

I. Introduction

A) Mission Statement

The Music Department of Westmont is pleased to share the story of achievement and visionary progress that continues to unfold in our program. Since our initial NASM accreditation in 2008 and the subsequent review to move from Associate to Full Membership in 2013, the Music Department has maintained the standards appropriate to national standards and Westmont College, and developed new programs and initiatives to strengthen them for a robust future. This report in particular features an increased strength in institutional and donor-based financial resources, curricular programs (including the accompanying Plan Approval for the Bachelor of Music in Performance degree that compliments other recent additions of the Bachelor of Arts in Worship Leadership and Bachelor of Music Education, implemented in 2014 and 2015 respectively), enhanced community outreach, the continuance of touring programs of national and international scope, staffing enhancements and continued development of highly qualified adjunct faculty. The support of the college administration and enthusiasm of the faculty for the shared mission of Westmont College and the Music Department is lived out in many of the programs, purposes and plans exhibited in this six-year report. We are blessed to be inhabiting a vital time in the life of the program, building on a solid foundation and looking forward to a bright and promising future.

The music department supports the college's mission as an undergraduate, residential, Christian, liberal arts community serving God's kingdom by cultivating thoughtful scholars, grateful servants and faithful leaders for global engagement with the academy, church and world.

The academic mission in the Music Department is to equip students for the serious study, composition and performance of great music within the scope of the liberal arts tradition and the context of the Christian faith and worship. The primary objective of the Music Department is to develop skilled musicians with Christian insight into their art and craft at an advanced level. The Music Department works toward that objective in many ways unique to the arts, and always as part of and in harmony with the total College community.

The performance mission of the Music Department is to provide performances that are dedicated to the glory of God and in gratitude for the creative and expressive gifts that are shared with this community. Westmont musical ensembles present performances that are an expected outcome of curricular and collaborative activities. Performances aspire to educate, entertain, and edify the spiritual development of both performers and audience members.

B) Program Learning Outcomes

Outcome One: Solo Performance

Statement: Students will develop the skills necessary for performing music at a high standard.

Outcome 2: Literacy and Repertoire

Statement: Students will be able to use aural and visual analytical skills for score identification of representative works by major composers from all periods of Western music.

Outcome 3: Ensemble Performance

Statement: Students will develop the skills necessary for sensitive and critical music examination.

C) Key Questions

Although our Key Questions appear to be related more toward facility and program development, we are convinced that these are critical for student learning.

1. We would like to see the construction of a 350 seat recital hall and supportive spaces.
2. We would like to see the enhancement of and the provision of support services for our adjunct faculty as Adjunct Faculty Development.
3. We would like to see the development of 3 additional full time faculty positions or "super adjunct" appointments.

D) PRC recommendations 2012 6-year report

"In accordance with your plans and based on our review of your report and assessment activities conducted by the Department of Music in 2006-2012 academic years, the PRC has developed the following recommendations for the department to act upon in the next six-year assessment cycle:

1. Refine your PLOs to make them clear and measurable

The department refined the language for all three of the PLOs to make

them clear for assessment and aligned with our NASM accreditation. We continue to work at ways of improving the measurable aspect of Literacy and Repertoire and Ensemble Performance.

2. Use the highlighted sections from the NASM's "Procedures for the Self Study Document: Format A" as a basis for your Westmont Self-Study report.

We continue to work toward ways in which we can align our program review efforts with our NASM responsibilities in reporting.

3. Include your program Process and/or Performance Indicators as well as other relevant statistical information (student enrollment, program growth, increased requirements for private lessons, etc.) in your report. These data are important for substantiating your claims for additional resources. It would be prudent to present the evidence in the form of charts, graphs and other visuals.

Please see the student Growth Graph in the appendices. In the past decade our program has grown from 600 credit hours to 1400 credit hours.

4. Participate in the institutional learning outcomes assessment.

We have not yet begun to explore this assessment due to NASM preparation and long-range planning among other pressing items.

