

SVCC Transfer Program Review Template

This program review template will be used to review the following program and courses.

Program (degree): Music: A.F.A. 160

Related program courses: MUS 106, MUS111, MUS 112, MUS 139, MUS 140, MUS 150, MUS 155, MUS171, MUS 172, MUS 173, MUS 174, MUS 181, MUS 182, MUS 211, MUS 212, MUS 283, MUS 284

Transfer Program Objectives

Prompt: *What are the objectives of this program and the courses related to this degree?*

Response to prompt:

The objectives for the Associates in Fine Arts Music include:

1. Provide the first two years of basic music study for most music degrees
2. Provide necessary support for students not ready for the conservatory atmosphere at an university
3. Provide the college with public service in the arts through musical performance and cultural diversity
4. Provide a humanities connection between the local populace, public and private school districts through higher education
5. Provide professional development opportunities for our community through performance

The courses related to the degree fall into three categories: Group performance, applied performance, and applied literacy.

The group performance classes: MUS 106 and MUS 155 include the concert choir and concert band respectively. Both ensembles perform one to two concerts per year pending the college calendar. The concert band curriculum includes a community performance for the annual graduation ceremony. The goal of these ensembles is to provide students and community members with musical experiences that one may not pursue individually. The music the ensembles perform will have different purposes. These purposes include (aesthetic) art for the sake of art, historical (reflection of a time and place), spiritual/ceremonial (religious, ritual, or service to community), and commodity (entertainment). Each type of performance is unique to the composer or piece of music. One could draw parallel to the experience of reading a novel with a book club and discussing the philosophical or artistic implications of the book. However, the difference here is the musician creates the experience in real time for an audience. The performer and the listener share the purpose or experience together in the moment.

The other group performance classes MUS 139 and MUS 140 are for small vocal and small instrumental ensemble. In the past MUS 139 would have been a Jazz/Madrigal Choir and MUS 140 would have been a guitar/jazz ensemble. Our current student enrollment is not supporting these course offerings. These offerings could be offered as community music opportunities and advertised appropriately in the community course bulletin. MUS 139 could be offered as a community choir for community members not interested in singing with a church choir or as an additional vocal experience. MUS 140 could be offered as a community beginning band, community jazz ensemble, or any number of courses. Community outreach is important to maintain a healthy music department. However, this would require the

Music: A.F.A. 160

community newsletters and catalogs to include the music department in the production, design, or at least be given the opportunity to market itself in the catalog. The Spring 2015 community catalog that is mailed to the general public does not mention the music department even once for band and/or choir. How will the community know what is offered if we don't represent the entire college democratically in the newsletters and catalogs?

Two other performance classes are on the course offering list MUS 160 and MUS 215 (Pep Band and Orchestra). A Pep Band Club has been formed, but eventually the MUS 160 will need to be offered as a course for non-majors and for high school dual credit opportunity if the pattern of concert band recruitment transfers to the pep band.

Applied Music courses include MUS 131, 133, 135, and 137. These courses are for the development of individual skill through one on one lessons. These course numbers are not under the review.

The applied literacy courses fall into four different categories: Theory, Keyboard Skills, Aural Skills, and History.

Applied literacy in music is achieved through the study of all four disciplines simultaneously. Music Theory-MUS 111, 112, 211, and 212 are the applied science courses of the musical language (development, evolution, and analysis). Aural Skills-MUS 181, 182, 283, and 284 and Keyboard Skills-MUS 171, 172, 173, and 174 are the practical application courses (performance) of the musical language from theory. Performance Assessments in the practical application courses (Singing and Playing) test the skills/knowledge learned in Music Theory in real time rather than on a quantified assignment. True understanding of the student's literacy requires them to demonstrate the skill through performance with some quantification through written exercises and tests.

Music History-MUS 150 is social science of when the development, evolution, and applications of Music Theory were put into place and how they were used artistically and scientifically within human history. Music history (currently offered as a humanities/music class) is not a class for non-music majors as the material presented in the course requires significant understanding of theoretical and performance content from Music Theory, Aural Skills, and Keyboard Skills. MUS-201 Music Appreciation is the appropriate historical overview for non-music majors. An alternative Music History course should be offered as a humanities course for the non-music major. An alternative course covering jazz or even rock history would be an appropriate addition for the non-major.

Transfer Program Need

Prompts: *Is there a need for this program? Is the array of courses offered for this program appropriate to meet the needs of students?*

Possible topics to discuss: Program enrollment, class enrollment, program/class enrollment by ethnic group, number of declared majors (total and by ethnic category), number of

Music: A.F.A. 160

completions (total and by ethnic category), number of transfer students (total and by ethnic category).

Data sources: Table 1A, Table 1B, Table 2

Response to prompts (identify strengths and challenges): In your narrative, please refer to the data sets or evidence you have chosen to support your case.

