

PROGRAM REVIEW Fall 2017

Program: MUSIC

Division: A & H

Date: 10/3/17

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SLO/SAO Point-Person: Cindy B Rosefield

Audience: Deans, Vice Presidents of Student Services and Academic Services, All Planning and Allocation Committees. This document will be available to the public.

Uses: This Program Review will be used to inform the campus and community about your program. It will also be used in the processes of creating Division Summaries, determining College Planning Priorities and allocating resources. A final use is to document fulfillment of accreditation requirements.

Time Frame: This Program Review should reflect on program status during the 2016-17 academic year. It should describe plans starting now and continuing through 2017-18. This document also provides the opportunity to describe more long-term plans (optional).

Sections: The first section of this Program Review focuses on general program reflection and planning. The second section is a review of curriculum. Only programs with curriculum need to complete Section 2. The third section is a CTE update, to be completed by CTE programs only.

Topics: A list of topics of particular interest to Program Review readers can be found here:

<https://goo.gl/23jrxt>

Help: Contact Karin Spirn: kspirn@laspositascollege.edu

Instructions:

- 1) Please respond to each question as completely as possible.
- 2) If the requested information does not apply to your program, write "Not Applicable."
- 3) Optional: Meet with your dean to review this document before October 13.
- 4) Send an electronic copy of this form to Karin Spirn and your Dean by October 16
- 5) Please note: Some information needed for this Program Review will become available in August 2017.

Links:

Program Review Home Page: <https://goo.gl/XATgjJ>

Fall 2016 Program Review Updates : <https://goo.gl/YV8QOt>

Frequently Asked Questions: <https://goo.gl/ilhRtt>

Section One: Program Snapshot

A. Data Review: Describe any significant changes to your program's data since last year's Program Review Update (Fall 2016).

Possible sources of relevant information might include, but are not limited to, the following:

- Data generated by your program
- Data from the Office of Institutional Research [available August 2017]
- CEMC Data
- Labor Market Data
- SLO/SAO Data

According to the 2016-17 course success rate, we are meeting our target 1,755 enrollments. Our course enrollments in Spring have dipped since last year (748 for S'17 vs. 757 for S'16) because we are now offering several additional Music courses, which are not GE, and are intended for Music Majors and Commercial Music programs (i.e MUS 25, 26, 27, 18A/B, 17A/B). However, our Fall course enrollments were higher than last year (802 for S'17 vs. 781 for S'16) because we offered more GE's.

As we continue to develop and grow as a department, it is necessary to offer specialized music classes (music technology, music business, music composition, etc.) to support new degrees and certificates. A current example is this year's offering of MUS 35 Intro to Music Technology. This course is a cornerstone of our new Commercial Music: Music Technology Career Certificate, and it is actively helping us to recruit more students, as it is an increasingly popular community college offering. This will naturally result in lowering overall productivity, but is offset by offering greater competition with other schools in the area, and ultimately will result in a much more robust music program. One way we are planning to balance offering these courses with lower caps is to use SARS to log student TBA hours, and to increase the caps for our high-productivity GE's. Chabot has used both of these tactics effectively for many years.

With increased FTEF we hope to be able to offer Applied Lessons (MUS 38) as part of faculty load. Currently we are paying our private lesson instructors out of our Accompanist line item: a completely unsustainable solution. The Applied program is the cornerstone of any music program, and ours has grown dramatically since we have started offering private lessons free of charge to students who also co-enroll in music theory and a performing ensemble. The enrollment is currently at the listed capacity of 20 students, with several students verbally committing to future semesters as schedules allow. The FA and the district have been negotiating a pay rate for teachers, but the talks seem to be at a standstill, and we are left not knowing how we're going to fund lessons in the future. While we have the full support of the Chabot's music department, we don't feel that our own FA representatives are supporting us, and are thus left in a kind of limbo.

We have been working on achieving the CTE designation for Piano Pedagogy for years, and are now confident that we will achieve it this year, by proving to the state that there is a labor market demand. As mentioned above, we have added new certificate programs in Music Technology and Music Business with the initial course offerings happening this semester. After good discussions with President Roanna Bennie and VP Don Miller, we will structure the four certificates so that they all exist under the umbrella of "Commercial Music", and we may even add a Music Performance CTE certificate in the future. The certificates are somewhat stackable, so that students could easily earn multiple certificates on their way to earning our AA or AA-T. The TOP code 100500 will be used for all of our Commercial Music certificates. According to the Commercial Music LMI prepared by Vicki Shipman, jobs are growing at a 6.9% rate, with 163 annual openings.

One other more long-term goal is to create a CTE program in Piano Maintenance, which would exist under the TOP code 096200 Musical Instrument Repair. Our Steinway-registered piano technician Peter Acronico has been working in this field for many years, and has expressed a desire to lead this effort.

In order to offer all of these new courses and certificates, new full-time faculty will be critical. One new FT faculty member to coordinate the Commercial CTE programs as well as revitalize and coordinate our band program is going to be crucial as we continue to grow our department.

B. Changes to Program and Needs: Describe any significant changes to your program or your program's needs since the previous Program Review Update (Fall 2016).

