

Lancaster Bible College  
Worship & Performing Arts Department

## Music Education Program Evaluation – Public Version

Submitted to Dr. Philip Dearborn, VP Academic Affairs  
Date: January 18, 2012

**W&PA Task Group submitting review and proposal:** Dan Hollingsworth, Dr. Rob Bigley, Heidi Shannon, Sandy Johnston  
**LBC Consulted:** Dr. Penny Clawson, Julia Naugle. Education Department.

In addition, the review includes information from informal dialogues with the faculty and staff of the W&PA Department, including Amy Bartoli, Rachel Rineer, and Matt Pavelko.

**Non-LBC Consulted:**

**Michael Butera.** Executive Director, National Assoc. for Music Education (formerly MENC). Extended interview/conversation, November 18, 2011.

**Michael Houlahan.** Program Director, Music Education. Millersville University. Music Education program: 30 students/140 music majors total. Interview/conversation: November 18, 2011.

**Paul Kenyon.** Chair, Music Department. Point Loma Nazarene University. Multiple conversations. Spring 2010, and September – November 2011.

**Michael Slechta.** Coordinator for Music, Art, Humanities & 21<sup>st</sup> Century Skills. School District of Lancaster. E-mail contact with Heidi Shannon. November 9, 2011.

**Rachel Russell.** Conestoga Valley School District. E-mail contact with Heidi Shannon, November 14, 2011.

**National Association of Schools of Music:** Dan Hollingsworth participated in a working group with other music executives at the NASM Convention. *“Music Education: Program and Curricular Trends”* (NASM Convention). November 18-19, 2011. Phoenix, AZ. Included in the discussion group:

**Alvin Amos.** Chair, Department of Music. Lincoln University (Philadelphia).

**Michael Houlahan.** Program Director, Music Education. Millersville University.

**David Cox.** Chair, Department of Music. Gordon College. Music Education Program – large program (300), “best in New England”.

**Jeff Traster.** Chair, Dept. of Music Education. Univ. of Tampa. 100 students in Music Education.

## REVIEW

### A. Recommendation

**Recommend:** immediately suspend the Music Education Program, implementing a plan to “teach out” the program for current students.

**Reasoning:** The W&PA task group has concluded that at the present time and under current circumstances, LBC is not offering a competitive Music Education program, lacks the leadership and financial commitment to establish professional excellence leading to competitiveness, and is hard-pressed to justify a program with such a large credit load that has no corresponding professional degree. Furthermore, College and Department mission, objectives and priorities seem to suggest the wisdom in concentrating on the strategic uniqueness of programs such as worship, performance and communication.

### B. Summary statement

The recommendation comes as a result of an investigation that considered two basic options for the Music Education Program. Those options are summarized below.

**OPTION 1. Reinvigorate the Music Education Program,** allowing it to become a competitive academic program.

In order to make such a decision work, the following conditions seem to be required:

- a. **Procure a significant philosophical and financial commitment** from the College and Department for the developing a premiere Music Education Program;

- b. **Seek outside consulting** to analyze and put into action a strategic plan for making the program competitive;
- c. Make a significant and immediate **financial investment** in recruiting and resourcing Music Education;
- d. **Immediate:** hire someone to write accreditation and certification reviews and documentation due in 2012.
- e. **Conduct a National Search** for a qualified Music Education Program Director, with academic and experiential qualifications equal to or greater than other W&PA Program Directors and a passion for accomplishing the stated Program mission of developing music educators to become “salt and light” within the public and private educational system;
- f. **Procure a degree** corresponding to Music Education undergraduate programs (BME, or similar);
- g. **Discover creative solutions to the need for added credits to an already heavy credit load.** Specifically, add 8 credits for a secondary ensemble (NASM), 2 credits for internships (PDE), increase the Applied Lesson commitment (from 7 hours/week to 10 hours/week).
- h. Develop an aggressive **career placement program for music educators.**