There is a need for transfer program in our geographic and demographic area. Before we discuss the spreadsheet data let us look at the opportunities for musical performance in the area. Our community college district currently supports three community bands and numerous church and community choirs. We also have our scholastic music programs at the public and private school districts. There are thousands of community and student musicians in our district. The community bands in the district include the Sterling, Dixon, and Kable (Mt. Morris) Municipal Bands. Several members of our district travel across the river to participate in the Clinton Iowa Municipal Band. Community Choirs include the Canterbury Society (Dixon), Riverchor in Clinton, IA and the Rock River Valley Barbershop Chapter. Church choirs exist in every community.

Our current enrollment in the Associates of Fine Arts Music has been at an emerging level since the last program review. Emerging is defined as a program in a state of operational flux due to employment changes, cuts, inconsistencies in curriculum management, and enrollment problems. We need to move to a sustainable or exceeding level by our next program review, by addressing the needs within this review. Revenue (3b) shows that the program is sustaining itself, but work needs to be done to maximize profitability due to the current political and financial situation of our state.

In the past five years we have only awarded two (Table 2) degrees and seven GECC completions for ten transfers. This number is low and can be traced to a lack of understanding by the admissions counselors in how a music major is designed. The general focus of a community college is to provide general education requirements before transferring to university. In most majors, the final two/three years encompass the work of most majors (sciences, social sciences, language.) The music and arts majors are a different style of academic pursuit. The pursuit is based on the conservatory tradition. Students immerse themselves in the major starting their first semester and the general education curriculum fills the gaps. Some music degrees actually need 10 semesters of study to achieve graduation. If the coursework is not timed out perfectly the degree program can extend beyond 10 semesters. (WIU-Music Education Degree) The lack of complete AFA's could be traced to the students not declaring the AFA Music Major upon acceptance and not starting the music sequence their freshman year. The lack of GECC's could also be traced to students who enter the program out of order.

It appears that SVCC without realizing it is preventing music majors from achieving degree status. This communication gap has been addressed during articulation meetings between the fine arts and the admissions office during the Fall 2014 semester. I would encourage the college to have a member of the arts department assist in counseling the music student to insure degree completion and transfer. The conservatory model does require a level of guidance greater than other majors due to the number of courses. Furthermore, the college should refer all possible music majors to the music faculty prior to any class registration, as a whole these students require a more hands on approach as all music degrees have specific

Music: A.F.A. 160

tracts that must be followed. We all must provide a high level of customer service to save the student money in the long term.

A new problem we are facing in terms of revenue generation has occurred this fiscal year with changes in the Financial Aide packages. FAFSA will not recognize the same course code as payable more than twice. Since music majors are required to take four semesters of ensemble and applied for their degree (MUS 155 or MUS 106) financial aide will only cover this twice. This will effect community and non-major revenue generation as well. In order to maintain maximum revenue flow we should alter our music ensemble codes. I would suggest for concert band the following code system be used (MUS 155 freshman, 156 sophomore.) I would suggest the following code system for Concert Choir (MUS 106 freshman, 107 sophomore).. Each semester is different in these course offerings as the instruction is differentiated based on experience in the ensemble. Freshman work individual skills on music that requires more advanced skills in reading, vocabulary, rhythm, sound production, intonation, and musicianship. We work to close the gaps between high school and the college experience in the freshman year. The sophomore year will see the student move to an independent part or a more challenging part (principal part) with a community member. Solos are offered and the performer is developing confidence to take artistic risk during the performance. This would continue at the university level for all players.

Other challenges facing the music program include: facilities, marketing, recruitment, employee turnover (adjunct), and community outreach offerings in music. The facilities at SVCC are not conducive for performing arts. If the college had an auditorium (performing arts space) similar to the Historic Dixon Theatre or Centennial Auditorium we would be able to attract more students. In athletics we need great facilities (weight rooms, training rooms, gyms, etc) to attract student athletes, the arts need the same level of facilities to attract more students to the arts. The band outgrew the basement room and we have since rented the Historic Dixon Theatre for rehearsal and performance use, but this location is off campus and not under the control of the college. If we had a large theatre/rehearsal space on campus the college could expand and provide a home for many college and community ensembles. We could also use the space to bring in university groups from all over the country. Furthermore, the college would then be able to attract students who wish to take music theatre as a major. Our current facilities do not have access to a dance studio, scene workshop, lighting design booth, or pit orchestra opportunities. We currently have one student in the AFA Music tract that wishes to pursue music theatre at the university level. We are not meeting this student's needs. How many more students are we losing from Woodlawn and our area high schools directly to university or to Highland Community College that do have these opportunities and facilities? The data is not available, but the gap exists. The performance spaces at Highland, Illinois Valley, Illinois Central, and Rock Valley are all superior to ours.