<p>Community Partnerships/ Outreach</p> <p>As a growing department with more course offerings and certificates than ever before, industry-standard computers, software and equipment, and a pathway to becoming an All-Steinway School, we have no lack of material with which to recruit and advertise. However, the 3 FT music faculty members are at capacity with teaching their own classes and completing their other professional responsibilities. We recruit when we can by attending festivals, conferences, conferences, and inviting high schools to our events. But due to limited time to recruit, we require a stipend for faculty to go out into high schools. The FA has been promising to look into additional compensation (like the Athletic Coaches receive) for Performing Arts faculty, however there has been little to no movement about this topic. Contract section 21J.2</p> <p>As stated in our 2016 PR, "Many college music programs offer re-assigned time to full-time faculty (similar to coaches in athletics) so that they can make contact with the best and brightest high school and community musicians. Without re-assigned time allotted for recruiting, it is difficult to find the time to teach our classes and recruit simultaneously. We request 3 CAH or .20 FTEF allotted for re-assigned time. We are aware that the next contract will deal with this issue, and look forward to helping the FA.</p> <p>Through our piano pedagogy advisory board meetings, we have fostered good relationships with local piano teachers, MTAC (Music Teachers Association of California), CSUEB's music department, and the California Jazz Conservatory. We look forward to developing new relationships with music industry professionals as we assemble and promote our Music Business and Music Technology certificates (both</p>	<p>Mark an X next to each area that is addressed in your response.</p> <p>Definitions of terms: https://goo.gl/23jrxr</p> <table border="1"> <tr><td>X</td><td>Community Partnerships/Outreach</td></tr> <tr><td>X</td><td>Curriculum*</td></tr> <tr><td>X</td><td>Enrollment Management</td></tr> <tr><td>X</td><td>External Factors</td></tr> <tr><td>X</td><td>Facilities,** Supplies and Equipment (Including Software)</td></tr> <tr><td>X</td><td>Financial/Budgetary</td></tr> <tr><td>X</td><td>Human Resources</td></tr> <tr><td>X</td><td>Learning Support</td></tr> <tr><td></td><td>LPC Planning Priorities https://goo.gl/LU99m1</td></tr> <tr><td>X</td><td>Pedagogy</td></tr> <tr><td>X</td><td>Professional Development</td></tr> <tr><td>X</td><td>Services to Students</td></tr> <tr><td>X</td><td>SLO/SAO Process</td></tr> <tr><td>X</td><td>Technology Use</td></tr> </table> <p>*Curriculum will also be addressed in Part 2 (Curriculum Review).</p> <p>**Facilities will also be addressed in Question H.</p>	X	Community Partnerships/Outreach	X	Curriculum*	X	Enrollment Management	X	External Factors	X	Facilities,** Supplies and Equipment (Including Software)	X	Financial/Budgetary	X	Human Resources	X	Learning Support		LPC Planning Priorities https://goo.gl/LU99m1	X	Pedagogy	X	Professional Development	X	Services to Students	X	SLO/SAO Process	X	Technology Use
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CTE).

We would also like to create lasting and meaningful internships with local recording studios, music publishers, etc. for our programs, but we require help from outreach specialists as well as internship specialists to develop these relationships.

Curriculum

We have updated the vast majority of our old classes, and our new AD-T in Music was just approved for this fall. In addition, we have created new courses in Music Business, Music Technology, History of Rock and Roll, World Music, Music in Film, Jazz Combo, and Jazz/Pop Piano. We have also made MUS 25, 26, and 27 DE courses in an effort to boost enrollments.

As stated in part A, we are in the process of finalizing new certificates in Commercial Music: Music Technology Fundamentals and Commercial Music: Music Business, Commercial Music: Teaching Beginning Piano, and Commercial Music: Teaching Intermediate Piano. We have updated and enhanced our longstanding Teaching Beginning Piano and Teaching Intermediate Piano certificates by including Business classes and Jazz/Pop Piano. We will combine some or all of these certificates into one Commercial Music certificate program with a TOP code of 100500.

Enrollment Management

We have more new classes than ever before (most of which are fully enrolled) but we require increased FTEF in order to meet our target WSCH. As stated in A., we plan on offsetting our more specialized courses with lower caps by raising the caps for our GE's and using SARS to capture student TBA hours for concert attendance and practicing. Again, this is how Chabot's established program operates. Applied Lessons was one of our flagship accomplishments in 2016. We are now able to offer private lessons (in compliance with state mandates) to those students who also enroll in music theory and an ensemble. However, offering this has been a struggle for us financially, as we have to pay for it out of our Accompanist line item as we wait for the FA and the district to negotiate a long-term solution.

As the Applied program gets established, enrollments in our other high-level classes (such as MUS 10A/B) have increased, and each year we offer Applied, numbers in these other classes will continue to rise. Having a robust Applied program is essential for our recruiting

efforts, as it is the cornerstone of any college-level music program.

External Factors

As previously stated, state mandates require us to offer private lessons through the college as part of the Applied Lessons program. We are hopeful that a solution will be in place by the Spring 2018, but currently we are paying for lessons through the vast majority of our own budget. Again, while Chabot's FA representative supports their Applied program, we have not had the support of our representative, and as a result, the process is taking longer than expected.

The Piano Pedagogy Advisory board has recommended that more our piano teaching courses be offered each year, however due to a lack of FTEF, we are only able to offer them every other year. We require an increase in FTEF to support the Teaching Beginning Piano and Teaching Intermediate Piano certificates.

Facilities, Supplies, and Equipment

As previously stated, we require new recording facilities to effectively teach Music Technology courses. We also require industry-standard software such as ProTools, Sibelius, Finale, Logic, etc to be installed on all computers in the Music Building and funding to keep them updated. We also require industry-standard sample libraries like Kontakt and Spectrasonics to teach Filmmaking at a future date. We have 25 computers that would need these programs. ProTools costs \$299 per computer, Sibelius upgrades are \$29, Finale is \$119. We also will require one ProTools HD license for \$2,499 for the recording studio, and once we have a new recording studio in the new Arts Building, that will also require ProTools HD. The total for this software is \$13, 674, with recurring upgrade fees.

