

# University of Louisiana at Lafayette

## Detailed Assessment Report 2015-2016 Institute for Traditional Music

*As of: 11/29/2016 02:46 PM CENTRAL*

**(Includes those Action Plans with Budget Amounts marked One-Time, Recurring, No Request.)**

### Mission / Purpose

The mission of the Tommy Comeaux Center for Traditional Music is to stimulate interdisciplinary research on the foundations and diversity of traditional music worldwide and to advance the preservation, instruction, and performance of traditional music with an emphasis on traditions that have developed in Acadiana.

The current version of the mission is taken from the proposal for the Center to the Regents. It is a simplified version of the original mission as written by the Comeaux Fund Committee was as follows:

The mission of the Dr. Tommy Comeaux Memorial Eminent Scholar Endowed Chair in Traditional Music at the University of Louisiana at Lafayette is to promote an appreciation for the foundations and diversity of traditional music worldwide and to advance the preservation, instruction, and performance of traditional music from all cultures and historical periods with special emphasis on the indigenous music of the Acadiana region.

### Other Outcomes/Objectives, with Any Associations and Related Measures, Targets, Findings, and Action Plans

#### **O/O 2: Offer curriculum in traditional music for majors and non-majors**

Develop and offer a curriculum in traditional music that meets the needs of the degree program and that offers opportunities to non-majors to further their educational goals. Learning outcomes may include general education, the acquisition of musical skills, and preparation for careers related to traditional music.

#### Relevant Associations:

Not all of the general education associations will apply to every course offered in the traditional music curriculum; this objective covers all of them. Likewise, not all of the strategic plan associations apply to every course.

#### Related Measures

#### **M 3: Number of courses offered**

Number of courses offered related to traditional music that are funded by or otherwise under the purview of the Comeaux Chair.

Source of Evidence: Activity volume

#### **Target:**

22 courses, including AMUS 115 Individual Lessons (4), AMUS 160 Traditional Music Ensemble (7), MUS 360 Cajun and Zydeco Music (apprec) (2), plus one each for MUS 110 Music Theory for Oral Traditions, MUS 319 Songwriting, MUS 327 Beginning Fiddle, MUS 328 Intermediate Fiddle, MUS 329 Beginning Button Accordion, MUS 331 Cajun and Creole French Vocals, MUS 364 Music Apprec: Musics of the World, and MUS 565 Topics in Ethnomusicology.

#### **Finding (2015-2016) - Target: Not Met**

21 courses, including AMUS 115 Individual Lessons (3), AMUS 160 Traditional Music Ensemble (7), MUS 360 Cajun and Zydeco Music (apprec) (2), plus one each for MUS 319 Songwriting, MUS 327 Beginning Fiddle, MUS 328 Intermediate Fiddle, MUS 329 Beginning Button Accordion, MUS 364 Music Apprec: Musics of the World, MUS 481 Special Projects, MUS 565 Topics in Ethnomusicology, MUS 597 Special Projects, and MUS 599 Thesis

#### **Related Action Plans (by Established cycle, then alpha):**

#### **Innovate marketing tactics and curriculum design to increase enrollment in traditional music courses**

This action plan attempts to surpass what we have done to reach the student population and to give them even more reasons than we have in the past to participate in our curriculum. Our outreach efforts continue to make current students aware of the traditional music major, especially junior division students, by public performances on campus during the first week of classes and at other times in the semester.

**Established in Cycle:** 2013-2014

**Implementation Status:** In-Progress

**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Aggregate enrollment of traditional music courses | **Outcome/Objective:** Offer curriculum in traditional music for majors and non-majors

**Measure:** Number of courses offered | **Outcome/Objective:** Offer curriculum in traditional music for majors and non-majors

**Measure:** Number of traditional music majors | **Outcome/Objective:** Recruit majors in traditional music

**Implementation Description:** Purchase accordions to remove barrier to entry for accordion class. Increase the number of visits we make to area high schools. Re-strategize hard copy brochures for recruiting situations. Improve web presence. Draft proposal for a revamp of the music minor, perhaps with an addition of new minor specifically in traditional music. Underwrite promo message on KRVS-FM.

**Projected Completion Date:** 05/2017

**Responsible Person/Group:** Mark DeWitt, Comeaux Chair

**M 4: Aggregate enrollment of traditional music courses**

Total aggregate enrollment over all courses offered by the traditional music program in an academic year.

