

# 2020 Annual Program Review

Program Name: Music

Program Review Author: Brian Driscoll

**I. PROGRAM DESCRIPTION:** In one or two paragraphs, provide a description of the primary goals of your program or service area. Attach an appendix to describe your program or service area in more detail, if needed.

*Note: If no changes have occurred, feel free to copy and paste from your last review. If it exists, feel free to copy the brief description of your program from the college catalog: <http://www.smc.edu/CollegeCatalog/Pages/default.aspx>*

The Music Department’s goal is to serve students and the community in four overlapping areas:

1. Comprehensive instruction in courses needed by students for transfer as music majors, including classes for music theory, musicianship, piano, and ensemble;
2. Engaging instruction in several general interest areas of music that contribute toward the degree and transfer requirements for students of any major, including introductions to “European classical music” (Appreciation of Music and Music History), Jazz in American Culture, Music of the Americas, the Fundamentals of Music, the History of Rock, and “world” music (our brand-new “A World of Music” course);
3. Robust ensemble offerings that serve a broad range of student needs while providing meaningful community outreach and engagement, including producing dozens of public performances each year;
4. Private instruction in multiple areas of musical study (composition, voice, and instrumental; European classical and jazz) and transfer-preparation for music majors in our four-semester, by-audition Applied Music Program, while fostering a supportive student peer community and multifaceted cohort groups.

The first recommendation from our most-recent six-year annual review was, “Develop an overarching departmental vision and develop objectives for the Music department that integrate each specific instructional area.” The program description above is part of our re-thinking of the department as an integrated whole of our inherently diverse areas with several shared goals.

## II. PROGRESS SINCE LAST REVIEW (LAST YEAR’S OBJECTIVES)

Identify the original objectives from your last review, as well as any objectives that emerged during the year (if applicable). For each objective, determine status and explanation for status.

Objective	Status (Check one)	Status Explanation
To improve enrollment department-wide	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	Enrollment is an ongoing concern. We continue to work to establish a faculty culture of collaboratively coordinating and promoting programs, areas of study, and individual courses.
To collaborate with organizations outside of SMC	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	Especially in the last two to three years, we have continued to extend our vision beyond the walls of PAC toward meaningful partnerships in the local community and beyond.
To establish clear pathways in our curriculum	<input type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input checked="" type="checkbox"/> Completed	Curricular maps for several scenarios are complete.
To create department certificates	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	All of the planning for several new certificates in music is complete. We will focus on moving this forward in Fall 2020.

### III. ACHIEVEMENTS

**(Optional)** List any notable achievements your program accomplished in the last year.

James Bergman performed on the new recording of Ending(s) (for double string quintet) and Continental Divide (for string orchestra) by composer Daniel Lentz, released on New World Records.

Lesa Terry was featured and performed in Tom Hanks' 2019 feature film *A Beautiful Day in the Neighborhood*, a movie that celebrates Fred Rogers and his rejection of limitations. Lesa and three other women string players, comprising the Uptown String Quartet, recreated their 1997 appearance on television in *Mr. Roger's Neighborhood*.

David Goodman received a grant for \$4,200 from the SMC Associates to fund a performance by the Kaleidoscope Chamber Orchestra that took place in the Edye Second Space on Tuesday, September 24, at 11:15 a.m. The concert featured Bach's Brandenburg Concerto No. 5, Mozart's String Quartet No. 21 in D Major, K. 575, and Debussy's String Quartet in G Minor, Op. 10. The concert was a resounding success and the Edye Second was completely full with standing room only. Many students had never experienced such a live concert by professional musicians in an intimate performance space such as the Edye and they were particularly amazed to witness the virtuosic playing by the solo harpsichordist in Bach's Brandenburg Concerto and even applauded at the end of the cadenza in the first movement as if they were acknowledging a solo by a player in a jazz concert. Founded in 2014, Kaleidoscope Chamber Orchestra is a conductorless orchestra that presents exhilarating concert experiences featuring primarily works by established composers and composers in the early stages of their careers. Kaleidoscope emphasizes diversity, equity, and inclusion, and has performed at venues ranging from schools, hospitals, and homeless shelters, to Walt Disney Concert Hall, Wallis Annenberg Center for the Performing Arts, and Zipper Hall at the Colburn School. A special thank you to the SMC Associates for their generous funding of this concert.