## **OPTION 2. Suspend the Music Education Program, refocusing efforts on other programs**

### Observations:

- a. The cost of becoming competitive and being “premiere” in a traditional Music Education Program is outside of College priorities and department strategies.
- b. A lack of a professional degree hinders the effective accomplishment of College and Department objectives for placement.
- c. Credit load is currently excessive when the lack of a corresponding professional degree is considered. This tension will grow worse with the addition of 8-10 more credits to comply with NASM requirements.
- d. LBC has not had premiere leadership over Music Education in spite of attempts over the years to the contrary. The reason for this is varied and the point is not meant to be critical. Rather it is a simple observation.
- e. Such a move allows the W&PA to realign to a strategy of “going deep, rather than broad.” The department has demonstrated the ability to provide unique, competitive and nationally recognized academic programs, but not in traditional Music Education.
- f. Competitiveness in Music Education goes beyond praxis scores. Competitiveness in the arts requires a balance of musical excellence and specialized, professional training that is not possible under current academic and government limitations.
- g. Two year sabbatical: while the recommendation is to suspend, it is perhaps wise to keep as many options open as possible. At two years, the decision would be revisited.

### This suspension would require:

- i. **Implementation of the “teach out” plan** for students currently in the Music Education Program as delineated by the National Association of Schools of Music (Handbook);
- j. **Retention of Music Education courses** that overlap with other Programs, for example, Conducting (Worship, Performance, Pedagogy), Instrumental Methods (Pedagogy, Composition);
- k. **Definition of a new W&PA five-year plan** that includes a strategy for the education of students desiring to use music in non-traditional music educational contexts;
- l. **Communication of an effective marketing plan** to explain the transition;
- m. **Re-assignment of the full-time Music Education faculty position** to another W&PA Program in need of immediate faculty leadership.

These conclusions are based on research and dialogue that is presented in the following pages.

## Evaluation of Current Program: Music Education

### A. MISSION AND OBJECTIVES

**Institutional Mission:** *Lancaster Bible College exists to educate Christian students to think and live a biblical worldview, and to proclaim Christ by serving him in the Church and society.*

**Department Mission:** The ***Worship and Performing Arts Department*** accomplishes this purpose by equipping men and women in the use of their art form as a ministry tool, combining biblical training, real-world experience and spiritual giftedness with developed artistic and technical abilities, to produce maturing and effective servant-leaders, available for professional and volunteer worship arts ministry opportunities throughout the world.

**Department Objectives:** Students who complete the ***Worship and Performing Arts*** programs will be able to:

1. Articulate a biblical world view of worship arts as a ministry tool;
2. Describe the integration of worship into all areas of life;
3. Demonstrate artistic and technical competence in their respective art form;
4. Articulate a biblical philosophy of ministry as applied to their career choice.
5. Describe the benefits and challenges of the relationship between the educational process and practical service in worship arts.

### Music Education Program Goals and Objectives

**Program Goal:** The ***Music Education Program*** trains students in a pedagogical philosophy that reflects and communicates a biblical worldview, in order to serve as “salt and light” in the academic setting of public and private schools.

#### Analysis: Program Goal

While adequately training students in a biblical worldview and educating them according to stated industry standards, graduates of the Music Education program have generally proven competitive in procuring employment in the private sector, but not in the public sector. Evaluation highlights significant deficiencies particularly in the areas of instrumental methods, conducting and music pedagogy that would potentially explain the discrepancy of career placement. Thus, while the program may have adequately accomplished College and Department objectives in previous years, the inclusion of “society” in the College Mission statement and “salt and light” in the Department/Program Mission since 2008 would lead to a serious questioning of Program effectiveness.

**Dr. Penny Clawson** (analyzing the comparative data from regional institutions). *“The number of music educators produced in Pennsylvania is contributing to the oversupply of these professional educators. Although LBC would desire to contribute to this group of professionals by training them with a biblical worldview, the number of colleges and schools of music are already offering varied programs to meet the diminishing need.”*

While our desire may be noteworthy, the reality of the situation is that we are not currently, and will be hard-pressed in the future, accomplishing one of the basic, stated objectives of the institution.

**Program Objectives:** in addition to Department Objectives, the student will ...

1. Articulate a biblical world view for the integration of worship into all aspects of personal and ministry life;
2. Articulate a biblical philosophy of music education;
3. Demonstrate the design and implementation of an effective music education pedagogy;
4. Demonstrate sufficient knowledge of vocal and instrumental music for instruction and curriculum development;
5. Demonstrate the ability to administer music education departments, programs and courses;
6. Articulate the strengths and place of multi-ethnic, multi-cultural music in the educational process.