Source of Evidence: Activity volume

**Target:**

212 enrollments total

Course	Title	Semester	Target
AMUS 115	Individual Lessons – Accordion	Fall	3
AMUS 115	Individual Lessons – Fiddle	Fall	3
AMUS 115	Individual Lessons – Cajun Vocals	Fall	0
AMUS 115	Individual Lessons – Accordion	Spring	3
AMUS 115	Individual Lessons – Fiddle	Spring	3
AMUS 160	Traditional Music Ensemble-Cajun	Fall	5
AMUS 160	Traditional Music Ensemble-Zydeco	Fall	5
AMUS 160	Traditional Music Ensemble-Bluegrass	Fall	5
AMUS 160	Traditional Music Ensemble-Cajun	Spring	5
AMUS 160	Traditional Music Ensemble-Zydeco	Spring	5
AMUS 160	Traditional Music Ensemble-Bluegrass	Spring	5
AMUS 160	Traditional Music Ensemble-Blues	Spring	5
MUS 110	Music Theory for Oral Traditions	Spring	2
MUS 319	Songwriting	Spring	15
MUS 327	Beginning Fiddle	Fall	10
MUS 328	Intermediate Fiddle	Spring	8
MUS 329	Beginning Button Accordion	Fall	5
MUS 331	Cajun and Creole Vocals	Fall	10
MUS 360	Cajun and Zydeco Music (online)	Fall	50
MUS 360	Cajun and Zydeco Music	Spring	30
MUS 364	Music Appreciation: Music of the World	Spring	30
MUS 481	Special Projects	Spring	0
MUS 565	Topics in Ethnomusicology	Fall	5
MUS 597	Special Projects in Music Research	Spring	0
MUS 599	Thesis	Fall	0
MUS 599	Thesis	Spring	0
	<b>Total</b>		<b>212</b>

**Finding (2015-2016) - Target: Met**

212 total enrolled

Course	Title	Semester	Target	Enrolled
AMUS 115	Individual Lessons – Accordion	Fall	3	2
AMUS 115	Individual Lessons – Fiddle	Fall	3	0
AMUS 115	Individual Lessons – Cajun Vocals	Fall	0	2
AMUS 115	Individual Lessons – Accordion	Spring	3	2
AMUS 115	Individual Lessons – Fiddle	Spring	3	0
AMUS 160	Traditional Music Ensemble-Cajun	Fall	5	3
AMUS 160	Traditional Music Ensemble-Zydeco	Fall	5	6
AMUS 160	Traditional Music Ensemble-Bluegrass	Fall	5	2

AMUS 160	Traditional Music Ensemble-Cajun	Spring	5	7
AMUS 160	Traditional Music Ensemble-Zydeco	Spring	5	6
AMUS 160	Traditional Music Ensemble-Bluegrass	Spring	5	4
AMUS 160	Traditional Music Ensemble-Blues	Spring	5	6
MUS 110	Music Theory for Oral Traditions	Spring	2	0
MUS 319	Songwriting	Spring	15	11
MUS 327	Beginning Fiddle	Fall	10	12
MUS 328	Intermediate Fiddle	Spring	8	5
MUS 329	Beginning Button Accordion	Fall	5	3
MUS 331	Cajun and Creole Vocals	Fall	10	0
MUS 360	Cajun and Zydeco Music (online)	Fall	50	68
MUS 360	Cajun and Zydeco Music	Spring	30	37
MUS 364	Music Appreciation: Music of the World	Spring	30	28
MUS 481	Special Projects	Spring	0	1
MUS 565	Topics in Ethnomusicology	Fall	5	4
MUS 597	Special Projects in Music Research	Spring	0	1
MUS 599	Thesis	Fall	0	1
MUS 599	Thesis	Spring	0	1
	<b>Total</b>		212	212

#### Related Action Plans (by Established cycle, then alpha):

##### **Innovate marketing tactics and curriculum design to increase enrollment in traditional music courses**

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**Established in Cycle:** 2013-2014

**Implementation Status:** In-Progress

**Priority:** High

##### **Relationships (Measure | Outcome/Objective):**

**Measure:** Aggregate enrollment of traditional music courses | **Outcome/Objective:** Offer curriculum in traditional music for majors and non-majors

**Measure:** Number of courses offered | **Outcome/Objective:** Offer curriculum in traditional music for majors and non-majors

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**Implementation Description:** Purchase accordions to remove barrier to entry for accordion class. Increase the number of visits we make to area high schools. Re-strategize hard copy brochures for recruiting situations. Improve web presence. Draft proposal for a revamp of the music minor, perhaps with an addition of new minor specifically in traditional music. Underwrite promo message on KRVS-FM.

**Projected Completion Date:** 05/2017

**Responsible Person/Group:** Mark DeWitt, Comeaux Chair

#### **O/O 3: Recruit majors in traditional music**

Now that the B.A. in Music with a Concentration in Traditional Music has been established, we must recruit students for this major. The ultimate measure of our success in this area will be graduation rates, and secondarily the number of majors we have in any given academic year.