In addition to the recording facilities, we ask for new facilities for our choral program. The current choir room is acoustically flawed because the elevator mechanics reside in the room. Last summer acoustical treatment was attempted in the room, but we are unable to hear any difference. We also require more practice rooms as our department continues to grow. See below section H.

Budget support is also required to purchase new sheet music (we require \$1000 per performing ensemble). We have 6 ensembles, so

we ask for \$6000 to be added as a line item for sheet music.

Now that we have installed wireless locks into all practice rooms as well as the keyboard lab, we require funding to purchase key cards for faculty and students. Each key card is \$2.01 and we require 200 a year for a total of \$402 per year.

We require a line-item/funding to pay for piano tunings. This is especially important because the district shuts of the HVAC during summer and weekends, wreaking havoc on the condition of the pianos. Each time there's a big temperature change, the pianos go massively out of tune, and student success is hampered dramatically. We have 14 pianos, and our Steinway Registered piano technician Peter Acronico charges us a highly discounted rate of \$125 per piano. At 4 tunings per year, we ask for \$7,000 for our annual piano maintenance budget. The alternative would be for the district to change their policy of shutting the HVAC off during campus closures, but we assume this would be even more costly.

In our on-going effort to achieve the coveted All-Steinway School designation we require \$139, 7433.35 (including trade-ins for our current older pianos). This would purchase one new Steinway B Grand Piano 7' for the Black Box, 3 new Boston 132E Uprights for faculty offices and the keyboard lab, and 2 new Boston 118S Uprights for practice rooms. The bond has already paid for a new Boston grand this year, so we're very hopeful that this goal can be achieved.

We ask for 2 TEAC- TN 400S Turntables and extra needles for the choir and band rooms at \$349.99 each

In order to teach our ensembles more effectively we also ask for more instruments and storage: a celesta (\$5000), Sabian Crotales(\$1800), Wenger storage lockers for instruments (\$12000), cart of Wenger music stands, empty cart for music stands, Wenger Music chairs without arms and cart, two violins (\$2000), four violas (\$4000), four celli (\$ 6000), one bass (\$1600), one bass pickup (\$475). All instruments will come with cases.

The Music Technology program is in need of 3 additional storage cabinets to secure recording equipment. These storage cabinets are offered by the music company Wenger and cost \$4000 each, totaling \$12000.

Performance attire is an industry-standard practice for collegiate ensembles, especially choral groups. The cost of this attire (tuxedos, choral dresses) can be high to our students, especially for a highly specialized garment. We have previously requested choral performance attire through instructional equipment, to be rented out to the students per semester. This is an ongoing supplies need of the department.

Financial/Budgetary

We ask for \$15,000 per year for masterclasses, workshops, and guest artists to visit campus, work with our students, and perform in our stage. This funding would also go towards taking students and faculty to festivals and conferences throughout the country such as the Reno Jazz Festival, the MACCC Conference, the JEN Conference, and the MTNA Group Piano and Piano Pedagogy conference. These events help tremendously with outreach efforts as well as achieving PLOs.

As mentioned above, we are currently in a state of limbo as to whether or not Applied Lessons will be paid for through load or through our department budget. If the FA does not come to a decision, we will need to have a line item added for Applied Lessons.

Here is a cost estimate and breakdown using an industry standard payment (though on the low side) of \$60 per 1-hour private lesson. This math is for 20 students to take 8 1-hour lessons a semester.

$\$60 \times 8 \text{ hours} = \480 per student
 $\$480 \times 20 \text{ Applied Students} = \$9600 \text{ per semester}$
 $\$9600 \times 2 \text{ semesters} = \$19,200 \text{ per Academic Year}$

Ensuring that our applied program is paid for is our top priority.

Human Resources

- Staff Assistant

As stated in our 2016 Program Review, we request a Staff Assistant. The of lack of classified personnel/non-Instructional positions is a campus wide problem, and especially in the area of music technology, it is crucial that IT hire a Full-Time employee who knows the gear, systems, and software that is industry standard in music. Last year the music department requested a Music Instructional Assistant to help out with daily duties in the department, and we continue to need this position.

- Staff Accompanist

Stated in our 2016 PR is that we must have a Staff Accompanist. All of our vocal classes, Applied, and shared theater courses cannot

operate without a trained, professional piano accompanist present. Since the permanent part time position was cut, we have been using on-call accompanists. At this time, our pay rate for these accompanists is less than the market average, and our turnover has been higher than desired – we have been through five accompanists in two years.

- Fulltime Faculty

In order to excel in our Commercial Music courses and certificates, new full-time faculty will be critical. One new FT faculty member to coordinate the Commercial CTE programs as well as revitalize and coordinate our band program is going to be crucial as we continue to grow our department.

- Stage Manager/Technician - Sound

The college as a whole needs another fulltime Stage Manager/Technician – Sound specialist for the Mertes Center to meet the needs of our growing programs and other programs on campus.

Learning Support

As stated in our 2016 PR, a counselor with a performing arts emphasis is still needed. We do have a liaison for our Division but it would be more helpful to have one that understood specifically the quirks of the performing arts, such as repeatability and unit overload each semester. We request release time/ SSSP funding/stipend for music faculty to be Music Mentors to our students to ensure degree/certificate progress and completion of paperwork and filing for degrees/certificates. Our students sometimes receive false or misleading information about transferring to 4-year music departments because music is such an idiosyncratic area.

We are allowed one paid music tutor through the Tutorial Center. We have typically three to five volunteer music tutors each semester. The demand has become much needed with the addition of music classes, many which are Basic Skills. The problem is that music courses do not necessarily fit into traditional Basic Skills such as English, Math and Sciences. But we offer MUS 6, Fundamentals in Music and many multi-level skills performing classes that would benefit with expanded tutoring services and are also transferable courses. Expanded tutoring services to the music department would indeed support our growing music programs, degrees and certificates.