## **Analysis: Objectives**

Concerning effective completion of the specific program objectives:

- OBJ #1. This objective is being reached to the same degree as other programs in the W&PA.
- OBJ #2. This objective is fairly subjective. It is being reached to the same degree as other programs in the W&PA.
- OBJ #3. Faculty evaluations of student internships and student teaching suggest completion of this objective, however this is not consistent with the collective data. Contradictory evaluations, lack of career placement in public school music programs, and a survey of LBC Music Education graduates (past 20 years) all question whether the objective is being met satisfactorily.
- OBJ #4. LBC students generally score higher on Praxis exams than students in other regional institutions. However, placement interviews by graduates, and comparison studies to other schools that include professional standards outside of PA Praxis exams (NASM, NAFME) would suggest this objective is not being met. The discrepancy seems to be related to inadequate curricular offerings, particularly in instrumental methods, conducting, and some general education emphases, specifically history. National music education leadership suggests that praxis scores have proven to be a helpful indicator of academic completion but not of professional proficiency. Therefore, peer evaluation and career placement must be the determining factor in effectiveness. Music Education at LBC fails these two primary tests.
- OBJ #5. The corresponding objective to “administer music departments” is not typically addressed in undergraduate music education programs. Thus, the objective needs to be re-evaluated prior to assessing its value in determining compliance. Note that public schools require a supervisory certificate, which is typically achieved through a post-graduate program or included in a graduate degree. The other parts of the objective are being met as evidenced by graduates such as Melody Brubaker, orchestra director and in charge of a string program in the Lower Dauphin School District, Jenna Stauffer Hege, Lancaster County Christian School, Phil Sweger, York Christian, and others. Thus, while the objective is not completely achieved in the undergraduate program, graduates have demonstrated learned abilities in this area.
- OBJ #6. EDU 332 Diversity in Education assists with the completion of this objective, as does EDU 450 Practicum placing students in multi-cultural settings. All LBC students are required to experience a cross-cultural event. While exposure to ethnic and cultural diversity is limited by the location of Lancaster Bible College, the College and Department have worked diligently to expose students to multi-cultural settings.

## **B. RECRUITING, RETENTION, PLACEMENT**

*The following data was provided by the Registrar’s Office.*

|               | F 2006 | F 2007 | F 2008 | F 2009 | F 2010 | F 2011 |
|---------------|--------|--------|--------|--------|--------|--------|
| Undergrad LBC | 786    | 802    | 775    | 803    | 923    | 1009   |
| W&PA TOTAL    | 21     | 29     | 29     | 56     | 71     | 101    |

### *Fall Enrollment*

|                   | F 2006 | F 2007 | F 2008 | F 2009 | F 2010 | F 2011 |
|-------------------|--------|--------|--------|--------|--------|--------|
| W&PA TOTAL        | 21     | 29     | 29     | 56     | 71     | 101    |
| Music Education   | 11     | 13     | 13     | 14     | 11     | 11     |
| Music Performance | 0      | 1      | 3      | 19     | 24     | 30     |
| Worship Arts      | 10     | 15     | 13     | 18     | 28     | 37     |
| Music Minor       | NA     | NA     | NA     | 5      | 8      | 12     |
| Comm: E-Media     | NA     | NA     | NA     | NA     | NA     | 11     |

*Spring Enrollment*

|                       | S 2007    | S 2008    | S 2009    | S 2010    | S 2011    |
|-----------------------|-----------|-----------|-----------|-----------|-----------|
| <b>W&amp;PA TOTAL</b> | <b>18</b> | <b>24</b> | <b>30</b> | <b>57</b> | <b>70</b> |
| Music Education       | 4         | 6         | 4         | 9         | 7         |
| Music Performance     | 3         | 4         | 12        | 23        | 29        |
| Worship Arts          | 11        | 14        | 14        | 19        | 25        |
| Music Minor           | NA        | NA        | NA        | 6         | 9         |

**W&PA Graduates (2006-2011)**

Graduates in past five years:

| Graduates (W&PA)  | 26 | Working in corresponding career as of Fall 2011 |
|-------------------|----|---|
| Music Education   | 6  | 5 (4 private, 1 public)                         |
| Music Performance | 4  | 2   |
| Worship Arts      | 11 | 10  |
| Music Minor       | 5  | NA  |

**Music Education**

Graduates (1987-2011)