#### Related Measures

##### **M 9: Number of traditional music majors**

Quantity of undergraduate students with a declared major in traditional music who completed coursework toward their degree in an academic year. Students who complete work in only one semester will still be counted.

Source of Evidence: Activity volume

##### **Target:**

2 enrolled traditional music majors anticipated for 2015-16: John Guidry (re-entering) and Randall Jackson (new transfer from Weatherford College in Texas)

**Finding (2015-2016) - Target: Not Met**

1 student enrolled. Randall Jackson arrived as expected and attended both semesters. In the fall semester, John Guidry changed his major to French in the wake of tendinitis he developed playing accordion on the streets of New Orleans while he was taking time off from school.

**Related Action Plans (by Established cycle, then alpha):**

**Innovate marketing tactics and curriculum design to increase enrollment in traditional music courses**

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**Projected Completion Date:** 05/2017

**Responsible Person/Group:** Mark DeWitt, Comeaux Chair

**Recruit high school students and community college transfers for traditional music major**

We need to find ways to meet high school and community college students face-to-face and recruit them to audition for the program, including a summer camp for high school students who already play traditional music. Re-evaluate participation in Debose Foundation Fine Arts Festival High School Showcase (Baton Rouge), which took up half a day for three faculty and ten students in February 2016, plus planning time, resulting in zero followup contacts.

**Established in Cycle:** 2013-2014

**Implementation Status:** In-Progress

**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Number of traditional music majors | **Outcome/Objective:** Recruit majors in traditional music

**Implementation Description:** Develop contacts list for high schools, community colleges, and community cultural organizations. Develop calendar of recruiting dates in consultation with these contacts as well as our adjunct instructors and students to accompany me on these trips. Make the trips and schedule auditions with prospective students. Continue summer "Roots Camp" for high school students (first one held in July 2016).

**Projected Completion Date:** 05/2017

**Responsible Person/Group:** Mark DeWitt, Comeaux Chair

**Additional Resources:** Budget resources needed for recruiting are unknown at this time.

**O/O 4: Provide public programming in traditional music**

Bring traditional musicians of national and international stature to campus to give public performances and work with students. Publicize these events to build the University's reputation as a center for traditional music activities. Also provide programming in which student work is the main focus, and partner with area non-profits when feasible.

**Related Measures**

**M 5: Number of programs offered**

Number of public programs in traditional music offered each year by representatives of the traditional music program, both on and off campus.

Source of Evidence: Activity volume

**Target:**

9 = target number of programs offered. The finding should include not only a total number, but also a list of programs indicating a date, location, and description of the program. Note: this target was entered in 2014, after four years of programming experience.

**Finding (2015-2016) - Target: Met**

34 programs held

Date	Event	Attendance
8/24/2015	Cajun jam outside of library, first day of classes	50
9/1/2015	Brandon Broussard teaches dance class for MUS 360	5
9/12/2015	Cajun ensemble plays in football stands before opening home game	300
9/26/2015	Zydeco ensemble plays Saturday brunch in Student Union cafeteria	40
10/3/2015	Bluegrass ensemble members perform with Louvat Trio at Warehouse 535	50
10/10/2015	Bluegrass ensemble plays Saturday brunch in Student Union cafeteria	50
10/10/2015	Festivals Acadiens et Creoles jam tent	300
10/11/2015	Festivals Acadiens et Creoles jam tent	300
10/18/2015	Bluegrass ensemble performs at Experience Louisiana Festival in Eunice	50
10/23/2015	Nick Spitzer visits with MUS 360 online and music business club	50
11/11/2015	Ragin' Roots concert, Burke Theatre	80
11/12/2015	Cajun ensemble plays for Acadian Memorial fundraising event	75
12/1/2015	Cajun and zydeco show at Blue Moon Saloon	100
12/2/2015	Bluegrass ensemble performs as part of School of Music Christmas concert with Alecia Nugent	500
1/13/2016	Cajun jam at Student Union, first day of classes	200
1/21/2016	Corey Porche visits MUS 360	
2/16/2016	Andre Michot and Anya Burgess visit MUS 360	35
2/22/2016	Traditional music major Randall Jackson presents on accordion and percussion to 3 <sup>rd</sup> and 5 <sup>th</sup> grade students at Myrtle Elementary School in Lafayette	80
2/23/2016	Andre Thierry visits zydeco ensemble rehearsal	6
2/25/2016	Cajun ensemble and zydeco ensembles play for DeBose Fine Arts Festival for talented high school students at Baton Rouge Community College	100
2/26/2016	Gamelan introduction given to attendees of open house for Malaysian, Indonesian, and Singaporean Students' Organization (MISSO)	25
3/10/2016	Sonny Landreth visits blues ensemble rehearsal	6
3/17/2016	Nick Spitzer visits folklore and music classes	60
3/18/2016	Nick Spitzer visits pop music class	50
3/18/2016	Nick Spitzer honored at ArTech Fusion event, with trad music content	100
3/19/2016	Zydeco, La-La, Ya-Ya Concert in Angelle Auditorium	200
3/21/2016	Traditional music major Randall Jackson presents on accordion and percussion to 2 <sup>nd</sup> grade students at Myrtle Elementary School in Lafayette	50
3/22/2016	Bluegrass ensemble plays for UL Lafayette convocation	500
3/24/2016	Michael Doucet visits MUS 360 class	35
4/18/2016	Dede St. Prix master class with Percussion Ensemble	30
4/19/2016	Bluegrass to Blues Concert in Burke Theatre w/ Sonny Landreth	100
4/22/2016	Bluegrass and Cajun ensembles play at Fete de la Terre (Earth Day) event on campus	50
4/26/2016	Megan Brown visits MUS 360	35
4/26/2016	Cajun and Zydeco show at the Blue Moon	125
6/18/2016	Arts workshop for ages 5-12, Avoyelles Parish Arts Council, Marksville	30
<b>34</b>	<b>Total</b>	<b>3802</b>