In July, Yulia Kozlova presented a lecture-recital, "Gideon Klein: 100th Anniversary, A Musical Picture," at the College Music Society International Conference in Ghent, Belgium.

David Kopplin received the Music and Entertainment Industry Education Association Scholarly Research Grant, which included \$3,000 plus travel expenses to the MEIEA conference. The working title of his paper is "Thriving or Surviving?: The Financial History of Blue Note Records, 1939-1965." He was commissioned by the Department of Defense Europe Education Division to create percussion audition materials for the All-Europe Honor Band and by Cristine Boles, and by the Somers Lakeside School District, Somers, Montana, for an original work for symphonic band. David completed the projects, and premiere performances are pending.

In November, Megumi Smith hosted Neel Agrawal for a tabla masterclass for percussion students, and the SMC Percussion Ensemble performed at the Loyola Marymount University Children's Center. In collaboration with SMC Choirs, SMC hosted a marimba masterclass for students with Naoko Takada in December.

Janelle DeStefano sang on the soundtrack of the December 2019 release of *Star Wars Episode IX: The Rise of Skywalker* as a member of the Los Angeles Master Chorale. Recording sessions were conducted by the 87-year-old iconic composer John Williams and writer/producer J.J. Abrams.

In January, Brian Driscoll's choral setting of the Langston Hughes poem in tribute to Helen Keller was selected from an international call-for-scores to be featured in an SMC concert in collaboration with the professional choral ensemble Chorosynthesis, in a multi-year residence at SMC. The piece received a virtual premiere in June.

For the third year in a row, Greg Schreiner performed his show, *Hollywood Revisited*, at the Annenberg Theatre as part of their Modernism Week in Palm Springs in February. The show is a singing, dancing extravaganza featuring authentic costumes from favorite Hollywood films.

Kevin McKeown (SMC '94) became an Adjunct Associate Professor at the University of California, Los Angeles, as the Director of Athletic Bands in July of 2019. During this past year, he led the UCLA Bruin Marching Band in performances at

the Rose Bowl, Los Angeles Coliseum, Stanford Stadium, Pauley Pavilion, and for the Pac-12 Tournament in Las Vegas. He was also the conductor of the UCLA Symphonic Band. He was credited in the liner notes for his contribution towards the song “On” from the album *Map of the Soul: 7*, featuring members of the UCLA Band in collaboration with K-Pop sensation BTS. The video for the song has over 200 million views on YouTube. Kevin was interviewed for a documentary that aired in June by the Korean News network, Arirang. The documentary focused on relations between Korea and the United States, commemorating the 70th anniversary of the Korean War. His guest conducting commitments in February included the Antelope Valley Union High School Honor Band for the second time and as the inaugural conductor of the Riverside County High School Honor Band.

#### **IV. CURRENT PLANNING AND RESOURCE NEEDS**

##### **Part 1: Narrative**

Broadly discuss issues or needs impacting program effectiveness for which institutional support or resources will be needed for the next academic/fiscal year.

As a result of having a new department chair and some relatively new full-time faculty members with “fresh eyes” on our work at PAC, this narrative has turned out to be quite a litany of concerns. Some of the issues can be found in older program reviews, while others are fresh concerns that have emerged through new approaches in looking at our work. While we have tried to be thorough and comprehensive in this review process, we hope that no one will read this as a list of demands or complaints. We recognize the complexity of the systems and competing interests for resources, as well as our need to take ownership of our circumstances.