1. 5/9/1987
2. 5/12/1990 mother at home
3. 12/15/1990 worship coordinator at local church
4. 5/11/1991 music director, China
5. 5/11/1991
6. 5/11/1991
7. 5/9/1992
8. 5/9/1992
9. 1/31/1995 music teacher in Africa
10. 5/13/1995
11. 1/31/1996 business teacher at a Christian academy
12. 5/9/1998
13. 5/13/2000 music teacher at a Christian school, after six years at another Christian school and completing a Masters in Music Education.
14. 5/13/2000 returned for Certification, 5/2009 - music teacher, substitute teacher at a Christian school
15. 5/11/2002 mother at home (was at a Christian school)
16. 5/11/2002 adjunct (LBC), private teacher
17. 5/15/2004 band director, Christian Music Department Chair at a Christian school, returned for his PA certificate 2006
18. 5/14/2005 owner/operator small business
19. 5/13/2006
20. 12/16/2006 music teacher, preschool
21. 5/10/2008 music teacher within a local school district
22. 12/13/2008 music teacher at a Christian school
23. 5/14/2010 music teacher at a Christian school
24. 5/14/2010 waiter, substitute teacher

### Current Music Education Students

As a point of comparison, the professional GPA's and Praxis I scores are noted. The ratio of students who cannot maintain eligibility due to these two factors is approximately the same as the Early Childhood and Middle Level Programs, but higher than the HPE program who loses more. The minimum professional GPA is 3.0 and the passing scores for the Praxis I are 173, 172, 173.

|                                      |      |                            |     |  |
|--------------------------------------|------|----------------------------|-----|--|
| 1. (Scheduled to graduate Dec 2011)  | 3.65 | 175                        | 176 | 182  |
| 2. (Scheduled to graduate 2013)      | 3.39 | 181                        | 181 | 182  |
| 3. (Scheduled to graduate May 2013)  | 3.76 | 180                        | 177 | 176  |
| 4. (Scheduled to graduate May 2013)  | 3.89 | 182                        | 178 | 185  |
| 5. (Scheduled to graduate May 2014)  | 3.50 | 180                        | 178 | 173  |
| 6. (Scheduled to graduate May 2014)  | 2.59 | 174                        | 173 | 169  |
| 7. (Scheduled to graduate May 2014)  | 2.60 | 176                        | 177 | 186. Dismissed from program, 1/2012, after failing multiple classes in Fall 2011 semester. |
| 8. (Scheduled to graduate Dec 2015)  | 3.05 | no Praxis scores available |     |  |
| 9. (Scheduled to graduate May 2015)  |      | entered Fall 2011          |     |  |
| 10. (Scheduled to graduate May 2016) |      | entered Fall 2011          |     |  |

NOTE ON PRAXIS SCORES: While mandated by PDE and certainly acknowledged by hiring institutions, praxis scores do not give an adequate analysis of graduate preparedness. In reality, schools hiring music educators only view praxis scores as the completion of a mandated requirement, not demonstration of artistic or leadership ability. National music education leadership suggests that praxis scores are not a consistent indicator of professional competency. Peer evaluation, performance and leadership experience, artistic specialization, and career placement must be the determining factors in effectiveness. Music Education, due to curriculum and degree restrictions, has not demonstrated competitiveness in these areas.

### Analysis: Recruiting, Retention, Placement

**Recruiting:** As department numbers have significantly grown since 2007, the Music Education numbers have remained static.

**Retention:** While the Music Education Program has attracted a consistent number of new students, the program has been unable to retain those students over the course of the college career. In the past five years students leaving Music Education have transferred into the following programs (prioritized order):

1. Education Department
2. Music Pedagogy
3. Left LBC

Reasons given by students (not necessarily justifiable) for change of program (non-prioritized):

1. No professional degree offered (cp. Education majors; cp. Proposed BMus for Music Performance majors);
2. Large credit load to complete program (178)

Comparisons:

BS Bible

147/8: other W&PA programs;

126: Bible Ministry;

BS Bible + Professional Degree

Early Childhood education: 157 credits;

Middle Level education – 173 credits;

HPE – 166 credits.