Pedagogy

We have changed the way we teach a number of classes to help achieve SLOs. For example, in our piano classes, we are now using

an iPad and updated e-curriculum so that teaching is more streamlined across levels. In our Jazz/Pop Piano class (MUS 18A/B) we now use an e-curriculum specifically designed for the topic, again so that teaching the cross-listed course with a variety of levels is more feasible. Our advanced music theory course (MUS 10A/B) has been re-scheduled so that it meets for longer only 3 days a week instead of 5. This helps retain students from the lower theory level MUS 8A/B and enhances teaching effectiveness, because the longer class periods are more conducive to course content, and meeting fewer days a week is easier for students to commit to. We have made our Piano Pedagogy courses (MUS 25, 26, 27) DE so that enrollments will increase. We will also combine 25 and 27 into one course for the same reason.

Professional Development

For many years now, Cindy Rosefield has been on the board of MACCC (Music Association of California Community Colleges) and has been attending the annual conferences. Ian Brekke and Dan Marschak have joined her at the conferences for the past 2 years, and we have brought student musicians to perform in the band, choir, and composition seminar. We hope to continue to make this an annual necessity, however this year we struggled with funding for the conference. The \$250-\$350 allotted is woefully insufficient.

Piano Pedagogy coordinator Dan Marschak attended the MTNA GP3 (Group Piano and Piano Pedagogy) Forum in Oberlin, and developed a variety of new strategies for teaching piano pedagogy which were implemented into 2016 classes. Choral director Ian Brekke took both the LPC Chamber Choir and Vocal East Jazz Ensemble to several festivals in an effort to provide the students further exposure to these vocal genres. These activities greatly increase our presence among our fellow institutions including high-schools, and thus function as wonderful recruitment opportunities. However, we need budget support (approximately \$5000 for registration, travel, and expenses) in order to participate.

Services to Students

As previously mentioned, the music faculty functions very much like coaches do in athletics. In addition to a full teaching load, faculty spend approximately 100 hours a year recruiting, preparing and participating in concerts, researching new music to perform, and finding opportunities for our students to perform in gigs throughout the community. This past year for example, students performed at all of

<p>our scheduled concerts in addition to the Reno Jazz Festival, Best of the Best, the MACCC Conference, the LPC Staff Appreciation Event, the LPC Veterans Honoring Women Event, an LPC Photography show, and Ridgeview Commons (a Low-Income Housing community in Pleasanton) among many others. Each of these performances requires much preparation and facilitation by faculty, who often perform in the events as well as directors.</p> <p>Other services to students include new scholarships such as a 50% scholarship to the California Jazz Conservatory which was awarded to LPC student Lucas Sanchez, and advising students on career and transfer pathways.</p> <p>SLOs/SAO Process</p> <p>We continue to create, update, and assess SLOs for all courses. Adjunct faculty have been working hard on updating and assessing SLOs per the new contract requirements.</p> <p>Technology Use</p> <p>Due to several IE requests being granted, we are now able to offer a Commercial Music: Music Technology Fundamentals certificate. However, in order to teach more advanced Music Tech classes, we need to acquire ProTools, Finale, and sample libraries for our keyboard lab as well as soundproofing for acoustic isolation. As mentioned above, new e-Curriculums are being used for certain courses to address a variety of issues including disparate student levels, and new DE courses have been added to curriculum.</p>	
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C. Reflection: What plans from the 2016 Program Review Update or any previous Program Reviews/Updates have been achieved and how?

<p>Community Partnerships/Outreach</p> <p>In our 2016 PR we planned to spend additional time and resources recruiting throughout the local community (including local schools, community ensembles, regional conferences, recruiting tours, etc.) Although it has been a struggle to find time with our full teaching loads, we have been recruiting at local schools and state-wide conferences and competitions such as Reno Jazz Festival, Cuesta Vocal Jazz Festival, Sacramento State Jazz Festival, the MACCC Conference, the JEN Conference, the GP3 MTNA Conference, faculty gigs in</p>	<p>Mark an X next to each area that is addressed in your response.</p>	
	<p>Definitions of terms: https://goo.gl/23jrxT</p>	
	<p>X</p>	<p>Community Partnerships/Outreach</p>
	<p>X</p>	<p>Curriculum*</p>
	<p>X</p>	<p>Enrollment Management</p>
	<p>X</p>	<p>Facilities,** Supplies and Equipment (Including Software)</p>

the Bay Area, local and campus holiday caroling, and most recently, securing a monthly jam session at Swirl on the Vineyard, a local wine bar. By increasing our program's presence, we have boosted our enrolled student numbers, and raised the overall level of music students. Again, a stipend for this extra work would make recruiting much more effective, and equitable. We look forward to helping the FA figure out a good stipend rate similar to the coaches on this issue.

We also planned to increase our visibility on the web, and we have made progress in this area by working with Tim Druley on a more modern website. We still require the ability to update it on our own. We have also been maintaining Facebook and Instagram accounts to increase our web presence.

Curriculum

Our biggest plan from 2016 was to offer Applied Lessons for our music students, and though lessons are not paid for from FTEF like they should be (and rather through our Gen Fund Accompanist line item), we did achieve this goal, and our students are now given lessons like almost all CC music programs.

We also planned on offering more new classes such as World Music (GE), Music in Film (GE), History of Rock and Roll (GE), Music Business (Music Business Certificate), Music Technology (Music Technology Certificate), and Studies in Music Composition. All of these courses except Music in Film, either are offered this Fall or will be offered this Spring 2018.