Being located on a satellite campus presents unique challenges, being in some ways out of sight of the heart of the college, especially given how visually beautiful and substantial the main campus now is. Our facility and grounds at PAC are gorgeous and the grounds so meticulously maintained—we are incredibly grateful! But, the physical distance between our workplace and the location that the vast majority of college business takes place tends to lead us toward disconnection. We have the added challenge of sharing our space with a rental program through Events and The Madison Project (aka The Broad Stage), something that only a few academic departments deal with. Thus, the MD is increasing its efforts in self-reflection, intentional re-connection, and diligence in addressing our issues and concerns.

Part of our review process has been the creation of an internal list of our single-instance and our ongoing concerns. This annual review document is a clearinghouse for these issues, and in no way is meant as a “punch list” of things for other people to fix for us. We know the challenges that the college faces. We want to do a better job stepping up to do our part, but also do a better job articulating our needs and asking for help.

##### **STIPEND AND CONTRACTOR PAYMENTS**

Our Applied Music Program (AMP) instructors are paid by stipend. The work of these instructors, performed from August through December in the Fall, typically goes without compensation until weeks after the Fall semester is over; the same issue is duplicated in the Spring term. According to recent practice, all stipend recipients’ names are submitted to Academic Affairs (AA) by the AMP coordinator at the beginning of the last month of the semester. As we understand it, AA then sends the stipend requests to Fiscal Services. Almost every semester, we are unable to get a clear answer as to when and how the stipends will be paid—information that is critically important to these instructors. Many semesters, the payments arrive later than would be hoped, especially given that the work of these instructors began four months earlier. For the sake of efficiency and not clogging anyone’s inboxes with multiple individual inquiries, the AMP coordinator makes efforts to discourage applied instructors from inquiring with AA or payroll directly. However, AA and payroll have often been ineffective at responding to reasonable inquiries about how/when the stipends will be paid. Consequently, the AMP coordinator, department chair, and administrative assistant have to fend off increasingly urgent questions from faculty about when and how to expect payment for work that has long been completed. Often this coincides with the re-hiring of these instructors for the next semester, giving the instructors pause about whether they want to continue working a new semester without payment from prior semesters.

Similarly, there are frequent challenges getting payments delivered to musicians who we contract to work with students

in public performances. We continue to try to improve our understanding and compliance with college protocols for entering into the contractual agreements and requesting their payments. Still, sometimes, even when we think we've gotten it right, it goes wrong.

We request institutional support to ensure timely and predictable stipend and contractor payments.

## EVENTS

The historical relationship between the MD, Events, and the Madison Project is a fascinating one! We in the MD estimate that things are in a far better place now than they have ever been, and we remain committed to cultivating relationships toward everyone's mutual benefit. One of our failings in the MD was our lateness to realize our responsibility to manage many logistical considerations for our musical performances, which we feel led to tension and frustration for all. Leading with our openness and desire to work within the system and do our due diligence, we are hopeful that we will experience less frequent "turf conflicts" with Events as we continue to learn to do our work in better collaboration.

## REPROGRAPHICS & CAMPUS MAIL

Those in Reprographics are our heroes! They routinely work miracles. However, as the MD is on a satellite campus, getting the goods from them is more challenging. Submitting an exam print job for an 8 a.m. class the day before, then at 7:30 a.m. walking from your office to pick the print job up on your way to the classroom is not possible for us. Although print jobs can be delivered by campus mail, there is a high degree of variability in delivery time. An unfortunate consequence of these challenges has been excessive printing on the local copy machine at PAC. We realize that having print jobs done by Reprographics is cheaper for the college, and we would like to route more of our printing there. However, the predictability and reliability of the timing of delivery to PAC would need to be improved. (Of course, we realize that overnight delivery will never be an option!)

We request institutional support to improve the predictability and reliability of delivery of Reprographics jobs to PAC.

## BOOKSTORE

The print music industry has changed, primarily in two ways: 1) more music enters the public domain each year, and 2) composers and arrangers increasingly are circumventing large publishing houses and the physical printing of music through directly licensing users to print the music themselves.