5. Identify three-four important strategic tasks for the department to tackle in the next cycle."

A number of these important strategic tasks are presented in the development section for the key questions.

II. Student Assessment & Program Review

1. Student Learning

Outcome One: Solo Performance Assessed specifically in 2013-2014 and 2016-2017

Statement: Students will develop the skills necessary for performing music at a high standard.

Description:

The full-time faculty and many of the adjuncts meet at the end of each semester to hear music majors and minors perform in their specific and secondary areas. Written comments are submitted by each of the faculty to the student's teacher who then shares those comments (at the private lesson teacher's discretion) with the student. In many instances, there is immediate discussion and reflection of the student's progress and difficulties among the faculty in order to assess the progress and determine the best next steps for the student. We then close the loop by making those suggestions to the respective parties.

Benchmark:

Significant progress and development toward mastery are then reviewed in the successive juries until the student reaches maximum potential at the undergraduate level. A scoring system is deployed that addresses a wide spectrum of performance metrics. See Appendix C for details and statistical outcomes.

Results:

We have not made changes to improve student learning with regard to their juries and its process/procedure. The jury comments are giving us useful information about their progress each semester and this current method is truly effective. Thus far, our method of determining the student's Solo Performance through jury exams at the conclusion of each semester of study has been satisfactory for NASM and we are pleased with the results.

Please refer to the PLO 1 folder in the appendices for jury exams data and graphs.

Outcome 2: Literacy and Repertoire Assessed specifically in 2014-2015, 2017-2018

Statement: Students will be able to use aural and visual analytical skills for score identification of representative works by major composers from all periods of Western music.

Description:

Westmont offers a chronological study of the development of cultivated music in the western world in MU-120 and MU-121 History of Western Music I & II. Musicians need to develop historical awareness of the music they perform for many reasons. At Westmont, students learn to appreciate music as a vehicle by which we commune with God. They also gain a deeper appreciation of the creative process. Students develop their appreciation of diversity by understanding music of the western world as one of many musical traditions of the world. They learn critical and interdisciplinary thinking by considering how to define musical parameters, by developing the skills to examine music critically and trace the historical development of musical form, style, and compositional technique. An appreciation of how musical instruments have developed through the centuries as well as the manners in which performance practices have changed over time can inform performance technique of the present day.

It should be noted at the outset that the "music literacy" measured in this outcome refers primarily to familiarity with historic music literature. While "music literacy" is often understood as the ability to read and interpret music, in conversation with the Dean of Curriculum & Educational Effectiveness about the 2015 assessment of this outcome, it was made clear that our outcome focuses on students' familiarity with music repertoire.

Students are tested throughout the Music History and Literature course sequence to determine their aural and visual analytical skills for score identification. NASM assessment procedures for repertoire are also adopted for assessment of this standard.

Our department's student learning outcome in the area of music literacy and repertoire is assessed through students' performance in the second of our two-course sequence in the history of western music, MU 121, taught each spring by Dr. Brothers. Music literacy is assessed via classroom discussions, papers, presentations, and exams. Our students are expected to perform at the developing level.

Benchmark:

The benchmark for this outcome is: 80% of students will achieve an average score of at least 80% on papers, presentations, and exams. In addition,

participation in classroom discussions is encouraged and monitored by the professor.

Summary of Findings:

The data for the most recent assessment of this outcome was gathered from the six students enrolled in MU 121 in the spring of 2018. To observe the trend in student achievement over time data was also gathered from the students enrolled in MU 121 in Spring 2015 and Spring 2017 (data for spring 2016 are not available, as the course was taught by an adjunct instructor, who used a different course format and grading system).

The instruments used to gather data were the three exams given in the course, each of which includes a score identification portion, particularly geared to assesses music literacy, as well as student research papers and presentations.

Assessment of Final Grades:

The simplest way to determine whether students in MU 121 have met the benchmark is to look at the final grades in the course, which are determined by students' performance on quizzes, exams, papers, and presentations. Students' attendance and apparent preparation for class are also factors.