We planned to update all of our outdated courses, and this year we managed to update almost all of them. We also worked hard on creating four new Commercial Music CTE certificates, we got our AD-T in Music state-approved, we updated our AA, and we have modified several courses so that we can offer them as DE.

We planned to create an AA in Jazz Studies, but we have been more focused on our CTE programs, and have not put this through the curriculum committee yet, even though we do have a working draft of the courses needed, as well as a verbal agreement from the California Jazz Conservatory, that they will have an articulation agreement with us.

Enrollment Management

We experimented with some new ways to offer courses in order to achieve SLOs. For example, we tried separating the beginning piano class MUS 21A from the more advanced

X	Financial/Budgetary
X	Human Resources
X	Learning Support
	LPC Planning Priorities https://goo.gl/LU99m1
	Pedagogy
X	Professional Development
X	Services to Students
	SLO/SAO Process
X	Technology Use

*Curriculum will also be addressed in Part 2 (Curriculum Review).

**Facilities will also be addressed in Question H.

classes. This ended up having mixed results. We changed the time of advanced Music Theory MUS 10A/B so that it meets only 3 days a week, and this has helped boosted enrollments and will make teaching and learning more effective.

External Factors

At the suggestion of the Piano Pedagogy Advisory Board, we have consolidated 4 Teaching Piano certificates into just 2 (which are more well-rounded and a higher unit count). State mandates for Applied Lessons have pushed the issue of funding private lessons to the foreground, and we are hopeful that the FA will resolve the issue.

Facilities

During Summer of 2016, a project to soundproof 4130, 4138, and 4226 occurred. While there is no discernable difference in 4130, the noise dispersion is better in 4226 and 4138, however as mentioned above much more work is necessary to make the facilities adequate for teaching music technology and vocal ensembles.

Two new Boston piano were purchased for 4138 and 4130. Now we only require a few more to become an All-Steinway school.

We planned and succeeded in installing wireless locks on all of our practice rooms to track student practice hours and ensure safety of equipment. We now have SARS upstairs and our students are successfully tracking practice hours but we are still awaiting SARS to be installed in the lower lobby

Budget

Although we asked for a significant budget increase for needs like piano tunings, applied lesson instructors (while the FA and district negotiate a long term solution), sheet music, and more funding for our accompanists, the budgets across the board were flat this year. We will continue to advocate for our needs.

Human Resources

In 2016 we asked for a Band instructor through FHPC, but the position was not granted. We will continue to advocate for another FT faculty. Last year we hired Dr. Elisse La Barre as part-time faculty to teach orchestra, GEs, and possibly other courses. She is working out wonderfully, and we hope to retain her as an instructor. We require more FTE to offer the courses our students need to complete their degrees and certificates.

Learning Support

<p>In 2016, we made a plan to create a Music Major handbook for our students. We are working on this project but have not finished it yet. We also planned to continue offering workshops, master-classes, and concerts to help our music students learn. This goal has been accomplished, though we wish to invite more guests to campus, and require additional budget to do so.</p> <p>We also planned to secure a music tutor through the tutorial center and a student assistant. Both of these plans have come to fruition, and greatly benefited music student success.</p> <p>Technology Use</p> <p>Last year we planned to acquire the software and equipment we need to teach Music Technology. While we secured funding for enough computers, gear (microphones, interfaces, etc.), and software (Logic, Sibelius) to teach MUS 35 effectively, we still lack the hardware and software necessary to teach MUS 36. Hardware specifics include: additional recording microphones, cables, shock mounts, microphone stands, pop filters, recording interfaces and rack-mounted gear, sound-proofing equipment, and a recording booth. Software specifics include: Pro Tools HD and Finale notation.</p>	
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D. Impacts to Students (Optional): Discuss at least one example of how students have been impacted by the work of your program since the last Program Review Update (only if you did not already answer this in Questions A, B or C).

<p>SEE ABOVE</p>	<p>Mark an X next to each area that is addressed in your response.</p>
	<p>Definitions of terms: https://goo.gl/23jrxt</p>
	<p><input type="checkbox"/> Community Partnerships/Outreach</p>
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	<p><input type="checkbox"/> Pedagogy</p>
	<p><input type="checkbox"/> Professional Development</p> <p><input type="checkbox"/> Services to Students</p>

	SLO/SAO Process
	Technology Use
	*Curriculum will also be addressed in Part 2 (Curriculum Review).
	**Facilities will also be addressed in Question H.