We have not yet had success with the licensing and sale of in-house printed music through the SMC Bookstore, which seems to be engineered principally for the sale of materials purchased directly from a vendor or Reprographics-produced packets of instructor-authored materials. Music licensed directly from a composer requires 1) the purchase of the license, 2) the printing of the materials, 3) the sale of the packets to students. We are hopeful in the future to be able to accomplish this in collaboration with the Bookstore.

We request institutional support to navigate the challenges of the new world of printed music with the Bookstore.

## COVID-19 AND FUTURE IN-PERSON INSTRUCTION

Research is showing that the risks of virus conduction are exceptionally high in breath-intensive activities like singing and playing wind instruments. The return to in-person instruction for these activities is going to require careful consideration and possibly engineered solutions provided through district support. Although this paragraph is a small portion of this document, this issue is taking up a great deal of our headspace as we learn more and more results of studies about the spreading of viruses.

We request institutional support for the soonest-possible safe return to in-person instruction, and inclusion of us in strategic discussions and facilities and equipment purchase planning for the safe and effective teaching of music.

## CLASSROOM TECHNOLOGY

Many of our classrooms have aging, failing Extron equipment. We heard some time ago from IT that equipment was scheduled to be refreshed, but it has not been. In the meantime, we have been told that there are no resources for repair or reprogramming of the equipment. We encourage our faculty to employ rich audio and visual materials in their teaching, but unreliable equipment thwarts faculty efforts, planning, and the student learning experience. Adding to the challenge for instructors who teach in multiple rooms, no two of our classrooms have the same equipment or Extron system configuration. We request institutional support to ensure that we have working audio and video technology in the classrooms.

## PIANO LAB REPLACEMENT EQUIPMENT

PAC 206 has an instructor digital piano and 20 student digital pianos that have exceeded their expected lifespan. The instruments have started to fail, and, based upon information from our repair technician, we anticipate an acceleration of failures. The repair for each piano is almost half of the cost of a replacement. We are requesting institutional support to strategize a funding plan either to repair digital pianos as they fail or to replace them all at once (approximately \$40,000).

## EQUITY AND ANTI-RACISM EDUCATION

There are significant gaps in faculty understanding of equity and anti-racism, in concept, application, responsibilities, and opportunities. We will make time for training sessions at upcoming departmental flex days and take advantage of the many support and educational offerings in these areas that the college provides.

## HIRING OF FULL-TIME FACULTY

*Although there is a separate process for making full-time hiring requests, we include this section to share our evolving approach and some concerns for the immediate future.*

In response to the recommendation in our last six-year program review to integrate instructional areas, our 2017 hiring searches (that filled two approved full-time positions with *three* new excellent faculty!) were manifold in their required areas of expertise. Although we were hiring a principal ensemble director (choir), we also insisted on excellence from the candidates in vocal performance and pedagogy, as well as the teaching of music fundamentals. Similarly, we crafted the other position to be exceptionally broad, including excellence as instructors of music history and music fundamentals, and high achievement in instrumental performance.

The strategy worked! These three faculty have shown a dedication to multiple areas in our department, resulting in cross-pollination and inter-area coordination in new and much-needed ways. A byproduct is that these faculty are torn sometimes between competing interests for their LHE. Assigning classes, we frequently max-out their available hours, asking them to cover multiple areas that need their expertise and full-time faculty presence. We feel this demonstrates the need for more of the same: additional full-time faculty with broad interests and abilities who thrive working collaboratively in a variety of areas.

In reviewing our ensemble programs, we note significant improvements in the choral program since its change of leadership in Fall 2017. The choral program has been transformed into a vibrant, innovative musical outreach and education program. At every opportunity, the activities and evocative performances advocate for reflection on issues included in SMC's mission and vision, while challenging students to rise above what they believe possible, musically and artistically.