**Related Action Plans (by Established cycle, then alpha):****Produce public programming related to traditional music**

Produce public programming related to traditional music to educate the public and to showcase the work of students and faculty. Programming may include performances, workshops, lectures, conferences, and other formats. Present at least one major guest artist in performance each academic year, preferably with some student involvement.

**Established in Cycle:** 2014-2015

**Implementation Status:** In-Progress

**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Number of programs offered | **Outcome/Objective:** Provide public

programming in traditional music

**Measure:** Total estimated attendance | **Outcome/Objective:** Provide public programming in traditional music

**Implementation Description:** schedule space and classroom appearances, book artists, arrange funding, publicize and produce events

**Responsible Person/Group:** Mark F. DeWitt, Dr. Tommy Comeaux Endowed Chair in Traditional Music

**Additional Resources:** Get additional funding where possible from University Concert Committee and other sources

#### M 6: Total estimated attendance

Total estimated attendance at all public programs, both on and off campus, associated with the traditional music program in an academic year.

Source of Evidence: Activity volume

#### Target:

800 = target aggregate attendance at all public programs in academic year. Findings should report not only a total but also a detail report of estimated attendance at each program. Note: this target was entered in 2014 after the four years of programming experience, and is loosely coupled with the target of six public programs a year. We might have one large program and five small ones, or two medium size (200-250 attendance) and four small ones, or some other combination to reach 800 total attendance. Past experience has shown that attendance has been low (often under 100) and that a greater number of events is required to reach the 800 mark.

#### Finding (2015-2016) - Target: Met

total estimated attendance = 3,800

Date	Event	Attendance
8/24/2015	Cajun jam outside of library, first day of classes	50
9/1/2015	Brandon Broussard teaches dance class for MUS 360	5
9/12/2015	Cajun ensemble plays in football stands before opening home game	300
9/26/2015	Zydeco ensemble plays Saturday brunch in Student Union cafeteria	40
10/3/2015	Bluegrass ensemble members perform with Louvat Trio at Warehouse 535	50
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4/22/2016	Bluegrass and Cajun ensembles play at Fete de la Terre (Earth Day) event on campus	50
4/26/2016	Megan Brown visits MUS 360	35
4/26/2016	Cajun and Zydeco show at the Blue Moon	125
6/18/2016	Arts workshop for ages 5-12, Avoyelles Parish Arts Council, Marksville	30
<b>34</b>	<b>Total</b>	<b>3802</b>

#### Related Action Plans (by Established cycle, then alpha):

##### **Produce public programming related to traditional music**

Produce public programming related to traditional music to educate the public and to showcase the work of students and faculty. Programming may include performances, workshops, lectures, conferences, and other formats. Present at least one major guest artist in performance each academic year, preferably with some student involvement.