Marketing and recruitment are two challenges that face all music departments at the community college and university level. WIU, EIU, IWU, and SIU all have an employee that is music centric that works with admissions/recruitment office of their particular university. Music marketing and recruitment requires experience in the business of music. Our current recruiters/counselors sell what they know. Music and the arts are a specialty discipline that require more nuance to sell. Athletics would be a fair analogy. You don't send a chemistry professor to recruit a baseball player. You send the baseball coach. Music and the Arts are the same way. We need to train an employee that can speak the language of the arts to attract a student of the arts. This marketing strategy in recruitment was in full effect at the Illinois

Music: A.F.A. 160

Music Education Conference in Peoria in January 2015. Over twenty colleges from five states were at this conference to recruit the top musicians in the state. One community college was in attendance: Illinois Central College from East Peoria, IL. The adjunct applied faculty and I attended the ILMEA District 8 Music Festival in Dekalb, IL this past November. We are also actively recruiting at Woodlawn and the area High Schools. Our presence as judges and clinicians as representatives of the college is what has led to growth in the concert band at SVCC.

Employee turnover is the greatest hurdle facing our music program in order to grow and improve the quality of the experience for our students in the SVCC region. The music business as in regular business has great setbacks when there is change in management. When SVCC eliminated the full-time music professor the numbers have plummeted. There have been three adjunct music professor in four years (2011-12: Gary Johnson, 2012-13: Brad Linboom 2013-present: Mark Bressler.) Since 2013 it has taken the better part of two semesters to stabilize and begin to rebuild the program. Table 2 references the drop. Student enrollment fell from 43 to 6 in 2013. The second cause for this drop in enrollment was the elimination of the commercial music program. Even though this specific program is not under review the commercial music program required classes that were also part of the AFA. The recording studio, technology, and equipment all sit idle and unused. Thousands of dollars of unused infrastructure that could be used again with a simple software upgrade. We are slowly rebuilding, but a full-time professor or instructor would help this program grow. To defend this data, please look at the MUS 155 enrollment numbers (actual college students not guest artist community members) over the past five years. This is the only music class not to have suffered any employee turnover in a six year period. Health of a class or program requires dedicated employment. With dedicated employment, comes increased revenue through consumer confidence.

The challenges facing the music department are great, but these are easily solvable if there is less compartmentalization and more communication between departments. How can admissions help the music department and how can the music department help admissions? An adjunct faculty member is not able to facilitate those connections. The facilities issue is the greater challenge. This challenge is one where a capital donation plan or benefactor needs to be sought for the college. Jeannie Linders (Menopause the Musical-composer) would be an appropriate contact to pursue. She is a former Dixon resident and she would like to bring the arts to the area. A big name like hers could help the college and allow her to have a legacy worthy of her accomplishments. It is all about the marketing and hiring the right fulltime employees to achieve these common goals. This type of contact or goal has to come from the Trustees or the President of the college.

Transfer Program Cost Effectiveness

Prompts: Is the program cost effective? *What steps can be taken to offer courses more cost effectively? Does the program need additional resources?*

Possible topics to discuss: Has the program remained within its allocated budget? Is the budget adequate to supply necessary services? Is the program's net income positive or negative? Does the program need additional resources? What resources are needed?

Available Data Sources: Table 3A, Table 3B

Response to prompts (identify strengths and challenges). In your narrative, please refer to the data sets or evidence you have chosen to support your case.

The Cost effectiveness of the Music program is currently in the black. However, the current budget is not enough to jump start growth in a manner that will grow revenues for the college. The decrease in revenue and expenditures in table 3b are proportional to the decline in enrollment due to the employee turnover and elimination of the commercial music program.

The strength here is the conservative management of resources by the faculty in charge of program and the support of the administration in guiding the faculty through these changes.

The weakness here is the lack of investment into growing revenue. The five year chart shows a reaction to declining enrollment rather than a proactive attempt to stave off the decline. What is needed here is a year or two of negative numbers in the revenue column showing that the faculty, administration, and college board of trustees have made an effort to bolster the program. You invest when the market is down, knowing you will have a loss, but with the hopes you would have a large return down the road. That is not the case shown here by the numbers.

A program is only going to be as successful as the investment shown by all variables working together. Here we have a program suffering from neglect due to all the factors working in tandem in a negative fashion.

If all variables were to take that risk together and accept a negative balance for two years in an effort to jump start the program to pre-2010 levels the reward could be great financially or the college would then have justifiable results in eliminating the degree program in order to save revenue or allocate it to another department.

Transfer Program Quality

Prompts: *Do the program and the program's courses provide quality and pertinent educational opportunities for students? What steps need to be taken to update or improve the program or the program's courses? Describe any programmatic achievements.*

Possible topics to discuss: Fulltime to part-time faculty ratio, amount of overload, class sizes, communication practices between full-time and part-time faculty (including dual credit), professional development of faculty, grade distributions, success of students in classes with prerequisites, course scheduling (sequencing), convenience of class schedule (day, evening, online course availability), relevance of equipment. Any irregularities between ethnic groups or gender could be noted for many of the categories above.

The types of and quality of materials and equipment could also be discussed here along with facility quality.

Music: A.F.A. 160

The following topics MUST be discussed in this section to satisfy ICCB and HLC guidelines: retention rates, degree completion rates, proportion of faculty participating in assessment (FT and PT including dual credit) and the impact of academic assessment on the program.