We believe that we need similar full-time leadership for our large instrumental ensembles: presence and vision to harness the potential of these significant programs while helping to integrate students into the diverse areas of musical study that are part of holistic musical education. Our most-recent full-time retirement was the director of the SMC

Symphony Orchestra. We have the opportunity to rebuild the orchestra program into one that promotes student enrollment in multiple areas while, as an ensemble, serving its critical educational function, building community, and representing SMC outwardly as a stellar performing force.

We are struggling to cover critical theory and musicianship classes (Music 1, 2, 3, 4, 5, 6, 7, and 8) with enough full-time faculty. This challenge will become impossible after the announced retirement of the head of our theory and musicianship program (expected last semester of teaching: Fall 2021).

Full-time faculty are significantly under-represented in our popular jazz course, Jazz in American Culture (Music 33). We will lose all full-time participation in that course with a single retirement—a retirement that we hope won't happen anytime soon.

## STUDENT SERVICES

*This part of the text does not take up much space. Still, it represents some of the most critical ongoing concerns, as the impact on student academic success and their general well-being are significantly affected.*

Currently, students cannot print documents at PAC due to the lack of a print station. Student access to computers is limited to those in specific theory/musicianship classes and additionally limited by the Music Media Lab hours (20 per week). Students have no access to power outlets to charge devices in the hallways; there are no covered common spaces for students to study, rest, or meet together. There are no food or beverages available for purchase at PAC except for vending machines. There is no microwave to cook the food that the machines vend.

We request increased student worker money to expand the Music Media Lab hours and tutoring services. Opening the lab to all SMC students (while prioritizing use to those enrolled in specific courses) would mitigate the lack of student access to computers and printing capability.

There is a "Bookstore" open at PAC for a few days/hours at the start of each Fall and Spring. Recently, we had to tell students that, due to a lack of resources to move stock, the PAC bookstore would not sell books. Students had to visit the main campus for textbooks. At PAC, space is at too high a premium to take over a room for one or two weeks each semester solely for the selling of pencils, music manuscript paper, and snacks. We have heard that having a "bookstore" at PAC may be an accreditation requirement, but it seems disingenuous to call anything a bookstore that doesn't sell books. (We did not check if the snacks for sale were priced competitively with the vending machines.)

We request institutional support to mitigate all of the above deficiencies in student resources at PAC.

## FACILITIES

### **Acoustics**

We do not know how/why it happened, but the recently opened East Wing was designed and built without any current faculty members' input as to room configuration or acoustical consideration. Consequently, PAC 309 (voice classroom and ensemble rehearsal room) has the lighting, projector, screen, and other technology positioned the opposite of what makes sense in a classroom. As reported previously in a recent program review, of more critical concern are the acoustical properties of PAC 309 and the Music Hall (PAC 110), which make instruction or rehearsal in 309 difficult, and renders non-amplified performance in the Music Hall unreasonable. The creation of rooms with these acoustical deficiencies was, in essence, equivalent to installing a sloping floor in a beginners' dance classroom. Yes, a trained dancer may sometime be asked to dance on a raked stage, but it's not practical for a permanent studio or reasonable to ask of students who are at the beginning of their training. An acoustical study was recently done by Events that confirms the acoustical properties described above, and the faculty attest to the profoundly negative impact on our teaching and student learning. With increased competition for space, the MD would like to be able to accommodate moving our classes and programs when needed into spaces like the Music Hall, but the acoustics, as they are, make this not possible. We request institutional support in remediating these design shortcomings that are significant impediments to student

learning and limiting flexible, efficient, and maximal use of our facilities.

### **Building Closing Time**

By necessity of the standard class time scheduling patterns, and in the interest of equity, we have numerous evening classes and rehearsals each week that end at 9:50 p.m. We regularly remind faculty that they need to spend the full scheduled class time with their students. However, the same faculty are also frequently prodded by Parking Enforcement or Campus Police officers to have the building cleared of students no later than 10:00 p.m. Anyone who has ever taught a class (let alone run a rehearsal with fragile instruments to pack up in cases) knows how unreasonable it is to expect students to be able to exit the building this quickly. We want faculty to take advantage of every moment of their instructional time. Also, we want instructors to be generous with their time with students for meaningful (and unavoidable) inquiries and conversations immediately following a class or rehearsal. We request institutional support to solve the issue of competition between the academic needs afforded to daytime faculty and the legitimate needs of Parking Enforcement and Campus Police, and the tension between the necessity to meet students' needs outside of class time and the need to clear the building by a specified time.

