targeted curriculum development/ implementation
 - Develop and offer MUS.277 course (Year 1-2)
 - Research qualified instructors to teach MUS. 276; make suggestions to Dean and bring MUS. 276 back into regular course offerings (Year 1-2)
 - Begin research into "banked" courses during "exile" (Year 3); write/revise/develop any new or returning curriculum needed as result of research (Year 4); offer any new or returning curriculum needed as result of research (Year 5)
 - Research Commercial Music certificate/degree and related curriculum (Year 3); write/revise/develop any new or returning curriculum needed (Year 4); offer any new or returning curriculum needed as result of research (Year 5-6)
 - d. Continue requesting Music Lab Technician position (ongoing)
 - e. Work with counseling to promote coordinated and intentional advising of music majors through comprehensive College redesign/Guided pathways initiative
 - Make sure website and publicity materials provide clear pathways for music majors (See 1a.) (Year 2)
 - Research connections/pathways to CSU (or UC) music program to create "pipelines for music majors transfer; talk to CSU/UC music program representatives (Year 3)
 - Consider and make curricular changes, if needed, or other adjustments, if needed, to facilitate transfer connections/pathways (Year 4)
 - Implement changes for improved connections/pathways (Year 5)
3. Work to keep program from contracting too significantly during move to on and off campus swing spaces while new building is built
 - a. Continue to work with administrators to ensure swing spaces are appropriate for student learning and success (ongoing until out of swing spaces and in new building)
 - Identify need and make request for students have adequate transportation
 - Identify need and make request for students have access to instructional materials (storage of sheet music, instruments, etc.)
 - Identify need and make request for students have access to practice instruments and spaces, including Piano Lab and MIDI/Theory Lab
 - b. Continue to work with administrators to ensure new building music spaces are appropriate for student learning and success (ongoing while in swing spaces and continuing in new building; includes work of Music Move Faculty Coordinator)
 - c. Staffing issues
 - Continue music faculty move coordinator 20% release time (ongoing until in new building; duties will need to be reassessed then)
 - Identify need and request Music Lab Technician position (see 2d above) (ongoing)
 - Respond to immediate need of replacing retiring adjunct Guitar faculty; research, recruit, and suggest candidates to Dean to hire for Fall 2018 semester (Year 0-1)
 - Implement re-balancing of high-load and low-load classes among full-time faculty (Year 0-1)
 - Research and make appropriate suggestions for adjunct instructor to teach MUS. 276 (see 1c above) (Year 1)

Suggested Follow Ups

Date	Suggested Follow Up
No Suggested Follow Ups to Display	

Associated Objectives

Planning Unit

Funding for Outreach, Touring, and Recruitment Activities	Music
Guest Artists/Clinicians for Music Ensembles/Music Classes	Music
Commissions of New Works for Student Ensembles by Local Composers/Arrangers	Music
Auxiliary Independent Contractor Instrumentalists	Music
Sheet Music for Student Music Ensembles	Music
Piano Lab Piano and Class Piano System Replacement Needs	Music
MIDI Lab Needs 12 Licenses for ProTools	Music
New Building One and Swing Space Music Program Needs	Music
Music Faculty Move Coordinator	Music
Music Lab Technician	Music

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Associated Outcomes	Planning Unit
No Associated Outcomes to Display	

Internet Links	
Link	URL
No Internet Links to Display	

Documents			
File Name	File Type	File Size	File Date
No Documents to Display			

V.B. Action Plan and Resource Requests

Develop one or more measurable objectives (goals) to begin in the next year. Each objective will include action steps and any related resource requests. No narrative response will be entered in this section, but the objectives you create will be printed automatically in the CPR report under this item.

(1) To begin, click on PLANNING at the top of the page, then CREATE A NEW OBJECTIVE. To view previously created objectives, click PLANNING at the top of the page, then VIEW MY OBJECTIVE.

(2) IMPORTANT! Make sure to associate each objective to this standard in the CPR and link each objective to one or more Institutional Goals. Need help? Contact the PRIE Office for further instructions.

Response Detail
No Response Information to Display

Narrative
Refer to Planning Module

Suggested Follow Ups	
Date	Suggested Follow Up
No Suggested Follow Ups to Display	

Associated Objectives	Planning Unit
No Associated Objectives to Display	

Associated Outcomes	Planning Unit
No Associated Outcomes to Display	

Internet Links	
Link	URL
No Internet Links to Display	

Documents			
File Name	File Type	File Size	File Date
No Documents to Display			

Search Standards By User

Source: CPR

Cycle: CPR (2017-18 Cycle)