Three of the six students, or 50% of those enrolled in MU 121 in Spring 2018 achieved a composite score of 80% or greater in the course. By this measure, we were 30% below our benchmark of 80%. A more positive result is seen, however, when the data is viewed differently. The average of the composite scores of all the students was 80.73%, slightly above the 80% benchmark score.

Assessment Specifically of Musical Literacy:

In order to assess music literacy more specifically, students' performance on the portions of the exams that directly measured their ability to identify the titles and composers of music scores was assessed independently.

Of the six students enrolled in MU 121 in Spring 2018, three, or 50%, achieved better than 80% on the first exam, four, or 67%, achieved better than 80% on the second exam, and three, or 50% achieved better than 80% on the third exam. We clearly fell short of our benchmark.

It is instructive, however, to compare the performance of MU 121 students in Spring 2018 with that of students in other years. The data shows that while the Spring 2017 students achieved a lower average score in the course than did the Spring 2018 students, the 2017 students fared much better on the score identification portion of exams. Of the seven students enrolled in MU 121 in Spring 2017, five, or 71%, achieved better than 80% on the first exam, seven, or 100%, achieved better than 80% on the second exam, and six, or 86%, achieved better than 80% on the third exam. Here we more than met our benchmark.

See the Appendix for graphs capturing this data.

Graph 1: Percentage of students achieving benchmark vs. average final scores, 2015, 2017, and 2018

Spring 2015: benchmark: 56% course average: 78%

Spring 2017: benchmark: 43% course average: 80%

Spring 2018: benchmark: 50% course average: 81%

Graphs 2a, 2b, and 2c: Score identification on exams

Graph 2a: Score identification on exams, 2015

Exam 1: benchmark: 56% score identification average: 77%

Exam 2: benchmark: 44% score identification average: 80%

Exam 3: benchmark: 44% score identification average: 66%

Graph 2b: Score identification on exams, 2017

Exam 1: benchmark: 71% score identification average: 78%

Exam 2: benchmark: 100% score identification average: 87%

Exam 3: benchmark: 86% score identification average: 86%

Graph 2c: Score identification on exams, 2018

Exam 1: benchmark: 50% score identification average: 74%

Exam 2: benchmark: 67% score identification average: 81%

Exam 3: benchmark: 50% score identification average: 76%

Interpretation

Since the course content and requirements have changed little over the years, performance in this outcome clearly varies according to the academic strength of each student cohort. As has been noted, the Spring 2018 students did not fare as well as the Spring 2017 group, despite the fact that, responding to a student request, Dr. Brothers spent more time than in past years playing the required music examples in class. This left less time to explore material beyond the text anthology, and since Dr. Brothers feels the course was weakened as a result, he has not continued that practice.

Another indication that overall academic strength is a key element was the improvement in student performance observed in Spring 2017, which the instructor attributes to the change made that year to a multiple choice exam format for the score ID portion of exams. However, while this format was retained in Spring 2018, that semester's students performed worse, similarly to those of Spring 2015. Given the bump in performance seen in Spring 2017, however, Dr. Brothers has retained the same exam format.

As proposed in the 2015 report, Dr. Brothers lessened the overall workload of MU 121 somewhat, reducing the amount of information the students had to master for exams, so that students had more time to spend on the core music literacy component. Dr. Brothers intends to winnow his lists of terms and names for memorization in the future.

Changes planned to promote student learning:

Identifying and recognizing the significance of pieces of the historical musical repertoire typically requires repeated encounters with audio recordings and scores. Dr. Brothers' experience suggests that students are slow to grasp this, despite his repeated reminders to make listening to required repertoire a part of their lives, and requiring the completion of listening journals. When he teaches the History of Western Music this academic year (2019-2020), Dr. Brothers is including score identification as part of the quizzes he administers near the beginning of most class sessions. These quizzes have been given in the past to promote students' engagement with the reading of the textbook for the course; now they will promote engagement with the score and recording anthologies as well.