**Established in Cycle:** 2014-2015

**Implementation Status:** In-Progress

**Priority:** High

##### **Relationships (Measure | Outcome/Objective):**

**Measure:** Number of programs offered | **Outcome/Objective:** Provide public programming in traditional music

**Measure:** Total estimated attendance | **Outcome/Objective:** Provide public programming in traditional music

**Implementation Description:** schedule space and classroom appearances, book artists, arrange funding, publicize and produce events

**Responsible Person/Group:** Mark F. DeWitt, Dr. Tommy Comeaux Endowed Chair in Traditional Music

**Additional Resources:** Get additional funding where possible from University Concert Committee and other sources

##### **O/O 5: Procure external funding for programs and research in traditional music**

Procure external funding for programs and research in traditional music. External sources of funding include state and federal grants, as well as private foundations and individuals. Potential measures for this objective include the number of programs sponsored, the number of peer-reviewed papers published or presented, and the quantity of grant money raised.

#### Related Measures

##### **M 7: Number of projects funded**

Number of projects to receive external funding in an academic year.

Source of Evidence: Activity volume

##### **Target:**

1 = target number of external projects funded in academic year.

##### **Finding (2015-2016) - Target: Met**

1=actual number of external projects funded. This was a final endowment gift made from the Tommy Comeaux Traditional Music Fund.

##### **M 8: External dollars raised**

Quantity of money raised in a given academic year from grants and donations for research and other projects. Dollar targets each year will vary based on proposals actually submitted.

Source of Evidence: Activity volume

##### **Target:**

\$60,000 endowment gift for professorship, eligible for \$40,000 match from the Board of Regents, to be added to the Dr. Tommy Comeaux Endowed Chair in Traditional Music. This will come from the remaining funds in the Tommy Comeaux Traditional Music Fund account held by its fiscal sponsor, Louisiana Folk Roots.

##### **Finding (2015-2016) - Target: Met**

\$66,438.21 as of July 1, 2016 in UL Lafayette Foundation account #03399 DR. TOMMY COMEAUX/BORSF MEMORIAL PROF TRADITIONAL MUSIC XI

## Analysis Questions and Analysis Answers

### **How were assessment results shared and evaluated within the unit?**

I am the only permanent full-time employee in my "unit" (Institute for Traditional Music). Therefore this question

appears to be not applicable.

**Identify which action plans [created in prior cycle(s)] were implemented in this current cycle. For each of these implemented plans, were there any measurable or perceivable effects? How, if at all, did the findings appear to be affected by the implemented action plan?**

There are three action plans currently, all of which were implemented at least partially, with varying degrees of success.

*Innovate marketing tactics and curriculum design to increase enrollment in traditional music courses* - we continued to perform on campus, especially the first week of each semester. We added an underwritten message on KRVS-FM that airs four times per month, split between two different audiences. The underwritten message is general, simply to make the public aware that we have a traditional program, so that it is difficult to measure its direct impact, but I have received comments from a few people that they heard the message. Other aspects of the implementation for this action plan were deferred until 2016-17 due to time constraints.

*Recruit high school students and community college transfers for traditional music major* - During 2015-16, recruiting activity was limited to repeating a trip to the DeBose Foundation Fine Arts Festival High School Showcase in February. After receiving zero followup contacts for the second year in a row, I have concluded that we are not a good fit for this audience, and I plan to pass the opportunity off to another group in music or performing arts for next year. I did try contacting the talented music coordinator in St. Martin Parish, Jonno Frishberg, several times. Much was discussed and nothing came to fruition. I have since worked with Frishberg in planning and producing a summer camp for high school students who play traditional music. The planning took place in May and June 2016 and camp itself happened in July, with nine youth participating, ages 12-16.

*Produce public programming related to traditional music* - We had the most success with this action plan in 2015-16. Some of this was due to fortuitous, one-time circumstances (SPARK honoree Nick Spitzer, invitations to perform at Academic Convocation and the SOM Christmas Concert, working with Myrtle Elementary School). Some of it reflects the Comeaux Chair's enhanced role at Festivals Acadiens et Creoles, where we now sponsor the jam tent all weekend by staffing it. We also got a numbers boost from sending the Cajun ensemble to play in the football stands before a home football game. The latter was not an experiment we will repeat due to sound competition from the scoreboard PA system, but it was useful experience that we may try to translate to other athletic events (like baseball) in 2016-17. This action plan will continue into the future, in part to refine what can be planned and to capitalize on unforeseen opportunities.

**What has the unit learned from the current assessment cycle? What is working well, and what is working less well in achieving desired outcomes?**

The more advance planning the better, to the extent that the partners we need for a project will participate in the planning. This worked well in the case of the Roots Camp summer program, although next year we will need to plan that even more in advance. It did not work so well in the case of visiting St. Martin Parish schools, which ultimately didn't happen. Advance planning is also vital in scheduling classes for the curriculum and instructors to teach them, all of which needs to be in place before advising starts in the preceding semester.