Available Data Sources: Student surveys, Table 1A, Table 1B, Table 2, Table 4A, Table 4B, Table 5A, Table 5B, Table 6, Assessment Data Base, College Dashboard, program surveys, focus groups, interviews, etc.

Response to prompt (identify strengths and challenges). In your narrative, please refer to the data sets or evidence you have chosen to support your case.

The quality of the transfer program is progressing. During the 2013-14 school year, the SVCC music curriculum was compared to the curriculum at WIU (freshman and sophomore) program. Discussion of expectations and transfer problems of the community college Freshman and Sophomore music students were had with various music professors at WIU. Our theory program (MUS 111, 112, 211, 212) is meeting the same standard as this university. Our aural skills program (MUS 181, 182, 283, 284) was deficient in the ear training/dictation section of the curriculum. An effort was made to purchase computer software over the fall semester to rectify a gap in the student practice portion of the curriculum. Implementation of the software will commence in Spring 2015. We are also deficient in the areas related to music education and music theatre. Our current offerings do not include dance instruction for the music theatre degree nor Introduction to Music Education courses for the music education degrees. We also do not provide music composition applied lessons for music composition majors. Both courses here could be offered on a tutorial basis until enrollment is high enough to justify a larger faculty. A full time faculty member can pick up these tutorials, whereas an adjunct is unable to as they have reached peak hours. Our current AFA in Music is more appropriate for the following: Bachelor's in Music, Bachelor's in Music Business, Bachelor's in Music Therapy, and Bachelor's in Music History. We lack the necessary coursework for Performance, Education, Music Theatre, and Composition degrees using the WIU degree criteria. This information provides another example of why we need to start the music major in the appropriate classes immediately and schedule general education classes around the music major. We should also encourage the music major to take at least one summer general education course as part of the major to bolster our GECC and AFA statistics since the music major is so tightly compacted.

The remainder of the music curriculum is progressing in a fair fashion with minimal resources. The band has access to the Dixon and Sterling Municipal Band Libraries for additional music selections (10,000 titles.) We, however, do not have the resources to purchase choral music that meets the fluctuating skill and number of our major and non-major students, nor is there a community library to use as a resource. The majority of our choir are non-music majors and the skill level they bring to the table creates issues when selecting music to meet particular objectives (tone quality, enunciation, works of a foreign language, etc.)

The data in Table 1A FY 2014 is incomplete. This may be the result of tutorials not showing up in the enrollment figures. There are several columns that show zero students, so I will make corrections here to include the tutorials. MUS 111, 112, 181, and 182 had a student enrollment of three. MUS 211, 212, 283, and 284 had a student enrollment of two students each. There is not sufficient evidence as to why this data is incorrect. The two students (2014) that were enrolled in 211, 212, 283, and 284 have successfully transferred to four year

Music: A.F.A. 160

universities. One has achieved an Associates as of the fall of 2014. The other transferred prior to completing all of the credits for an associates due to enrollment issues

When examining Tables five and six as they relate to retention, this data is inaccurate as there is missing data from Table one. Retention rates should fall naturally from semester to semester as the level of material increases with difficulty exponentially. It is natural to see a drop in enrollment as students change majors over the course of two to four years. WIU sees a 50% drop rate between the first and last year amongst their music education majors. In one documented case there were 65 students in the theory one course and by theory four there were less than 30. Self-selection is part of the conservatory experience and curriculum process. One SVCC student who started in 2013 discontinued work on his AFA for the 2014 school year due to the difficulty of the material and changes in his life. This is a personal choice by the student, not a reflection of the educational offerings at SVCC. Students will always look for an easier path to a degree if given an opportunity. Does the college do a follow up with any students who drop out prior to completion? If we do not, how much potential revenue is lost by the lack of follow up? These are all variables to consider.

Based on this information, the retention and grade rates are lower than what they should be based on the missing variables from Table One. Retention rates and revenue will also continue to plummet in our ensembles and applied lessons if we do not change the ensemble codes to work around the Financial Aid change. See OP.

Focused Questions from the Administrative Review Team (ART)

Question 1. Program enrollment is falling. Is this due to community competition? What can be done to increase enrollment in program classes?

Response to question 1 (please refer to any data sets or evidence to support your case):

Program enrollment is falling due to factors within the college not by community competition. Woodlawn Arts Academy caters to a middle school level demographic primarily. Very little adult or high school level clientele participate in their work. Viva Arts in Dixon also caters to the primary and middle school demographic. Our enrollment issues are a product of staff turnover and a failure to market the program in a manner that will allow it to succeed. It takes years to build a successful program and two years to decimate it with faculty turnover. This data is explored clearly earlier in the program review. See the discussion of the MUS 155 growth.

Question 2. Specifically, what partnerships and community connections can be generated to increase credit enrollment? Is dual credit a viable option for this program?