Effectiveness of assessment strategies:

The annual assessment results are giving us useful information for improving the Music Literacy Outcome. The hard data assessing students' success in achieving this outcome, has come from performance on exams, which are geared toward assessing not only students' ability to identify pieces of musical literature, but also their understanding of these pieces' historical significance. Results have varied from year to year; so far as we can tell the variance is due primarily according to the academic strength of the student cohort. Our sense is that the stronger, more motivated students typically have a greater aptitude and are willing to practice the strategies necessary to achieve at a high level. Our focus in helping students realize this outcome needs to be on those students who are not so equipped, and need to be prodded to achieve more.

Our current methods for assessing student achievement in music literacy seem to be quite effective. Conversation with students yields anecdotal evidence concerning the strategies that are most beneficial. We gather from these conversations that some students do the minimum possible, cramming for exams at the last minute. As indicated above, familiarity with pieces of music typically requires sustained effort over time. The results are seen in student performance on exams. Those students who make a regular habit of repeated listening tend to fare far better on exams than those who do not. We assume that new policies of regular quizzing on score recognition will further engender this habit.

Please refer to the PLO 2 folder in the appendices for all Music Literacy data and graphs.

Outcome 3: Ensemble Performance Assessed specifically in 2015-2016

Statement: Students will develop the skills necessary for sensitive and critical music examination.

Description:

One way in which students demonstrate their technical expertise is by learning to play together with others in an ensemble. This is one of the most useful skills a musician can have. Learning to play or sing “in tune” not just with oneself, but also with those around oneself is one a major challenge. Westmont ensembles have consistently demonstrated through concert reviews and recordings of their performances that they are proficient in this area. An area that demonstrates musical expertise has to do with corporate interpretation (i.e. one must sometimes subjugate the individual musical intuitions and reactions to a composition to mesh with the whole), rhythmic sensitivity (slowing, speeding up as one unit, not 56 individuals), and dynamic awareness (getting louder and softer together) and tonal unity (sounding as one voice or instrument rather than individual soloists). Through weekly rehearsals, these skills are learned with greater nuance until the performance when the best efforts of the students are put on display. For this reason, we felt it was important to include as one of our major departmental goals. NASM assessment procedures for repertoire are also adopted for assessment of this standard.

Benchmark:

The benchmark for expertise in performance comes from evaluation of the Christmas Concert by outside panelists with scores averaging 4 or higher (out of a possible five) in addition to written comments.

Results:

Performance is assessed in reviews of each concert performance held with the ensemble, both from an experiential level and in listening formats, as well as through the comments of outside evaluators. Thus far, our method of determining the student's learning and demonstrating fluency in ensemble performance has been satisfactory for NASM and we are pleased with the results.

Outside peer evaluators were brought in to assess the students performances at the annual Christmas Festival. Additionally, a comprehensive CD of the performance was produced for universal accessibility by all faculty members of the department, students and the general public. Benchmark outcomes are to average a 4 out of 5 on the scale of mastery for advanced ensembles and a 3 out of 5 for beginning and intermediate ensembles, as well as critical affirmation by the various reviewers.

Please refer to the PLO 3 folder in the appendices for reviews and comments.

2. Alumni Reflections

The responses are affirming in many ways. The overwhelmingly strong endorsement of the Westmont experience is gratifying.

It is worth noting that the comments regarding "non-referral" to future students relate to two specific concerns, one of which is a primary point of advocacy of the department (cost and importance of music scholarship assistance), and the other relating to institutional values relating to "personal values." We should take both seriously. Our efforts to raise scholarship funding should certainly continue. The personal values comments most likely relate to the Community Life and Faith Statements. We should be thoughtful about communicating the values of the institution clearly as we reach out to talented students to be sure that they are aware of the character and mission of the institution, and can make a choice with understanding.

Westmont earns high marks in preparation for an advanced degree. The information about advanced degrees and professional positions post-Westmont is helpful; it seems that many of our graduates are moving on successfully academically and professionally.