3. Cost (related to large credit load);

4. Decreasing career opportunities in music education;
5. Lack of competitive instruction in key music education skills courses. “Competitive” as related to other universities and colleges in terms of music courses, equipment, facilities designated for music education, availability of performance and ensemble opportunities specifically for music education and particularly in instrumental music;
6. Lack of department vision for music education, as compared to other W&PA programs;
7. Music Pedagogy program: seen as an effective alternative to the traditional Music Ed program, particularly for those who have no plan to teach in public schools – an alternative that is more consistent with LBC’s culture and mission.

**Placement:** While most graduates have been placed into music education careers, the current music education program is not equipping graduates to gain jobs in the highly competitive public school system. This hinders one of the goals of the department as it relates to its mission of being “salt and light” in society. While it is true that the College mission includes equipping of students for work within and through the Church, the uniqueness that distinguishes the department from peer institutions is intrinsically bound up in the desire to equip a generation of artists with a heart for the Word and the world. Thus, the issue of “salt and light” in a W&PA graduate from LBC is essential.

### C. NASM EVALUATION

October 2-4, 2011, evaluators from the National Association of Schools of Music were present on the LBC campus to observe and analyze LBC’s application for membership in the Association. The Self Study written for the evaluation, included information on the Music Education program (see appendices) as well as the following summary paragraph:

#### **A5. Music Education** (LBC Self Study, NASM, p. 62)

***Assessment.** The Unit, prior to 2007, placed great priority on the Music Education program in terms of percentage of budget, use of facilities and equipment and promotion. However, the number of graduates from the Program, compounded by the inability to recruit and retain students at a similar pace to other Music Unit Programs has caused the College to question such prioritization. The result is that, since 2007, the Program has not received priority allocation of funding and facilities.*

*Recruiting numbers seem to suggest a general loss of interest in Music Education as a career choice. Recent legislative changes, including directives from PDE, have further discouraged prospective students. Finally, vocational salary statistics, as compared to the cost of education, has removed the option of Music Education in the public schools from the minds of recruits.*

*While the Music Unit has recruited several talented students to the Music Education Program, retention is a major issue reflecting the difficulties represented by an undergraduate major with a requirement of 178 credit hours, and no professional degree awarded.*

*The College is currently evaluating the long-term future of the Program. Previous rationale for the Program is no longer valid and a new rationale has been difficult to verbalize. With the introduction of Music Pedagogy, student interest is growing in the option of musical education in a non-traditional, non-public school format. This option may be a more consistent way to fulfill the mission and core values of the College and Music Unit.*

#### **Analysis and Comment**

The official response of the NASM evaluators was that “LBC fails to demonstrate a long-term strategy for the effective use of the Music Education program.” The evaluators in a follow-up conversation offered the following advice based on their experiences with similar decisions regarding Music Education programs at their institutions (Point Loma University, Pacific Lutheran University):

1. Music Education programs tend to be cyclical, based on the politics of state and national governments;
2. There is a trend nation-wide to return music education to the conservatory and academy and take it out of the public school as evidenced by such examples as the change of name of MENC (Music Educators National Conference) to NAFME (National Assoc. of Music Educators) motivated by a desire of the organization to broaden their membership to include “non-traditional” (read, “non-public school) educators using music as a learning tool.
3. Christian schools, while desiring to offer music programs, are not financed or equipped to make the offer respectable or significant over a long period of time. Most music educators in private schools are asked to double up their work load, combining music education with another area of expertise. Therefore, if the goal is to graduate music educators for the Christian school movement, an innovative program that graduates dual-major students would be needed.
4. Credit Load: the current curriculum sheet (as with all LBC programs) lacks the second ensemble requirement. This would add an additional 8 credits to the load. Further, the current restriction of the 1 credit Applied Lesson to thirty minutes with the professor and 7 hours of required practice time/week, does not meet NASM standards. That must be increased to a minimum of 45 minutes (preferred one hour) and 8-10 hours of practice/week.
5. Vision: *“if there is no clearly defined vision at the college, department and faculty level for a program, the program should not continue. Further, even if there is vision at the top, but in turn a lack of passion on the part of the program coordinator and faculty for a program, the program should be dropped. We do not see vision or passion for Music Education in your school. You do not have enough qualified faculty, facilities or equipment to offer a program that will meet your expectations of preparing students to enter the public or private school workforce.”* Paul Kenyon. Pt. Loma University. NASM evaluation. October 2011

#### **D. MUSIC EDUCATION FACULTY**

##### **Analysis: Faculty**

The Music Education Program does not currently have strong administrative or missional leadership. Adjunct faculty trained by other colleges/universities, along with comparative studies to other institutions, demonstrates LBC’s ineffectiveness in preparing Music Educators capable of fulfilling College and Department objectives, especially as they compete in an overly saturated field of study. Notable schools preparing Music Educators in the region: West Chester University, Temple University.