Response to question 2 (please refer to any data sets or evidence to support your case):

This is to be determined, but current adjunct faculty have voluntarily begun the process of reconnecting SVCC with local area music educators. Faculty are also using the city bands of Dixon and Sterling as a marketing arena for the colleges music program. Voluntary adjunct faculty attendance at the 2014 ILMEA District Conference in Dekalb, IL (information table) is another way to bring awareness of the college to parents and potential students from our region. One must market the program by creating relationships with fellow music professionals in order to gain trust and respect in order to build a music program. The marketing relationships happen at the faculty level, but the financial support from

Music: A.F.A. 160

administration and other outside financial sources enable the faculty to have a fighting chance at succeeding.

Faculty applied and adjunct professors know all but two of the music educators personally in our college district. The strongest of these relationships are currently with the Dixon, Rock Falls, Oregon, West Carroll and Amboy school districts. The enrollment in our performance classes and in our music major classes reflect this relationship. I am working to improve our music department's relationship with Morrison, Sterling, and Fulton(River Bend) next. Morrison and Fulton's proximity to Ashford University and Clinton Community College create some challenges for us due to geographic location, but professional fall out with past music professors has also contributed to the lack of relationship in these two districts. Sterling will be a greater challenge. The majority of the faculty at Sterling are graduates of Illinois Wesleyan University. There is a prevalent attitude at IWU that you should avoid community college and go directly to university if you wish to be a music major. This attitude has remained with the Sterling Faculty that are alums of the Wesleyan. This will be a hard sell with our colleagues there. Bureau Valley, Ohio, and Ashton Franklin Center have yet to be approached. Faculty did have the opportunity to clinic some AFC students at a festival in 2014 and this will happen again in 2015. Other challenges include Kishwaukee as an option for AFC students and IVCC as an option for Bureau Valley students. Geography seems to be the greatest challenge here for us rather than the program quality or offerings. Several AFC students are in my MUS 220 classes at Kishwaukee. The predominant major amongst these students is Nursing and Applied Sciences.

Dual credit options in the music major would prevent us from having a successful music major program due to type of instruction required by the conservatory model. Keyboard, Aural Skills, and Theory need to be taken concurrently for the student to have curricular success. Our non-major MUS 201 would be a fine addition to the dual credit program if needed. However, the only offering that would be encouraged as a dual credit would be our concert band (MUS 155) and Pep Band (MUS 160) for those students who have a course conflict at their high school. This would require marketing at the guidance counselor level.

Question 3. How many potential music majors are found in the high schools and is it possible to capture more of that market?

Response to question 3 (please refer to any data sets or evidence to support your case):

The question lacks surveyed data, so any answer is pure speculation. The fastest growing fields in music are therapy and music business. The third largest market for openings is within the field of music ministry. We currently have a need for organists and pianists in church. Unfortunately our area can't really afford a full-time church music coordinators unless they also fulfill a service as a deacon or minister as well. The music education market is growing out of state. Texas, Arizona, New Mexico, and California are all growing areas for the music education market. Illinois is a shrinking market outside of the urban centers due to a general lack of a commitment to the importance of the art education and declining population.

The only true way to corner this market is to have the music professor always present and available to sell the program in every conceivable way. This requires contact time. We also need to offer more community music opportunities. These opportunities require facilities or a willingness to continue investing in renting outside facilities.

Question 4. Fall to fall retention rates are poor. Students do not seem to be completing their degree here or transferring to 4-year institutions. Are there insights why students may be leaving the College?

Response to question 4 (please refer to any data sets or evidence to support your case):

Table 2 supports this question earlier in the program review and there are several reasons why. Let us develop this further with three current student case studies (two majors, one non-major.) First the non-major example. This particular student wanted to take choir as she enjoyed singing and had participated in choir since middle school. An admissions counselor tried to talk said student out of taking choir to fulfill a general education requirement (section scheduled at same time) but the class had multiple sections. The reason for the recommendation to not take choir, was to make the student's schedule more streamlined and have them on campus less time. The Second case (music major's issue)-Student was unable to take music theory (tutorial) when instructor was on campus due to a general education requirement that met at the same time. Student's met with instructor during activity time to accommodate. What should the priority be here? Should the general education requirement or the music major requirement be the priority? Since all general education requirements have multiple sections (summer also) it seems contradictory to push the student off the degree path. This problem has since been resolved, but what is the student's perspective of the situation? How will he communicate this to his peers that we wish to provide educational services for? We need both counselors and professors to counsel a student to assist them meeting their degree requirements in a timely fashion. In addition we need admissions counselors (See OP) who are concerned with attracting more revenue beyond the financial aide. If a student wishes to take another class using their own money, not financial aide, we should make every effort to assist them as regulations allow. Despite the mandates and protocols we need to be more customer service oriented in our thinking and operation. We are all definitely part of the reason why music students are leaving prior to finishing the associates.

The third case (second music major) will leave SVCC without the requirements for the AFA finished due to the changes in the Financial Aid Laws. This student had to drop the MUS 106 and 155 classes since they had already taken them twice. Our failure to change the codes prevents our students from achieving the degree requirements, we have lost two semester hours of revenue, and a degree completion prior to transfer.