E. Obstacles: What obstacles has your program faced in achieving plans and goals?

<p>Community Partnerships/Outreach</p> <p>Our instrumental and vocal programs have successfully collaborated with local community events several times in the last calendar year, a testament to the dedication of our students and faculty. The largest obstacle in these events, however, is lack of time allotted to coordinate and execute things that are happening outside of the classroom itself. To date, all concerts (both on campus and off) and recruiting efforts are to be lumped into the 5 extra hours per week contractually obligated, which is easily surpassed regularly. To increase community partnerships and outreach, additional re-assigned time for both the instrumental and vocal departments independently is strongly suggested and will be applied for until granted.</p> <p>Curriculum</p> <p>There are two central items that have previous and/or ongoing challenges: A) Applied Lessons (MUS 38), and B) the CTE program. The latter has been approved recently after several rounds of negotiations and lots of diligence in curriculum review. MUS 38 continues to be an un-solved situation, as the issues have recently been elevated to the district level in an attempt to find a solution for both campuses. We continue to advocate for what we believe is the best outcome for the future of our program: Private lessons that are offered as part of teaching load at an equivalent pay rate of \$70-100 per hour, an industry standard rate. The current system is unsustainable and will continue to hold the growth and success of the college back, as we strongly believe a healthy Applied Studies program is the backbone of any successful music department. Offering Applied Lessons is a CA state mandate, qualifying this ongoing issue as being affected by external factors.</p> <p>Facilities, Supplies, and Equipment</p> <p>We have several current and future challenges in this section:</p> <ul style="list-style-type: none"> As stated in 2016 PR, our choral classroom is acoustically crippled by the presence of the elevator mechanic room within the space. Short of 	<p>Mark an X next to each area that is addressed in your response.</p> <p>Definitions of terms: https://goo.gl/23jrx</p> <table border="1"> <tr><td>X</td><td>Community Partnerships/Outreach</td></tr> <tr><td>X</td><td>Curriculum*</td></tr> <tr><td></td><td>Enrollment Management</td></tr> <tr><td>X</td><td>External Factors</td></tr> <tr><td>X</td><td>Facilities,** Supplies and Equipment (Including Software)</td></tr> <tr><td>X</td><td>Financial/Budgetary</td></tr> <tr><td></td><td>Human Resources</td></tr> <tr><td></td><td>Learning Support</td></tr> <tr><td></td><td>LPC Planning Priorities https://goo.gl/LU99m1</td></tr> <tr><td></td><td>Pedagogy</td></tr> <tr><td>X</td><td>Professional Development</td></tr> <tr><td>X</td><td>Services to Students</td></tr> <tr><td></td><td>SLO/SAO Process</td></tr> <tr><td></td><td>Technology Use</td></tr> </table> <p>*Curriculum will also be addressed in Part 2 (Curriculum Review).</p> <p>**Facilities will also be addressed in Question H.</p>	X	Community Partnerships/Outreach	X	Curriculum*		Enrollment Management	X	External Factors	X	Facilities,** Supplies and Equipment (Including Software)	X	Financial/Budgetary		Human Resources		Learning Support		LPC Planning Priorities https://goo.gl/LU99m1		Pedagogy	X	Professional Development	X	Services to Students		SLO/SAO Process		Technology Use
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removing/relocating the mechanics, this room will never function as intended and will always result in a space insufficient for acoustic rehearsal and performance. We continue to advocate for a new choral rehearsal room and/or recital hall to be completed as part of the Measure A bond. 4130 would be converted into a lecture hall and/or rehearsal room available to all of performing arts.

- Our quickly expanding Music Technology program does not currently have a working recording space for live audio recording. The recording booth downstairs is pre-wired to both 4130 and 4138, but does not offer the sound isolation necessary for a studio environment. It is also heavily occupied by the presence of the LPC Radio program, complicating the use of the space considerably. We have also requested a dedicated recording studio space as part of the Measure A bond.
- Our practice rooms are regularly full, a great sign for our department. This also means we will quickly run out of space and time if our department continues to expand, however. These have also been included in Measure A requests.
- The acoustic treatment of 4130 and 4138 (completed Fall 2016) left both rooms with ceiling tiles that heavily absorb sound. Tiles designed specifically for music performance within classrooms were requested as part of this work (acoustically tuned by the company Wenger) but were cut from installation, most likely due to budgetary concerns. This contributes to the insufficient acoustics for live performance within both classrooms.
- The piano and music technology lab (4226) is not anywhere close to soundproof. When any music is played or performed in this space the entire second floor hears it. This proves challenging for students and faculty, as sound “bleeding” into parallel practice spaces is extremely distracting and detrimental.
- There is a huge lack of storage in the 4000 building. Several large items are currently stored in the 4130 and 4138 classrooms that are only used as part of the main stage performances (the largest being choral risers). Conversations with the main stage crew and the theater department have been in consensus on the lack of storage. The entire performing arts department is requesting that a dedicated storage facility be added to the campus exclusively for the large pieces of equipment necessary for performances.
- The Music Technology program is in need of 3 additional storage cabinets to secure recording equipment. These storage cabinets are offered by

the music company Wenger and cost \$4000 each, totaling \$12000.

- The Music Technology program currently lacks several programs necessary for current and future instruction: Pro Tools HD, Finale, Kontakt, and Spectrasonics. The programs that we do own (Sibelius, Logic X, Final Cut Pro) are not currently installed on all music department computers despite being requested. Additionally, these programs can and will require recurring upgrade fees to be built into future budget items.
- Performance attire is an industry-standard practice for collegiate ensembles, especially choral groups. The cost of this attire (tuxedos, choral dresses) can be high to our students, especially for a highly specialized garment. We have previously requested choral performance attire through instructional equipment, to be rented out to the students per semester. This is an ongoing supplies need of the department.
- The security of all instruments within the department have improved considerably with the installation of keycard locks to all practice rooms and room 4226. There is regular updating of these locks required as students are added to the access system. While the locks are Wifi capable, this technology has not been approved for campus use at this time. To update, we are forced to manually update each door via Bluetooth several times per week (taking approx. 20 minutes each time). This process can and should be greatly simplified by using Wifi connections.
- The pianos in building 4000 require regular tuning, as they are played daily. We have requested tuning costs as part of the music department annual budget, but the costs do not accommodate the campus decision to cycle heat on and off in the building during weekends. Extreme temperature changes drastically affect the tuning of all pianos, leading to much more frequent tuning needs and overall costs. We have raised this issue with the campus on several occasions but have not successfully convinced the college to maintain the building's temperature.
- "Program Operating Supplies" has not been included in the **music department budget** to date, which includes all sheet music for performing ensembles. This is a huge oversight regarding music department supplies and will be requested as part of all future budgets.
- Small purchases made for the college currently require either a wait of several weeks (for paperwork to process) or reimbursement, which we have been discouraged to use regularly. As stated

in 2016 PR, we see the need for a music department purchasing account/card with more direct access for small department needs.