### **Access to PAC**

Various campus constituencies have told the MD that our faculty should not need to access the facility on weekends. However, we regularly have events, rehearsals, and other activities that require faculty, staff, and students to be present at PAC for which physical preparation and setup cannot be completed from home. Many rehearsals and public performances happen on evenings and weekends outside of the usual instructional schedule. This institutional model—one that suggests that faculty have no reason to access the campus except during regular teaching hours—is not helpful logistically or for the morale of faculty and staff who give up their weekends to teach and oversee these instructional programs. Coming in early on a Sunday morning to prepare for a permitted event or host a community organization's permitted event should not come at the additional cost of being made to feel by Campus Police like we are doing something nefarious or suspicious when we request to be let into the building, occasionally insisting we wait outside while they send an officer over in person rather than unlocking a door remotely. We appreciate and agree that safety and facilities security be taken seriously; we deserve to be treated as the partners that we are in maintaining those priorities, not as risks to them.

### **Access to Restrooms**

Similarly, we understand the sanitation and security rationale for locking restrooms when the building is secured as a deterrent to those facilities being available as an enticement to the homeless population. However, when faculty and students arrive on weekday mornings for office hours at 7 a.m., before 8 a.m. classes, they are sometimes unable to access restrooms. We have understood that no officers are available until their morning meeting is over, which can delay doors being unlocked by them. Access has also sometimes been an issue in evenings and on weekends with the unlocked restroom situated on another floor or the other end of the building from where the class or rehearsal is, making a trip to the restroom impossible on a short break. A solution would be for faculty to be entrusted with all restroom keys, just as a very few faculty have been allowed keys to the restrooms in the East Wing.

### **Janitorial Services**

While there have been ups and downs over the past year, in general, janitorial services to classrooms, hallways, staircases, and offices are insufficient. It becomes especially problematic when there is a weekend event, of which we appropriately have many as part of our instructional programs and courses. We request institutional support to improve the sanitary conditions of our facility, including janitorial services on weekends.

### **Building Maintenance**

Similarly, maintenance of facilities can be problematically slow. It took multiple work order requests and a full year to get the chain replaced on a window covering in classroom PAC 114. The shade could not be raised for any of those two semesters and two intersessions, blocking the light and, more critically, the only ventilation option, for half of the classroom. We request institutional support to repair broken equipment promptly.

### Climate Control

Climate control in the East Wing and the Edye is unpredictable, and we have no access to the thermostats for those systems. Although we are incredibly grateful that it is air-conditioned, students and faculty frequently complain about the coldness of the room and how it detrimentally affects the execution of physical movements necessary to make music. We request the ability to adjust the cooling system or quicker responses to requests for adjustments.

### Office Space

We are at capacity for full-time faculty offices. The current offices are not large enough to share, so doubling up will not be an option. Likewise, adjunct faculty currently do not have a space to hold office hours unless they manage to find an empty classroom and request a permit. We are working on a plan to have the Bookstore room be an adjunct office hour space for the 50-51 weeks of the year that the Bookstore is closed, but we are going to require institutional support to make that space functional in terms of furnishings and technology.

### Access to the Edye Closet

Storage space for equipment and instruments is at a premium at PAC. The large closet in the Edye is frequently accessed to retrieve and return gear. Because there is no door from the closet to the hallway, access to the storage often interrupts instruction or other activities in the Edye—most memorable was when we needed to move the windchimes in and out during a choir rehearsal (yikes!). Adding a hallway access door would alleviate these interruptions while making the Edye a far more flexible performance space from the additional performer access route. We request institutional support to add a door between the Edye closet and the hallway.