Our students seem to identify themselves reasonably well with the five planks of Westmont's mission statement; noting that the global engagement connection seems to be the weakest. Our students appear satisfied with their Westmont education.

Strong to Superior marks for departmental teaching effectiveness are encouraging. Without answers to the follow-up question regarding teaching styles, it's difficult to know how to interpret the data regarding teaching vs. learning preferences. How would we professors respond to this? In any event, a meeting of preferences most to all of the time seems good. It seems good that 75% of our graduates feel their preparation in music at Westmont made them stronger or above average in relation to their peers.

Of our three program learning outcomes, (solo performance, literacy and repertoire, and ensemble performance), it appears the third is seen as the most important for our graduates' professional careers. In the case of each outcome, it seems to me, the importance to our graduates' future success is based upon what they learn and develop through the achievement of these outcomes (e.g., discipline, societal awareness, empathy, teamwork), as much as their success in the outcomes themselves.

While the participation in internships is rather low, the benefits of internships are considered high, the importance of the GE program is considered high and there appears to be strong alumni satisfaction with Westmont among this cohort.

Given that there are no recommendations from among this group of graduates of students we might reach out to, perhaps we need to offer more encouragement to them to do this.

Please refer to the Alumni folder in the appendices for data and charts.

3. Curriculum Review

The music department curriculum is reviewed as part of the NASM accreditation process and is compared far above and beyond what would be an examination of curricula of similar departments at the institutions comparable to Westmont. Superior to examination of curricula of a self-determined set of schools with a self-regulated set of comparisons, we submit our program to a thorough self and peer reviewed investigation that compares us to nationally established "standards" by the National Association of Schools of Music. In the appendices please note the letter from the Commission on Accreditation from our two previous reviews (5 years ago and 2019) that fully affirms our curricular offerings, the Visitor's Reviews from 2015 and 2019. The reports give a clear and detailed validation of all curricular offerings.

4. Program Sustainability and Adaptability

For the past decade, the music department has invested many independent hours as well as full time faculty meeting hours in collaborative discussion over our programs, courses, offerings and schedules. We have added new courses, new majors, new degree programs, and are constantly reviewing and assessing the nature of our program to enhance student learning, to insure sustainability, and to be actively seeking ways in which to remain adaptable within current trends, opportunities, or constraints. Always planning toward the future, please refer to the Westmont College Music Department Strategic Planning Document 2018 – 2028 in the 2019 Supporting Documents folder in the appendices.

5. Additional Analysis

In the fall of 2005 and again in 2012, the Music Department embarked on multi-year strategic plans. These both contained a robust and aggressive agenda. Having accomplished many of the goals set forth in those documents, we seek to complete the still unfulfilled objectives and further strengthen the path for the future of the music unit. We gratefully acknowledge the steadfast support of the college administration in working with us to accomplish all that we have in the midst of changing and challenging economic circumstances. Still unfinished are objectives for faculty development, the procurement of endowment funding for music scholarships, and the construction of a performance facility.

The new 10 year plan, starting with this 2018–2019 academic year is described in narrative the tables below. As is typical, the objectives are more specific for the short term and more open-ended for the later years in the plan. Much of this plan will be driven by our ability to develop and dedicate resources to these objectives. The music faculty will continue to partner in every way possible to encourage all applicable sources of funding in that regard.

The top four strategic areas of development for the Music Department over the next 10-year period are:

- The construction of an on-campus concert space with appropriate size and acoustic to present performances of major ensembles. This may in conjunction with the planning for a campus chapel and liberal arts academic facility as outlined in the college master plan.
- The enhancement of and the provision of support services for our adjunct faculty

- The development of additional full time faculty positions to strengthen the leadership in the department in the areas of Vocal Music, Wind Instrumental & Conducting, and Music Education.
- The develop of appropriate budget, endowment or gift funding for major program components, including scholarships and appropriate staffing

These priorities are included in the Department's recommended priorities for the upcoming capital campaign and have been included in the preliminary planning for that campaign by the Office of Advancement.