Financial/Budgetary

Our department is currently supporting the Applied Lessons costs through a combination of general funding and co-curricular accounts. This year's budget included a pay cut for all full-time faculty to \$30/hr (industry standard is \$70-100/hr) and a reduction in piano tuning costs. Both models are unsustainable for the long-term health of the music department and have been previously discussed in this program review.

Additional line items can and will be requested in future budgets: Program Operating Supplies, Entry Fees, Equipment Rental, Facilities Rental, Graduation, Office Supplies, Donations, Scholarship, Social Activities, Special Printing, and Travel//Conference Expenses. All of these categories are ongoing needs of the music department that are not currently being fulfilled.

Human Resources

The lack of a Staff Collaborative Pianist/Accompanist within the department is leaving a massive need unfulfilled and represents daily obstacles.

Collaborative piano is both a necessity and an industry standard for all vocal performances, ranging from soloists to large ensembles. The classes requiring the work of an accompanist have SLOs written with their presence intended, making the achievement of these outcomes extremely difficult if the position is not fulfilled. Students are directly affected by not having a long-term pianist in the program, as the availability of a temporary employee is extremely limited and potentially short. This position represents a continued effort to meet the college's goals of fulfilling ACCJC standards.

Music students require the services of a Collaborative Pianist to: successfully earn their degrees, successfully transfer, learn to communicate and work directly with a professional musician, build their musical skillsets in a provided supportive environment, reinforce fundamental skills pertaining to their discipline, and to ultimately be trained and ready for job opportunities in their field as a successful representative of Las Positas College.

The music department had this position for several years until it was cut 2009 during drastic budget cuts. Since this time, the Performing Arts program has gone through many temporary and part time accompanists, resulting in high volatility and turnover. Under the current model, pianists are hired either throu

gh available Gen Funds or through co-curricular accounts (as On-Call employees or Independent Contractors.) With a pay Range 37, Step 1 (that never allows advancement up the pay level) it has proven difficult to keep accomplished musicians around for this position as they are forced to juggle multiple jobs/schedules to make financial ends meet, severely limiting their availability to work with Las Positas students. The industry standard compensation is not reflected in either the temporary/on-call rate or the listed Accompanist position at the district level, leading to ongoing issues with employee retention.

While this current system technically fulfills a need at a minimum level, we believe it is a misuse of this type of hiring practice for several reasons. Collaborative Pianists are typically needed for the full semester or year and are asked to provide professional services far surpassing the compensation offered for a short-term employee. It also requires the department to function with several different pianists, many of them without very much professional experience, as the position is very low pay for the profession. The current system is not one that can continue with the expansion and improvement of the Performing Arts Department. Research into similar community college programs shows this type of hiring practice to be the exception rather than the rule; the position of Collaborative Pianist/Accompanist is a vital element to a thriving and growing Performing Arts program.

Simply, Collaborative Pianist is the largest current staffing need within the Music & Theater departments. Maintaining the continued growth of these departments with temporary hires is not sustainable and may result in failure to meet the intended SLOs for all classes requiring this position.

Professional Development

We agree with most faculty on campus that the \$250 allotted to Professional Development costs is woefully insufficient. Several relevant conferences specific to our music disciplines meet at the national level, requiring out-of-state travel costs. These are not easily replaced by events within California, as there are simply not many local opportunities offered with national conferences regularly attended in music education circles. A typically conference after membership fees, conference attendance fees, travel, lodging, and food surpasses \$1000 easily and regularly. We echo the campus majority in requesting an increase in funding for Professional Development activities.

Services to Students

We request an increase in students serving as qualified music tutors within our department. This is a heavily requested item

<p>by beginning students and would give our most advanced students basic teaching and tutoring experience.</p>	
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F. Short Term Planning: What are your most important plans (either new or continuing) for next year?

<p>Community Partnership/Outreach</p> <p>The music department continues to plan on offering regular concerts and public performances to our local communities. These happen several times on campus per semester, but also include off-campus performances at local schools, festivals, and community centers (retirement homes, orphanages, etc.) Chamber Choir and Vocal East Jazz Ensemble are scheduled for a tri-valley recruiting tour during the January break. This will greatly increase exposure of the department to our local communities.</p> <p>We continue to make efforts to connect with the community via advertising and media. Website revision is ongoing, media is being revised for distribution very soon, and advertising for all events is increasing. The recent completion of a professional music department “sizzle” reel is a proud moment for the department and will act as a huge recruiting piece moving forward.</p> <p>Curriculum</p> <p>Recently approved CTE programs are ready to be offered as classes are scheduled. As enrollment grows, we plan on offering in-demand classes more often, as some that are only offered once per year (music technology) are heavily requested each semester.</p> <p>Enrollment Management</p> <p>Upcoming and ongoing recruiting practices are in an effort to build music department enrollment totals each semester. The entire performing arts program continues to schedule classes without cross-discipline conflicts whenever possible, allowing several of our students to enroll in many classes simultaneously. Our full-time faculty is also in consensus regarding raising class caps on general education offerings to improve ratios in support of low-enrollment classes, especially in regards to the Applied Studies program.</p> <p>Facilities, Supplies, and Equipment</p>	<p>Mark an X next to each area that is addressed in your response.</p> <p>Definitions of terms: https://goo.gl/23jrxr</p> <table border="1"> <tr><td>X</td><td>Community Partnerships/Outreach</td></tr> <tr><td>X</td><td>Curriculum*</td></tr> <tr><td>X</td><td>Enrollment Management</td></tr> <tr><td></td><td>External Factors</td></tr> <tr><td>X</td><td>Facilities,** Supplies and Equipment (Including Software)</td></tr> <tr><td>X</td><td>Financial/Budgetary</td></tr> <tr><td>X</td><td>Human Resources</td></tr> <tr><td></td><td>Learning Support</td></tr> <tr><td></td><td>LPC Planning Priorities https://goo.gl/LU99m1</td></tr> <tr><td></td><td>Pedagogy</td></tr> <tr><td>X</td><td>Professional Development</td></tr> <tr><td></td><td>Services to Students</td></tr> <tr><td></td><td>SLO/SAO Process</td></tr> <tr><td>X</td><td>Technology Use</td></tr> </table> <p>*Curriculum will also be addressed in Part 2 (Curriculum Review).</p> <p>**Facilities will also be addressed in Question H.</p>	X	Community Partnerships/Outreach	X	Curriculum*	X	Enrollment Management		External Factors	X	Facilities,** Supplies and Equipment (Including Software)	X	Financial/Budgetary	X	Human Resources		Learning Support		LPC Planning Priorities https://goo.gl/LU99m1		Pedagogy	X	Professional Development		Services to Students		SLO/SAO Process	X	Technology Use
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The variety of needs within this category have been listed previously (sections B,E). Simply, we plan on continuing to advocate for the ongoing facilities, supplies, and equipment needs of the music department moving forward. This is directly beneficial to the quality of educational experience for all music students on campus.