User Name: Navari, Jude

Response Types: All Responses Types

Objectives by Planning Unit and Status

Planning Year: 2018-2019

Planning Year: 2018-2019

Unit Code	Planning Unit	Unit Manager
2418MUSX00	Music	Navari, Jude

Objective Status: New/In Progress

286 Error
Error

359 Independent Contractor Private Instructors for MUS. 501-504

Additional regular funding for independent contractors as private instructors in Studio Lessons (MUS. 501-504). Specialized private instructors for the Studio Lessons (Mus. 501-405) are necessary for preparing music major students to meet the SLOs for these courses. Studio Lessons Instructors are needed to teach music skills not within expertise of current faculty and will enable AA-T degree to be offered. The number of students enrolled in this course varies from semester to semester (over the last few semesters the class has ranged from 4-10 students). Success will be measured by students achieving the SLOs of the MUS. 501-504 courses that are required courses for the AA-T.

360 Funding for Outreach, Touring, and Recruitment Activities

Funding for outreach, touring, and recruitment activities - including music festivals, competitions, educational conferences and performance tours. Attendance at music festivals directly supports our goal of increasing enrollment of non- repeaters and full-time music majors. Participation in festivals increases the visibility and prestige of the music department in the eyes of graduating high school students. Music ensemble performance SLOs require critical feedback from festival judges and clinicians to improve student understanding of performance practice in their respective genres. Success will be measured by successful achievement of music ensemble performance SLOs and increased enrollment in music ensemble classes.

361 Guest Artists/Clinicians for Music Ensembles/Music Classes

Guest Artists/Clinicians for music ensemble/music classes. Emphasis on artists reflecting underrepresented/underserved student populations. Would help recruit more students into ensemble music classes. May incorporate collaboration with local high school ensembles/music classes. For music students, there is no substitute for live performance experience with immediate feedback from professional artists/clinicians. Success will be measured by students in music ensemble/music classes achieving performance SLOs, increased enrollment in music ensemble/music classes, and program student outcomes by ethnicity.

362 Commissions of New Works for Student Ensembles by Local Composers/Arrangers

Commissions of new works for student ensembles by local composers/arrangers. Emphasis on guest composers/arrangers reflecting underrepresented/underserved student populations. May incorporate collaboration with local high school ensembles. For music students, there is no substitute for live performance experience with immediate feedback from living composers/arrangers. Would help recruit more students into ensemble music classes. Success will be measured by students achieving performance SLOs in music ensemble courses, increased enrollment in music ensemble classes, and program student outcomes by ethnicity.

363 Auxiliary Independent Contractor Instrumentalists

Auxiliary Independent Contractor Instrumentalists (in addition to regular piano accompanists) to accompany student ensembles on final performances. Emphasis on Instrumentalists reflecting underrepresented/underserved student populations. May incorporate collaboration with local high school ensembles. Successful achievement of SLOs for large ensemble classes require final performances for assessment. Specific instrumentalists are required for standard performance practices depending on styles and genres performed by large ensembles. Auxiliary IC Instrumentalists would attract new non-repeater students to ensembles. Success will be measured by students achieving performance SLOs in music ensemble classes, increased enrollment in music ensemble classes, and program student outcomes by ethnicity.

364 Sheet Music for Student Music Ensembles

Sheet Music for Student Music Ensembles. Emphasis on composers/arrangers reflecting underrepresented/underserved student populations. All student ensemble courses have performance SLOs that require new sheet music each semester to demonstrate. Incorporating new and contemporary music (via new sheet music purchases) recruits and attracts students to enroll in ensemble music classes. Success will be measured by students achieving performance SLO, increased enrollment in music ensemble courses, and program student outcomes by ethnicity.

365 Piano Lab Piano and Class Piano System Replacement Needs

Piano Lab pianos need to be replaced with updated versions. There are only two old non-full length electric pianos in the Piano Lab Rm. 1109 that have yet to be replaced. Once these two pianos can be replaced, the outdated and partially non-functional piano class lab system can be replaced. Our lab has 20 pianos and the LC4 system enables 8 student keyboards. Two expansion packs (8 student keyboards each) are needed to cover our 20 pianos. A WiFi kit enables the system to be controlled from anywhere in the room via an iPad. Updated piano lab equipment would contribute to increased student success in piano classes. Success will be measured by students achieving better results on piano class SLOs.

366 MIDI Lab Needs 12 Licenses for ProTools

MIDI Lab needs 12 licenses for ProTools. Avid has switched to a yearly subscriptions model for their software. Would need to pay a yearly fee to have a Pro Tools lab. With less functional workstations than number of students enrolled, SLOs are unable to be met because students do not all have access to necessary technology during class times. Twelve functional Midi workstations would increase completion and success for this course. Success will be measured by increased student completion and achievement of SLOs for the Mus. 290 course that teaches this software.