## Part 2: List of Resources Needed

Itemize the specific resources you will need to improve the effectiveness of your program, including resources and support you will need to accomplish your objectives for next year.

*While this information will be reviewed and considered in institutional planning, the information does not supplant the need to request support or resources through established channels and processes.*

Resource Category	Resource Description/Item	Rationale for Resource Need (Including Link to Objective)
<b>Human Resources</b>	Timely and predictable stipend and contractor payments	Values: integrity, ethical behavior, communication, and collegiality; building and maintaining trust with faculty and the community
	Improved predictability and reliability of delivery of Reprographics jobs to PAC	Reduce institutional printing costs; stable fiscal environment
	Assistance to navigate the challenges of the new world of print music with the Bookstore	To follow institutional protocol by allowing students to purchase course materials in a packet sold by the Bookstore
	The soonest-possible safe return to in-person instruction, and inclusion of us in strategic discussions and planning for the safe and effective teaching of music	Provide a safe and dynamic learning environment that challenges and supports students in achieving their educational goals
	Resolve the bind evening instructors are in with having to clear the building of students within 10 minutes after the end of class	Supportive collegial environment; innovative and responsive academic environment
	A full-time faculty position for a broad-based, collaborative, instrumental ensemble director	Provide a dynamic learning environment that challenges and supports students in achieving their educational goals
	A full-time faculty position for theory and musicianship	Provide a dynamic learning environment that challenges and supports students in achieving their educational goals



	A full-time faculty position in jazz studies and performance (vocal or instrumental)	Provide a dynamic learning environment that challenges and supports students in achieving their educational goals
	Additional funding for student workers so that the Music Media Lab can serve students more broadly (possibly as a general computer lab) and tutoring services can be expanded to meet the needs of students	Provide access to comprehensive and innovative student support services
<b>Facilities</b> ( <i>info inputted here will be given to DPAC Facilitates Comm.</i> )	The theft-deterred installation of a microwave to cook the food purchased from vending machines	Providing a safe learning environment that supports students in achieving their educational goals; a sustainable physical environment
	The PAC bookstore should sell books or relinquish the room for a dedicated adjunct instructor office hours space	Support students in achieving their educational goals; efficiently use our limited space
	Acoustical renovation of PAC 309 and 110	Facilitate effective instruction; expand possible uses of the spaces
	Reduce resistance to legitimate and permitted faculty access to the building	Maintain a supportive working and teaching environment
	Allow faculty access to restroom keys or unrestricted access to restrooms	Maintain a supportive working and teaching environment
	Improve the sanitary conditions of our facility, especially on weekends	Maintain a supportive learning environment
	Repair broken equipment promptly	Maintain a supportive learning environment
	Ability to adjust the HVAC systems, or quick responses to requests for adjustments	Maintain a supportive learning environment
	Addition of a door between the Edye closet and the hallway	Maintain a supportive learning environment (minimizing interruptions and distractions); Create a responsive academic environment by increasing the flexibility of the Edye as a performance space
<b>Equipment, Technology, Supplies</b> ( <i>tech inputted here will be given to Technology Planning Committee</i> )	Student print stations at PAC	Provide access to comprehensive student learning resources
	Student computer access at PAC	Provide access to comprehensive student learning resources
	Power outlets for student devices	Provide access to comprehensive student learning resources
	Working audio and video technology in the classrooms	Facilitate effective and innovative instruction
	Strategize a funding plan to either repair the digital pianos in PAC 206 as they fail or replace them all at once (approximately \$40,000)	Facilitate effective and innovative instruction
	Furnishings and technology for new adjunct office	Provide access to comprehensive and innovative student support services in the form of office hours with adjuncts in a space with technology that supports students achieving their educational goal

<b>Professional Development</b>	Training around equity and anti-racism	Fostering the value of ethical behavior; understanding our relationship to diverse social, cultural, political, economic, technological, and natural environments
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**V. CHALLENGES RELATED TO SPRING 2020 COVID-19 CRISIS AND RESPONSE:**

List significant challenges your program faced in Spring 2020 due to COVID-19. Please also include your responses and solutions to this crisis.