NASM evaluators noted the discrepancy in professional experience between the Music Education Program director and the faculty assigned to coordinate the other two program areas (Worship and Music Performance). Special care was taken to note that the comment was not as related to academic qualifications as to professional experience. The point of the evaluators was to highlight the discrepancy, not question specific faculty.

#### **E. CURRICULAR and PROGRAM CONSIDERATIONS**

The Music Education program currently has a credit load of 178 credit hours for graduation with a BS in Bible. PA and ACSI Certification are available. Review of the program is due in Spring 2012.

NASM citations associated with the current evaluation process will require the addition of 8 more credits (small ensemble). State certification, while not requiring the extra credits, appears to suggest the need for awarding 1 credit each to the two internships that are currently in the curriculum as 0 credit hours. Thus, the potential is for the need to add an additional 10 credit hours to the program, bringing the total to 188 credit hours for graduation with a BS in Bible.

Internships, Practicum, Student Teaching: placement of students in public middle and high schools is increasingly difficult.

## **Analysis**

The large credit load is noteworthy. With increased PA requirements, reducing the number of major credits appears to be impossible. Creative alternatives are constantly being researched and suggested. An important note is that most students say they would not be concerned with the credit load if they were receiving a dual degree: BS Bible and a professional degree.

Bottom line: 178 credits with no related professional degree is unacceptable.

## **F. RELATIONSHIP TO EDUCATION DEPARTMENT**

The Music Education Program is a program of the Worship & Performing Arts Department, in partnership with the Education Department. The Education Department currently provides the services of the Certification Officer, oversight of compliance, student supervision, educational foundation, and some faculty supervision.

**Analysis:** The Education Department has graciously “carried” the Music Education Program since its inception. While this made the program possible and has been a great act of service, if the Music Education is to become competitive and healthy, this relationship should be revisited. While partnership must be maintained (Certification Officer) and can contribute to the success of the program, the W&PA Department must assume complete ownership not only of courses related to music education, but also of the tracking and advising of Music Education students. Thus, while continuing to work together, the codependency that has marked the program must be openly discussed and resolved. The initiative in this issue would need to come from proactive leadership within the W&PA Department, specifically a Music Education Program Director.

## **G. FACILITIES AND EQUIPMENT**

### **Current situation**

**Facilities:** we do not currently have space dedicated to the Music Education program. This prevents the program from having directed instruction in methods on campus, leaving the main instructional practice for internships, practicum and student teaching. This would contrast with the Worship Arts program that enjoys the latest in digital reinforced media in the chapel, Music Performance with the GSC 201 choral room and performance opportunities in the chapel and other spaces, or HPE with numerous sports facilities.

**Equipment:** equipment specifically for music education is lacking and subpar in quantity and quality. Instruments for methods classes were borrowed from staff and faculty this year due to insufficient resources. Smart boards, rehearsal rooms, musical instruments for primary education, instrumental rehearsal rooms, etc... are currently non-existent. The College does not own specialty Music Ed equipment such as Orff or Suzuki instruments.

### **Future:**

**Facilities.** A dedicated music education classroom with appropriate equipment would be needed by within a year to maintain current status of the program. For any growth to occur, expanded facilities would be needed. In order to reverse retention trends, additional facilities would be needed within 2-3 years.