367 New Building One and Swing Space Music Program Needs

For all music classes, students need appropriate acoustic spaces (recital hall, rehearsal room, practice rooms), music-related equipment (whiteboards with staves, pianos, sheet music), and technologically furnished labs (midi lab, theory/musicianship lab, piano class lab) to successfully achieve music course SLOs. Providing adequate instructional facilities (in our temporary swing spaces and in new building) for music classes will maintain enrollment, attract new students to program, attract new non-repeater students to ensembles, and help improve success and retention rates. Success will be measured by students successfully achieving music course SLOs, maintained enrollment in swing spaces, and increased enrollment in new facility.

369 Music Faculty Move Coordinator

Music Faculty Move Coordinator - Assists music faculty and SS/CA Dean and Division Assistant with reports, assessment, recruitment, marketing, development, meetings for upcoming relocation, etc. It's difficult for the full-time music faculty to maintain the necessary amount of non-teaching responsibilities in addition to their teaching responsibilities. (20% release time)

371 Music Lab Technician

Music Lab Technician - Assists music faculty in supervising practice rooms/music labs and student practice records, also assists in maintaining music collections and libraries, organizing student travel, student medical information forms for off-campus music events, organizing and maintaining music department collections and libraries, contracts, etc.

373 Regular Paid Accompanist Hours for Studio Lessons

Regular paid Accompanist hours for Studio Lessons class (MUS. 501-504) to prepare students for Final Exam Juries. Success will be measured by students achieving performance SLOs in Studio Lessons classes.

Enhanced Budget with Objective and Task Detail

Budget Account #: 2418MUSX00--

Planning Unit Code: 2418MUSX00

Unit Manager: Navari, Jude

Budget Account: Music

Planning Unit: Music

Planning Year: 2018-2019

GL Code	Description	Requested			Objective Title	Task Description
		Qty	Cost	Amount		
1258 - COORDINATORS	20% of full-time music instructor (Navari) salary. Release time for 1/5 of full-time teaching load.			\$22,342	Music Faculty Move Coordinator	Music Faculty Move Coordinator - Assists music faculty and SS/CA Dean and Division Assistant with reports, assessment, recruitment, marketing, development, meetings for upcoming relocation, etc. (ongoing through move into new building)
2112 - CLASSIFIED ADMINISTRATOR	Music Lab Technician - Grade 22, Salary Schedule 60, Step 3, (\$57,852)			\$57,852	Music Lab Technician	Music Lab Technician - Assists music faculty in supervising practice rooms/music labs and student practice records, also assists in maintaining music collections and libraries, organizing student travel, student medical information forms for off-campus music events, organizing and maintaining music department collections and libraries, contracts, etc.
2394 - SHORT TERM/HRLY	Studio Lessons accompanist for Student Juries (Final performance of semester + Preparatory rehearsal with students) = 15 hrs x \$55/hr = \$825			\$825	Regular Paid Accompanist Hours for Studio Lessons	Regular paid Accompanist hours for Studio Lessons courses (MUS. 501-504).
3802 - BENEFIT CHARGEBACK - NON POSCTL	Studio Lessons accompanist (Hourly Employees Benefits) 13% of \$825 = \$107			\$107	Regular Paid Accompanist Hours for Studio Lessons	Regular paid Accompanist hours for Studio Lessons courses (MUS. 501-504).
4310 - INSTR SUPPLIES	Each choral score is approximately \$2-5 per singer, so a single new 3 to 5 minute piece will cost between \$40-100 for 20 singers. A set of band parts for a single piece (4 to 8 minutes) costs approximately \$60-100. Each of the following ensembles programs about 1 to 1.5 hours of music per semester, so each ensemble asking for \$200 of sheet music is only about 6-12 minutes per semester. Concert Choir = \$200 per semester Concert Band = \$200 per semester Jazz Band = \$200 per semester Vocal Jazz Ensemble = \$200 per semester			\$2,200	Sheet Music for Student Music Ensembles	Sheet Music for Student Music Ensembles. All student ensemble courses have performance SLOs that require sheet music each semester to demonstrate. While the majority of the sheet music that the student ensembles use semester to semester is borrowed from our Choral and Instrumental Libraries, a small portion of new sheet music is purchased each semester by the ensembles in order to provide music from a variety of styles - especially those that are attractive and exciting for students and reflect our underrepresented/underserved student populations.