It is also significant to note that the next 10 years will likely see a major turnover of full-time faculty. With four of the five current full-time faculty members being 60 years of age and over, it is probable that some or all of these may retire within this projected period of time. The Music Department should carefully plan for such developments.

The following pages provide tables outline the sequencing of the Music Department's objectives and how they might be accomplished in progression. A narrative description of each of the four major strategic areas of development follows.

Year	Objectives	Expense	Status
2018 – 2019	NASM Accreditation review successful completion	c. \$6,000	Active
2018-2020	Institutional adoption and NASM approval for BM degree	No direct expense	Unanimously approved by Westmont faculty, October 19, 2018. In NASM review process
2018	Inclusion of Music Unit objectives in institutional Capital Campaign	\$30,000,000 programmatic goal \$50,000,000 to \$70,000,000 facility construction goal	Supported by college administration

2020 – 2022	Designing Performance Spaces to implement master plan	Cost as part of overall project implementation	Planned
2020-2022	Hiring of new faculty positions	Based on endowment funding	Pending

2022-2024	Facility construction Chapel/Auditorium and/or Liberal Arts academic building	Depending on facility prioritization \$20,000,000 to \$70,000,000	Planned
2020-2028	Likely hiring of new faculty to replace retiring current faculty	TBD – no direct cost increase, perhaps some overall institutional savings if faculty of lower rank are hired	Tentative
2024-2028	Follow up design and planning for either of the buildings not yet construction	TBD	Open
	Continued Adjunct Faculty Development	As supported by Capital Campaign success	

Key Questions

1. We would like to see the construction of a 350 seat recital hall and supportive spaces.

Central to the success of any music program is a performance space and appropriate large ensemble rehearsal spaces to prepare for performances. We have neither. It is our primary objective to correct this long-standing flaw in the program with the construction of a 350 seat recital hall that would be accompanied by at least one large ensemble rehearsal room, a percussion room, and a few supportive warm-up and practice rooms. The presence of such a facility, or the firm commitment to its construction in the clearly discernible future is essential for the continuance of accreditation with NASM and the viability of the program. Our initial research indicates that this facility will be circa 8,000 – 10,000 square feet and cost circa \$15,000,000 - \$20,000,000. The makeshift, temporary, transient, off-campus and inadequate facilities that we have been struggling to work with for the entire history of the college cannot be deemed adequate or acceptable for the long-term. The quality of student is seriously affected, even to the point of potential physical harm in hearing related implications. The Music Department is actively engaged in exploring possible new external funding for this major initiative. Our partnership with the Montecito International Summer Music Festival and various leaders in the local arts community will hopefully play a significant role in the completion of this project.

2. We would like to see the enhancement of and the provision of support services for our adjunct faculty as Adjunct Faculty Development.

The essential contribution to the music program of our adjunct faculty is becoming more profound each year and the program develops in sophistication and competitiveness. The current funding model for adjunct instruction is broken in multiple ways and is ultimately unsustainable. The ability for students who are paying in excess of \$30,000 a year in tuition to continue to add the cost of required curricular private instruction is questionable. It is a clear and compelling disincentive for students in regard to continuing their musical studies. Increasingly competing institutions are dropping these fees and including lessons in the cost of tuition. If 1/20th of the semester's tuition cost (figuring a 1 credit lesson as 1/20th of an allowable student load) were applied to the expense of an applied teacher it would very adequately cover the cost of this instruction. These costs need to be factored

into the overall instructional budget of the institution or scholarship funding must be increased to support student interest and faculty work.

A system of merit pay and evaluation needs to be implemented to appropriately reward and encourage adjunct faculty. Adjunct faculty members teach over ½ of the total music student credit load and yet they receive no consideration for funding for faculty development, mentoring, quality review or promotion. Their specialized skills are not being fully utilized for either the nurture of students in their areas in activities such as master classes or studio classes, nor are they being utilized for their recruiting potential to increase the size and quality of our student pool.