**Equipment.** In order to maintain the current program at an appropriate level with the goal of making the program competitive with other institutions, we would need to spend \$80-100,000 in the next 2 ½ years. This would bring the Music Ed program up to a standard level. This is a no growth proposal:

- Needed for next Fall: \$10-15,000 in instruments
- Needed within next 12-18 months: \$25-30,000 in instruments, classroom technology and resources

- Needed by 2013/2014: \$45-50,000 for replacement of pianos, expansion of resources, rehearsal rooms

A growth proposal would require this initial investment, and by year 4 or 5 at the latest, new facilities with an additional \$100-150,000 in equipment

#### H. Future of Music Education (from interviews and research)

1. **Music Education is here to stay, though its form will change dramatically.** In spite of government cutbacks, music education at the elementary level is used as a planning/meeting period for general classroom teachers. Thus, as this is written into union contracts, it is here to stay. As long as High Schools maintain athletic programs, music programs will be present in support of those community activities.
2. **Music Education as a profession,** will see increased competition for positions for the next 5-10 years with an oversupply of music educators. While a prediction is impossible, this seems to be true in Pennsylvania when comparing population figures with expected graduation rates from larger universities who supply the majority of the demand.

See attached notes from NASM Convention for further comments.

#### I. Pedagogy as a replacement for Music Education

Initial discussion focused on the viability of LBC offering Music Pedagogy as an option to Music Education. Pedagogy is a new program and has not been marketed at all. However, interest is growing and the department foresees strong growth. Pedagogy is a natural partner with the College's mission and objectives, opening the door for the training of music educators for the private sector whether in the U.S or abroad within the context of global missions.

**Sandy Johnston** commented: *“ . . . while speaking with NASM it is clear that music pedagogy is now being offered and encouraged at the undergraduate level in order to prepare studio teachers to be employed upon graduation. Since music is being cut from public school budgets there is a greater need for the undergraduate pedagogy student to be prepared to begin teaching in a local studio or academy right away and not wait until they have their masters . . . For students who come to LBC for Music Pedagogy the outlook for employment upon graduation is much more encouraging than for the Music Education student.”*

Note that the B.M. in Music Pedagogy can prepare students for pursuing a Masters in Music Education with state accreditation through several other Pennsylvania institutions (although some require classroom teaching experience before admittance).

Pedagogy, therefore, does in fact address a part of the LBC student population desiring to teach through music. However, pedagogy **does not carry with it the certification needed to teach in public schools, nor ACSI with the current curriculum.** If the Music Education Program is dropped, it is certainly worthwhile to investigate the possibility of changing the Music Pedagogy program to comply with ACSI certification. However, with or without certification, Music Pedagogy does fit in line with College and Department mission and objectives and thus, must at least be considered in the discussion, not as a replacement for Music Education, but as a viable, though distinct, alternative.

#### J. Competition: comparison to regional colleges

The Praxis II pass rates for the past three years are included here. The first number is the total pass rate, the second the pass rate for the first attempt, and the third is the number of graduates in three years, '07-'10.

Dr. Clawson commented: *“These percentages support that LBC grads do have quality, knowledge and skill in comparison to other institutions of Music Education.”*

If further research is needed, it would be important to look at other competency indicators. Praxis scores, while helpful, do not indicate many of the proficiencies required by music educators, in that they cannot measure artistic proficiency that tends to be subjective and related to many cultural and societal issues.

**West Chester University. Music Education (400 students). 96.3% - 89.8% - 216 grads '07-'10**

Analysis: this is the standard-setter in our region; in order to be competitive, LBC would need to learn from this university

**Temple University. Music Education (300 students) 96.3% - 86.2% - 109 grads '07-'10**

Analysis: not as much of a source of competition as grads tend to stay in Philadelphia or go to other states

**Millersville University. Music Education (42 students) 97.8% - 82.6% - 46 grads '07-'10**

Analysis: with the investment mentioned above, LBC can compete;

**Messiah College. Music Education (39 students) 97.4% - 94.7% - 38 grads '07-'10**

Analysis: with the investment mentioned above, LBC could compete;

**Grove City. Music Education (62 students) 93.8% - 85.4% - 48 grads '07-'10**

Analysis: with the investment mentioned above, LBC could compete; Grove City has a strong following among evangelical churches.

**Cedarville University. Music Education (15 students) data is unavailable outside PA**

Analysis: with the investment mentioned above, LBC could compete; Cedarville has a strong following among evangelical churches and has won many of the open positions in our area in recent years. Note: Cedarville's music program is currently experiencing declining numbers.