4511 - NON-INVENTORIED EQUIPMENT	<p>2 keyboards (Yamaha Arius YDP-143B - Black Walnut) x \$1099 = \$2198</p> <p>Our lab has 20 pianos and the LC4 system enables 8 student keyboards. Two expansion packs (8 student keyboards each) are needed to cover our 20 pianos. A wifi kit enables the system to be controlled from anywhere in the room via an iPad.</p> <p>1 Yamaha LC4 BASE (8-student Music Lab with Headsets, I/O Boxes, Hub, and Control Unit) x \$3199 2 Yamaha LC4 EXP (expansion pack) x \$1999 1 Yamaha LC4 WiFi Kit x \$599</p>	\$9,994	Piano Lab Piano and Class Piano System Replacement Needs	Replace non-full length electric pianos in the Piano Lab Rm. 1109. Once these pianos can be replaced, the outdated and partially non-functional piano class lab system can be replaced.
5130 - CONTR PERSONNEL	Auxiliary Accompanists (bass and drums) - \$1000 (\$500 per instrumentalist)	\$1,000	Funding for Outreach, Touring, and Recruitment Activities	Funding for outreach, touring, and recruitment activities - including music festivals, competitions, educational conferences and performance tours. Examples include: Reno Jazz Festival, Cuesta Jazz Festival, Columbia Jazz Festival, Santa Cruz Jazz Festival, Monterey Jazz Festival, American Choral Directors National Conference, Jazz Education Network National Conference. Expenses incurred for these activities include: Registration fees, Hotel, Transportation, Auxiliary Accompanists (bass and drums)
5130 - CONTR PERSONNEL	<p>Hiring Auxiliary Independent Contractor Instrumentalists ranges from \$100-\$125 per service (a 'service' is usually a 3-4 hour performing commitment - either a rehearsal or a performance)</p> <p>\$3000 per academic year would enable us to hire instrumentalists for 12-15 services. To benefit our students in the music ensembles, most independent contractor instrumentalists need to plat at least 1 rehearsal to prepare our students for the performance, so 12-15 services covers only about 6-7 performances. (Sometimes, our musical groups perform a concert multiple times, so the amount of total performances may vary.)</p>	\$3,000	Auxiliary Independent Contractor Instrumentalists	Auxiliary Independent Contractor Instrumentalists (in addition to regular piano accompanists) to accompany student ensembles on final performances. Examples: 1.) Concert Choir hires a String Quartet to accompany a large work on their Fall concerts - \$1500 2.) Symphony Orchestra hires 2-4 additional instrumentalists for which we do not have students to cover required parts - \$1500
5130 - CONTR PERSONNEL	\$1000 per semester (fee can be rotated among ensembles)	\$1,000	Commissions of New Works for Student Ensembles by Local Composers/Arrangers	Commissions of new works for student ensembles by local composers/arrangers. Emphasis on guest composers/arrangers reflecting underrepresented/underserved student populations. May incorporate collaboration with local high school ensembles.

5130 - CONTR PERSONNEL	Usually \$500 per semester would enable us to contract 2 local guest artists/clinicians per year, but for international musicians, \$1000 may only enable us to contract 1 per year.	\$1,000	Guest Artists/Clinicians for Music Ensembles/Music Classes	Guest Artists/Clinicians for music ensemble/music classes.
5130 - CONTR PERSONNEL	Approximately \$540 per student per semester for individual instrument and/or voice instruction. (\$72/hr for 7.5 hours of instruction = 17 1/2 hour lessons = \$540) Enrollment of music major students in Studio Lessons has ranged from 4-10 students per semester. Amount is calculated at maximum enrollment (10 students) since course began to be offered.	\$5,400	Independent Contractor Private Instructors for MUS. 501-504	Additional regular funding for independent contractors as private instructors in Studio Lessons (MUS. 501-504). Specialized private instructors for the Studio Lessons (MUS. 501-504) are necessary for preparing music major students to meet the SLOs for these courses. Studio Lessons Instructors are needed to teach music skills not within expertise of current faculty and enable AA-T degree to be offered. The number of students enrolled in this course varies from semester to semester (over the last few semesters the class has ranged from 4-10 students).
5212 - CONF OUT STATE	Festival/Competition/Conference Registration Fees - \$1000 Hotel fees - \$3000 Transportation - \$4000	\$8,000	Funding for Outreach, Touring, and Recruitment Activities	Funding for outreach, touring, and recruitment activities - including music festivals, competitions, educational conferences and performance tours. Examples include: Reno Jazz Festival, Cuesta Jazz Festival, Columbia Jazz Festival, Santa Cruz Jazz Festival, Monterey Jazz Festival, American Choral Directors National Conference, Jazz Education Network National Conference Expenses incurred for these activities include: Registration fees, Hotel, Transportation, Auxiliary Accompanists (bass and drums)
6459N - COMPUTER SOFTWARE - NON TAXABLE	12 ProTools yearly subscriptions at \$100 each = \$1200	\$1,200	MIDI Lab Needs 12 Licenses for ProTools	MIDI Lab needs 12 licenses for ProTools. Avid has switched to a yearly subscriptions model for their software. Would need to pay a yearly fee to have a Pro Tools lab.
Total for 2418MUSX00-- Music:		\$113,920		