It is clear that with the current model adjunct faculty can be teaching the professional equivalent of a full time load and be making less than \$20,000 a year with no benefits. There are issues of justice and equity that we must address. Interestingly, the cost of the recommendations below would be less than the gross revenue derived by the college from the efforts of one of our adjunct faculty members through his work with the Montecito Summer Festival program that is hosted on our campus. This and other evidence gives credence to arguments that an investment in our adjunct faculty will more than repay itself over time.

Provision for appropriate staff accompanying positions must also be considered in conjunction with the development of the adjunct piano faculty.

A progressive three-year phase in plan for the preliminary recommendations of this area is proposed in appendix B below.

3. We would like to see the development of 3 additional full time faculty positions or “super adjunct” appointments.

Allied to the issue of Adjunct Faculty development is the corresponding expansion of the full time faculty. At a ratio of 7 adjunct faculty for each full time faculty, or approximately 10 full time faculty equivalents in our adjunct teaching faculty it is easy to see how the burden of faculty governance, program development, advising, and other essential faculty functions are unduly placed on the full time faculty. Stewardship of the music program and direction for the adjunct population is needed in three areas:

1. Vocal music – with 4 adjunct instructors and the largest single applied area that includes over 70 students, a program coordinator is clearly needed.

2. Worship and World Music classroom instruction – the core courses, both GE and requirements in the major represented in this position warrant the attention of a dedicated full time faculty position. Our current staffing models of over load and adjunct faculty for these assignments is not

sustainable. This position could be combined with a studio teaching emphasis or other classroom assignments to further strengthen the program.

3. Wind – Brass specialist – with our orchestral emphasis, it is critical to have someone coordinating the 10+ adjunct faculty and numerous ensemble offerings for this essential area of the performance program. There needs to be a “go to” faculty source such as our full time string position supplies in that arena to coordinate lessons, programs, recruiting and other student interests. This position could have a studio teaching or particular performance area emphasis (jazz, chamber or other), and/or an emphasis in music education

4. We would like to see the development of appropriate support systems in the areas of budget, endowment or gift funding for major program components including scholarships, affiliate support groups and appropriate staffing.

Supporting all the endeavors of the department are key budgetary issues. These may ultimately be addressed by endowment funding, but it is likely that some mechanism for budgetary or ongoing grant funding may be needed to sustain the health of the program. Specific items that are beyond the scope of the current budget, has largely remained unchanged even as the program has grown dramatically in numbers and activity, include:

1. Scholarships – While music scholarship budgetary funding has remained constant for the past 14 years, tuition has increased by 63% and the cost of private lessons instruction (which is a requirement for holding a music scholarship) has risen along similar lines. This has depreciated the value of music scholarship funding. The department would request that the budgetary funding for music scholarships be indexed to the increase in tuition and restored to its proportionate value to 2006. While fund-raising by the department and with the assistance of the college Advancement Office has worked to mitigate this shortfall to some degree, the irregular and unpredictable nature of that revenue stream makes it difficult to plan long-range and make effective commitments to students and program areas. It is true that music students benefit in significant ways from other college gift funding programs, including the Augustinian scholarship program and for that we are grateful. However, some of those programs also make additional curricular demands on students that conflict with musical endeavors and sometimes put pressure on students to withdraw from involvement in music programs.

Please refer to the 2019 Scholarship graphs in the Budget Graphs folder in the appendices for data and charts.

2. Piano Maintenance. Our piano inventory has increased many times over in size and quality, but the regular budget for piano tuning and maintenance has not grown. Recently, rental of Westmont pianos by the Music Academy of the West has benefited the program by paying for the major initial tuning of the year. While MAW continues to rent our pianos, financial pressure has lessened. If and when MAW moves to another location, need for regular budget increase in this area will be acute.