The challenges for the remote teaching of music include:

- Synchronization is not possible; even small delays in transmission undermine any attempt toward accurate ensemble (i.e., playing/singing together accurately in time);
- Audio quality is poor, making demonstration or evaluation unclear;
- Physical engagement with students to demonstrate and evaluate technique is impossible;
- Demonstration of physical actions can be awkward to capture on camera;
- Visual assessment of student performance and technique is at the mercy of the quality of the student’s technology resources and physical space limitations.

The music faculty rallied to confront these challenges beginning with a half-day technology and strategic planning retreat in March. Many invested personal funds to create or upgrade an at-home teaching studio with purchases of audio interfaces, cameras, digital pianos, MIDI controllers, microphones, software, and computers. Faculty trained themselves in the operation of audio and video editing software, as well as other applications. Accompanists on staff repurposed themselves as “karaoke-style” audio track creators for students and ensembles. At the same time, students were confronted with the need to master technology and skills that, with in-person instruction, would not be necessary.

The multitude of live performances scheduled for Spring, many of which were central instructional activities, were reimagined successfully in a variety of ways.

Course objectives and learning outcomes were maintained. But, even though faculty and students worked twice as hard in their respective roles, the effectiveness of the teaching and the quality of learning suffered significantly. We are hopeful that some of these losses can be earned back in Fall, given the planning opportunity from the advance notice that all instruction will be remote.

**VI. THE NEXT SECTION IS FOR CTE PROGRAMS ONLY**

**PARTNERSHIPS:**

**Part 1: Industry advisory meeting dates and attendance for 2019-2020.**

Date of Meeting	# of SMC Attendees	# of Non-SMC Attendees
Click or tap to enter a date.	Click or tap here to enter text.	Click or tap here to enter text.
Click or tap to enter a date.	Click or tap here to enter text.	Click or tap here to enter text.
Click or tap to enter a date.	Click or tap here to enter text.	Click or tap here to enter text.
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Click or tap to enter a date.	Click or tap here to enter text.	Click or tap here to enter text.

**Part 2: Employer partnerships/collaborations for 2019-2020. Identify the most salient partnerships or collaborations.**

Employer Name	Type of partnership or Collaboration	Optional: Additional information about partnership or collaboration
	<ul style="list-style-type: none"> <li>• Advisory attendance</li> </ul>	

	<ul style="list-style-type: none"> <li>• Internship site</li> <li>• Donations</li> <li>• Job placement</li> <li>• Other</li> </ul>	
Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.
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**CONGRATULATIONS – that’s it! Please save your document with your program’s name and forward it to your area Vice President for review. Please CC or send a copy to Stephanie Amerian and Erica LeBlanc.**

**The following section will be completed by your program’s area VP**

\*\*\*\*\*

Vice Presidents:

First, please let us know who you are by checking your name:

- Christopher Bonvenuto, Vice President, Business and Administration
- Don Girard, Senior Director, Government Relations & Institutional Communications
- Sherri Lee-Lewis, Vice President, Human Resources
- Jennifer Merlic, Vice President, Academic Affairs
- Teresita Rodriguez, Vice President, Enrollment Development
- Michael Tuitasi, Vice President, Student Affairs

Next, please check this box to indicate that you have reviewed the program’s annual report. Provide any feedback and comments for the program here:

Click or tap here to enter text; the box will expand when you enter text.

Finally, please **save the document** and email it to both Stephanie Amerian ([amerian\\_stephanie@smc.edu](mailto:amerian_stephanie@smc.edu)) and Erica LeBlanc ([leblanc\\_erica@smc.edu](mailto:leblanc_erica@smc.edu)). If you have any questions, please contact us!

Thank you for your input!