Finally, adjunct faculty positions provide the college little flexibility in dealing with conflicts and dropout issues. The professors are only on campus one or two days a week, so normal investment in student progress disappears. Unlike other academic disciplines, music requires an apprenticeship model of instruction. Professor involvement is always needed to model and encourage development accordingly.

Other reasons are outlined in previous sections of the review. Normal dropout rates will occur as students self-select to a new major. If a student leaves the college an attempt should be made to have an exit interview and an intervention to retain said student (See OP)

Question 5. What is the viability of the program?

Response to question 5 (please refer to any data sets or evidence to support your case):

The viability of the program at current funding levels and with the current level of college commitment is small. Unless an effort (two to four year plan) collaborated by board of trustees, administration, and faculty is implemented together the program will cease to exist in two to four years. One adjunct faculty member is not going to build the program that took

Music: A.F.A. 160

Max Guinup and company years to build. A modest increase in resources, an administrative liaison, and a fulltime faculty member working together can really turn this around. Otherwise, to quote an administrator, “The dream of having the college as a cultural center of the area” will be a challenge farther away rather than closer to reality.

Responses to Program Challenges. Every program has challenges it must overcome. This program review process allows Sauk employees to identify those challenges and then create a plan to overcome those challenges. Please describe the program’s challenges and the purposed response below. These responses will be added to the Operational Planning matrix found below.

Response to Challenges:

The main challenge facing the program right now is sustainability with few support systems or labor hours available. Part time employees can only do so much when they are split with several other responsibilities to meet a sustainable wage to live. Adjunct faculty positions may seem like great way to save money in difficult financial times, but full-time faculty are the way to invest into sustainable programs that benefit the community. Successful business requires an investment. Education is a business involving service. Faculty are the service providers. When we invest in the service providers (faculty) we can increase the investment (student revenue), but that requires a wide vision, those willing to collaborate, and an understanding of all the variables. This music department needs some investment. Shall we decide the investment plan together?

Program Bookkeeping Tasks

Task List	Description of Task	Is the task complete?
Course outlines	Please review all course outlines for the courses listed at the top of this document and send it to Curriculum Committee for approval. ALL outlines must go through Curriculum Committee even if no or few changes were made.	Complete
Catalog descriptions	Please review catalog descriptions of the program. If there are changes to the program description, please send it to the Curriculum Committee for approval.	No change needed
Course descriptions	Please review course descriptions found in the catalog that are listed at the top of this document. If there are changes to the course descriptions please send them to the Curriculum Committee for approval.	No change needed
1.1 transfer completion list	This task will be completed by IR Department.	Yes

Music: A.F.A. 160

Review Teams's Final Recommendation

Recommendation	Check only one
Continued with minor improvements	X
Significantly modify the program	
Discontinued/Eliminated	
Other, please specify:	

Signature/Date	Program Review Team Member	
	Mark Bressler	Chair
	Jane Hamilton	Member
		Member

Music: A.F.A. 160

Program Review. Items from the program review will be entered here. *After this program review is complete and approved, transfer (paste and copy) the items below to your FY 2016 Operational Plan.*

* Use the origination code PR 2015.

Origination Code*	Date Activity was Added to this OP (MM/DD/YYYY)	Name(s) of Individual(s) Responsible	Description/Purpose/Justification of Proposed Activity	Goal/Desired Result from Activity (measurable and under department's control)	Target Completion Date for This Activity (MM/DD/YYYY)	Actual Results from this Activity	Actual Completion Date for this Activity (MM/DD/YYYY)
PR2015	02/06/2015	Full-Time Music Faculty (primary) Administrative Liaison and community liaison (secondary)	Coordinate an adult Community Music School with offerings of community choir, jazz ensemble, guitar ensemble, beginning band lessons for the adult learner (community)	Five year plan-administrative, music department, and a community organization liaison collaborate to develop a philosophy, marketing strategy, logistics, cost analysis, and logistical goals for enrollment. 40-60 participants by year	05/15/2020		
PR2015	02/06/2015	Full-Time Music Faculty	Reoffer MUS 160 Pep Band as a dual credit course	Provide college and high school students an additional performance ensemble beyond the ability of the high school. Goal would be to provide additional musical challenges not currently met by the HS Curriculums. Preq: HS Band	05/16/2016		
PR2015	02/06/2015	Full-Time Music Faculty	MUS-150 Music History is removed from the general education curriculum as a	See program review rationale	05/16/2016		