**PBU. Music Education (8 students) 100% - 100% - 9 grads '07-'10**

Analysis: with the investment mentioned above, LBC could compete;

**LBC Music Education 100% - 96% - 6 grads '07-'10**

## Final Analysis

Refer to the first two pages for a summary of the final analysis. In addition, these issues and comments were part of the discussion of the Task Group:

### 1. Issues

- a. Student credit load vs. cost and time issues vs. degree offered
- b. Leadership: missional, effective leadership has been and is missing.
- c. Lack of vision for Music Education: as evidenced by department and college priorities.
- d. Depth vs. breadth. LBC will most benefit from a W&PA Department that is "deep" in a few excellent programs rather than attempting to offer something to everyone.
- e. Tradition: maintaining a program simply because of tradition is not wise.
- f. Cost of reinvigorating the Music Ed program: due to the expensive overhaul that is necessary to ensure the success of LBC's Music Education program, the department cannot justify the risks involved: chiefly, the financial investment verses the cyclical nature of the profession. Therefore, it is advantageous for LBC to pursue a niche—a unique education offering that causes the college to be "premier", setting the standard.
- g. Saturation of the music education market by established regional universities is a reality and must be considered. If part of LBC's mission is to place music educators in the public schools, then we must consider the saturation of the market by schools such as West Chester, Temple, Grove City. Comment by NAFME President is instructive: *"I understand that Christian schools want their students to have a positive influence in the public schools. I don't understand the lack of trust in public universities who have demonstrated the ability to prepare music educators at a higher level of competency than will ever be possible in a smaller, private institution. If West Chester decided to begin to prepare ministers, your college would not be pleased and would rightfully argue that a*

*public university is incapable of properly preparing a student for a religious career. The same could be said of music education. If your thrust is only ACSI, then perhaps you have a legitimate argument. But if the desire is to place graduates in public schools, why can't the Christian community trust a university such as West Chester to do an outstanding job of preparing that educator?"*

- h. Political fallout of cancelling a program that's been a part of LBC offerings for years. Concern over reaction to canceling the program was voiced. All agreed it should not be a determining factor, but should at least be considered.
- i. Economic impact would be minimal. Other W&PA students would quickly replace the few Music Education students. The new Communication program will more than makeup for any lost revenue.
- j. Emotional/Psychological Factor: it's always better to "replace" or "cast a new vision" rather than just "suspend" or "cancel". If the program is suspended, it would be done so on the basis of a desire to focus energy on God's unique calling for LBC's program vs. maintaining programs.

**2. Comments.** The members of the Task Group, as well as some of those consulted, had excellent comments that should be included as summary statements to the review.

*"It will be extremely difficult for LBC to consider canceling a program such as Music Education. I see great value in training young adults to become mentors to children. But it seems that with the resources at our disposal, the best we can do will somehow fall short of the excellence that we say we are striving for. I prefer to do what we do, well. Striving for excellence requires that we make the tough decision of focusing our energies on what God has called us to do, not attempting to be all things to all men. While I love the use of music to educate children, there are other great alternatives for those desiring such an education. It seems that God is giving LBC a unique opportunity to be distinctively different and effective through the worship, performance and communication programs. That's what we do best, so that's what we should do."*

*"Music Education programs, while ambitious for smaller colleges, are expensive. Larger universities have the funding to provide critical resources, a fundamental component of any quality program. On the whole, a program without considerable financial backing, appropriate resources and facilities, and exceptional training cannot prepare students proficiently. LBC is currently failing to offer these crucial components in Music Education. Consequently, the aspiring LBC graduate is not a competitive candidate for employment. This is especially true in the field of public education, where vacant jobs are scarce. While other opportunities are a viable option for the graduate (private school positions, home studio, freelancing and after school programs), these do not require PA certification. In conclusion, producing an effective program would require financial commitment, many curricular modifications, and significant faculty changes."*

*"A professional degree in Music Education might make the difference. Schools don't initially look at praxis scores. They look at the degree obtained and then the experience. We don't a degree and we don't have the time in our curriculum to give them the experience."*

*"Mediocrity has been the definition of our Music Education program for years. True, we have had some excellent students. But what of those who did not have the natural abilities? Look at the worship program. In five years we have graduated some very talented worship leaders. But we have also graduated many who are normal, run-of-the-mill servants who have been able to excel in their art form: leading worship. Music Education has not developed to the point of being able to train toward excellence in all students."*

*"Maybe we should keep Music Education. But, the market is saturated and it would take us a generation or two to excel to the degree of a West Chester. If we're not ready to make that kind of commitment, we should get out of the business and concentrate on what we do best."*