3. Ensemble Touring. In responding to the Global priorities of the College, the music program has created a flagship program of international touring that provides each generation of choral and orchestral musicians an international performance and cultural experience. As currently established, both the College Choir (and Chamber Singers) and the Westmont Orchestra tour internationally on a three year rotation (to be sure that each student generation has the opportunity) according to the following formula:

Year 1: Choir International - Orchestra Domestic Southern California

Year 2: Orchestra International - Choir local Domestic

Year 3: Choir Regional (neighboring states) - Orchestra Domestic Northern California

Some variations of this formula have allowed the ensembles to take advantage of special opportunities such as the Orchestra's invitation to play at the Kennedy Center during one of their designated Southern California years, and the Choir's recent trip to the East Coast during their "regional" touring year. The formula causes a natural rise and fall in annual touring expense that roughly reflects the increased costs for international years, with the orchestra being more expensive than the choir given its size and complexity, and a lesser expense in the non-international year.

This program has provided astounding experiences for our students on four continents and over a dozen countries from Costa Rica to Russia and China. Ever since implementing this program in 2007 the Department has listed developing budgetary and/or endowment funding as a top priority to make the program both sustainable and affordable for students. In the interim the program has relied upon fund-raising efforts by the Department and payments from individual students involved in the program. The effort to prevent the limitation for participation in this program from becoming divided along socio-economic lines and available to all students, places a significant demand on Department to raise external funds. The departments budgetary resources are essentially only able to cover the cost of land based domestic travel. Wide swings in annual expenditures can occur in this area due to the varying costs of various destinations and ensemble configuration. It is therefore our recommendation that

this be funded through an endowment that would allow for management over a span of years rather than an annual budgetary allotment that might be adequate for one year, more than needed the next and significantly insufficient the next. An endowment of \$5,000,000 would adequately provide support for this program and relieve the pressure on students to meet the fluctuations of cost and the Department for annual fund-raising.

It may be noteworthy to cite the experience of a member of the Westmont College Choir who, while on a consortium semester at Wheaton, was able to tour to China with the Wheaton Men's Choir. After having traveled to Austria with the Westmont Choir and having to pay \$2,500 for the opportunity, he was delighted that all Wheaton required was \$500 to supplement the touring endowment funds provided by the college to pay for a trip that cost in excess of \$4,000 per student. The Music Department is grateful for the many donors who contribute to this and other non-budgetary projects of the program. We hope that the prominent role that our touring program plays in the life of the college and our students might attract a donor or group of donors who would like to see it made secure through endowment funding.

- Please refer to the 2019 Touring graph in the Budget Graphs folder in the appendices for data and charts.

4. The continuing development of the Music Council, Music Guild and the donor and patron base will be critical to the success of all these endeavors. Additionally, the Music Department may consider developing a national board of advisors to increase the connection of music alumni and other interested individuals to the program.

III. Conclusions

The music faculty are consistently and actively seeking processes and methods for improving student learning, particularly in the areas of solo and ensemble performance, as well as music literacy and core musicianship skills. We are also highly motivated to have the appropriate teachers and teaching facilities for our growing program. As well, we are seeking funding avenues to support this endeavor. (Included in the appendices are some dated excerpts from our meeting minutes recording countless references to this end during our weekly one-hour department meetings.)

IV. Appendices

1. Program Review Link: <https://www.westmont.edu/departmental-program-reviews/program-review-music>
2. Summary of assessment results for every PLO
3. Rubrics and assessment instruments for every PLO
4. Reports on closing the loop activities for every PLO
5. Curriculum Map and the PLO Alignment Chart:
<https://www.westmont.edu/departmental-program-reviews/program-review-music>
6. Alumni Survey
7. Peer institution comparison is incorporated in the body of the report.
8. Core faculty instructional and advising loads
9. Faculty race/ethnicity and gender breakdown
10. Student race/ethnicity and gender breakdown
11. Review of library holding
12. Internships report (not applicable)
13. Budget analysis if the department is asking for additional funding
14. Inventory of Educational Effectiveness Indicators
15. The list of items to be considered for the Action Plan and potential Key Questions