Music: A.F.A. 160

			humanities offering. An alternative history course (Jazz/Rock e.g.) replaces the gap in the gen. ed. curriculum				
PR2015	02/06/2015	Administration	Train or hire a counselor with an understanding of the arts and the various conservatory models of arts education	Students will receive the guidance necessary to complete their AA and GECC completions	05/16/2016		
PR2015	02/06/2015	Administration	Change course codes for music ensembles (MUS 155 and MUS 106) to accommodate changes in FAFSA legislation	First Year MUS 155 and 106 the objective is work individual autonomy through group performance. Second Year MUS 155 and 106 Student perform solos and given greater levels of responsibility of performance (promotion within the section to a more difficult part) Differentiated instruction in the group setting.	05/14/2015		
PR2015	02/06/2015	Theatre Professor/Full Time Music Professor and administration	Add Applied Dance to the curriculum (adjunct faculty dance)	Fulfill requirements for the AFA to transfer to the MT Bachelor's Degree programs	01/11/2016		
<p>Comments: PR2015 02/06/2015 Full Time Music: Alter AFA degree plan to include summer course offerings: Increase AFA and GECC completions 01/11/2016</p> <p>PR2015 02/06/2015 Counseling Dept. Exit Interview, Follow up for students who did not complete degree or dropped out. Provide retention services as necessary to increase GECC or Degree program completions. 01/11/2016</p>							

Music: A.F.A. 160

PR2015 02/06/2015 Full Time Music Professor Budget \$500 per year for new music Meet differentiation instructional strategies in MUS 106 with new literature 09/14/2015

PR2015 02/06/2015 Full Time Music Professor Create Dual Credit Concert Band and Pep Band Class to provide HS Students a performance ensemble opportunity when HS schedules prevent students from participating in their school ensembles. Differentiated instruction would benefit the student and assist in aligning the performance curriculum with our feeder high schools. 01/11/2016

PR2015 02/06/2015 Administration and Board of Trustees Appointment of a full time music professor Fulfill all of the duties necessary for the students in the AFA and grow the program. 08/03/2015

ACADEMIC DISCIPLINE PROGRAM REVIEW SUMMARY REPORT

Required ICCB Program Review Report

Sauk Valley Community College (506)

Academic Year 2013 - 2014

Academic Degree (discipline)	Music: A.F.A. 160
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Summary

Objectives: What are the objectives of the course and sequences of courses (such as developmental through college-level) in the discipline? To what extent are they being achieved?

The objectives for the Associates in Fine Arts Music include:

1. Provide the first two years of basic music study for most music degrees
 2. Provide necessary support for students not ready for the conservatory atmosphere at an university
 3. Provide the college with public service in the arts through musical performance and cultural diversity
 4. Provide a humanities connection between the local populace, public and private school districts through higher education
 5. Provide professional development opportunities for our community through performance
- These objectives are being met for some but not all music degrees that are available at the university.

Need: It is expected that there is a continuing need for courses in each of the academic disciplines, but is the array of courses offered appropriate to meet the needs of students and support academic programs?

We are deficient in the areas related to music education and music theatre primarily. Our current offerings do not include dance instruction for the music theatre degree nor Introduction to Music Education courses for the music education degrees. We also do not provide music composition applied lessons for music composition majors. Both courses here could be offered on a tutorial basis until enrollment is high enough to justify a larger faculty. A full time faculty member can pick up these tutorials, whereas an adjunct is unable to as they have reached peak hours. Our current AFA in Music is more appropriate for the following: Bachelor's in Music, Bachelor's in Music Business, Bachelor's in Music Therapy, and Bachelor's in Music History. We lack the necessary coursework for Performance, Education, Music Theatre, and Composition degrees using the WIU degree criteria.

Cost-effectiveness: What steps can be taken to offer courses more cost effectively? Are there needs for additional resources?

Our department needs a modest increase in resources to meet the needs of the college transfer program. This would include a full-time professor of music to handle multiple tutorials beyond the full teaching load. We also should consider a long term plan to add a new performance space to the college in order to save rent on the Dixon Theatre and return our musicals and concerts to the main campus. This plan could be private fundraising, grants, or a

Music: A.F.A. 160

combination of all. A theatre performance space could be used for civic and college programming.

Quality: Based on the results of assessment and other information about courses and sequences of courses in the discipline, what steps need to be taken to update or improve instruction? Describe any programmatic achievements already achieved or are planned for the future.

Earlier in the review, I discussed the alignment of the SVCC music curriculum with WIU. This alignment was achieved voluntarily. More visits to discuss curriculum with our partner universities will help us maintain and update our current course curriculum alongside our education partners. We must maintain communication and avoid in the box or bubble thinking. New software has been purchased for the aural skills curriculum and an evaluation process (student and faculty) is being used for updating or changing the software when licensure expires. Inventory evaluation is ongoing and library cataloging is continuing as time permits.

Transfer Courses: Generate a list of 1.1 transfer courses within the discipline and action taken to obtain current articulation agreements.

EL = elective course

SVCC Class	Eastern Illinois University	Illinois State University	Northern Illinois University	Sothern Illinois University-Carbondale	Western Illinois University
MUS 106	MUS 0230	MUS 184	EL	GEN EL	MUS 105
MUS111	MUS EL	EL MAJOR	MUTC EL	GEN EL	MUS EL
MUS 112	MUS EL	EL MAJOR	MUTC EL	GEN EL	MUS EL
MUS 139	MUS EL	EL MAJOR	EL	GEN EL	MUS E
MUS 140	MUS EL	EL MAJOR	EL	GEN EL	MUS EL
MUS 150	MUS EL	EL MAJOR	MUHL EL; GE HUM	MUS 103	MUS 190
MUS 155	MUS 0201	MUS 181.03	MUSE EL	GEN EL	MUS 114
MUS171	MUS EL	MUS 122	MUSP EL	GEN EL	MUS 215
MUS 172	MUS EL	EL MAJOR	MUSP EL	GEN EL	MUS 215
MUS 173	MUS EL	EL MAJOR	MUSP EL	GEN EL	MUS 215
MUS 174	MUS EL	EL MAJOR	MUSP EL	GEN EL	MUS 215
MUS 181	MUS EL	EL MAJOR	MUTCSP EL	MUS 104A	MUS EL
MUS 182	MUS EL	EL MAJOR	MUTCSP EL	MUS 104B	MUS EL
MUS 211	MUS EL	EL MAJOR	MUTC EL	GEN EL	MUS EL
MUS 212	MUS EL	EL	MUTC EL	GEN EL	MUS EL
MUS 283	MUS EL	EL MAJOR	MUTCSP EL	MUS 204A	MUS EL
MUS 284	MUS EI	EL MAJOR	MUTCSP EL	MUS 204B	MUS EL

Program Review Committee Recommendations	
This Program Review is considered complete.	X
<p>The following are the recommendations from the Program Review Committee: Note: These recommendations are a compilation of recommendations for the Art, Theatre, and Music Programs. These same recommendations will be found in those program reviews.</p> <p>The Program Review Committee has completed the reviews of three fine arts programs in the spring of 2015 including theatre, art, and music programs. It is the feeling of the Committee that these three programs have the ability to grow in enrollment if an effective and coordinated plan is developed. This plan includes a minimum of the following steps:</p> <ol style="list-style-type: none">1. Increase the dual credit offerings in the district to grow enrollment, but as importantly, increase the visibility of the three programs in the high school community.2. Create an effective, coordinated marketing effort for the three fine arts programs.3. Utilize the talent already on campus to direct and coordinate those marketing efforts.4. Develop a more robust set of fine arts activities on campus and off campus in order to grow the reputation of the College as a cultural center of theatre, art, and music culture in the local and surrounding communities.5. Investing modestly in some new equipment for the art and music programs so that they have contemporary equipment for teaching Sauk's current students, but also to recruit new ones. <p>The Art and Fine Art degrees are being taught primarily by adjunct faculty and so the cost to teach these programmatic classes is relatively low. However, enrollment in the Art program courses are generally high enough for the program to make a profit each year. The program profits the college \$60,377, on average, each year, although enrollment is falling along with total College enrollment.</p> <p>The Music program is struggling with student numbers, but because cost is low is currently remaining in the "black" by profiting \$7,604 on average for the last five years. Music classes are predominantly being taught by adjunct faculty.</p> <p>In order to improve the recruiting efforts, to improve the overall consistency of the programs, and to increase reputation of the college as a cultural center of the arts, the Program Review Committee recommends the following, in order of funding and resource priority:</p> <ol style="list-style-type: none">1. Hire a full-time faculty member to teach classes within the art program, coordinate activities related to the arts, and to recruit new students. This faculty member would be responsible for:<ol style="list-style-type: none">a. being a liaison between art students and the academic advising staff on campus in order to facilitate seamless transfer from Sauk to other 4-year programsb. developing and advising an art club to promote a culture of art on campusc. being the sole coordinator of the SVCC art galleryd. hosting art shows and competitions on campus annuallye. participating in some recruiting visits to local schools	

Music: A.F.A. 160

f. teaching some dual credit courses off-campus in order to grow enrollment to support the program
g. attending local art shows as a representative of SVCC

2. Use an existing faculty member to be the fine arts recruiter. This would require the reduction of the load of a single full-time faculty in the arts by three credits per semester to become an ambassador and recruiter for all of the arts programs at SVCC. This person would be responsible for visiting 15 district high schools annually and would be available to promote the three programs to other non-traditional student audiences. Additionally, this person would be the SVCC ambassador at local art, theatre, and music productions. Additional duties would be determined later.

3. Hire a full-time music instructor. This program is struggling with enrollment and continuity. The music program is complex and requires a full-time faculty to coordinate music activities, advise students, and teach a full load. Additional responsibilities would include:

- a. being a liaison between music students and the academic advising staff on campus in order to facilitate seamless transfer from Sauk to other 4-year programs
- b. developing and advising a music club
- c. directing the SVCC choir and concert band
- d. hosting music shows and competitions on campus
- e. participating in some recruiting visits to local schools
- f. teaching some dual credit courses off-campus in order to grow enrollment to support the program
- g. attend local music shows as a representative of SVCC

Signature of the Program Review Committee Chair	Dr. Steve Nunez
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Dean of Academics and Student Services Recommendations	
The Program Review has been reviewed.	
The following are the recommendations from the Dean:	
Dean's Signature/Date	Dr. Jon Mandrell

Music: A.F.A. 160

President's Recommendation	
The Program Review has been reviewed.	
The following are the recommendations from the President:	
President's Signature/Date	Dr. George Mihel