Financial/Budgetary

The department's top priority continues to be getting the Applied Studies program to be financially sustainable, able to expand as necessary, and in compliance with state mandates. Details of this situation have been expressed previously within this document, including financial challenges. We anticipate a district solution to be offered before Program Review 2018 is written.

The music department will advocate for additional budgetary items in the following categories: Program Operating Supplies, Entry Fees, Equipment Rental, Facilities Rental, Graduation, Office Supplies, Donations, Scholarship, Social Activities, Special Printing, and Travel//Conference Expenses.

Human Resources

The department will continue to heavily advocate for the Staff additions of two positions: Collaborative Pianist/Accompanist and Music Department Assistant.

Professional Development

Our full-time faculty plans on continuing to attend relevant conferences on an annual basis. In an alteration from previous years, all faculty will be pursuing development in areas pertaining to recently-approved CTE offerings (piano pedagogy, music technology, music business). This is in an effort to better support these programs.

Technology Use

We as a department continue to modernize all facilities and equipment as we are able. Additional time and effort is involved in the successful implementation of all pieces (including installation, testing, training, and maintenance). We are dedicated to supporting one another in having both the facilities and each other ready to share these new technologies with our students, regardless of the additional time needed to do so.

G. Long Term Planning (Optional): Please detail any long-term plans for the next 3-5 years. (Only if you have significant plans, such as implementation of a grant project, creation of long-term

initiatives including those using restricted funds such as Equity or SSSP, construction and outfitting of a new building).

<p>In the long term, we plan on adding a new Commercial Music certificate in Performance. We also plan on offering courses in Filmmaking and more specialized Music Technology classes like Video Game music and DJ Production. In order to offer these courses, we require new faculty who specialize in Music Technology as well as a new recording studio and state-of-the-art recording equipment. See part C Currently the only space in which recording, mixing, mastering, and film scoring could be taught is in the LPC Radio space (which is actually designed to be used as a faculty office). Due to its small size and inability to house more than a few students, this space is insufficient. To offer our planned curriculum properly, we require a larger dedicated space that would include isolation booths, a separate mixing space, room to safely house expensive recording equipment, and any additional educational equipment/student workstations. While we are waiting for this facility to be constructed, we will require our keyboard lab to be professionally soundproofed. This is where the music technology classes will be taught until a new facility is built, and sound currently bleeds through the walls. Everyone on the upper floor can hear the pianos and recordings being played in the lab, so this room will not be suitable for recording.</p> <p>As stated in part A, we also plan to create a CTE program in Piano Maintenance, which would exist under the TOP code 096200 Musical Instrument Repair, which could be spearheaded by our Steinway-registered piano technician Peter Acronico.</p> <p>See Part A above for more long-term plans. Again the most important goal for us is to</p>	<p>Mark an X next to each area that is addressed in your response.</p>
	<p>Definitions of terms: https://goo.gl/23jrxt</p>
	<p>Community Partnerships/Outreach</p>
	<p>Curriculum*</p>
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	<p>SLO/SAO Process</p>
	<p>Technology Use</p>
<p>*Curriculum will also be addressed in Part 2 (Curriculum Review).</p>	
<p>**Facilities will also be addressed in Question H.</p>	

H. Do you have any facilities needs that are currently unmet? If yes, please describe.

<p>*Please see detailed breakdown of Facilities obstacles/needs in Section E*</p> <ul style="list-style-type: none"> • Appropriate Recording/Music Technological Rooms. <p>In order to expand the program in the future (as well as match the world-class facilities at our neighboring colleges like Chabot and DVC) we require an appropriate space to teach recording, mixing, producing, etc. This would be acquired through the recently passed Bond, Measure A. We have proposed through Division and Facilities Committee that a</p>

recording studio/rooms be set aside as a priority for the new Arts Building funded by Measure A. We are also working with Vicki Shipman on possibly tying this into the “maker space” concept, as the program is now CTE.

Please see Music Department Facilities Report sent to Division.

Currently Music Technology is taught in our keyboard lab (4226), an inappropriate space where sound bleeds through the walls, and students don't have access to industry-standard studio conditions. Moreover, since there is a physical limit to how many computer workstations we have (currently 20), our max cap size is limited until we acquire better facilities.

- More Practice Rooms

Again, this would be in the new Arts building. We are currently sharing practice rooms with Theater, Communication Studies and Radio. One practice room 4133 is now dedicated to Radio. 4132 is open without a lock so that anyone can use it. We have added locks and now SARS to the 8 remaining practice rooms to ensure we are following state mandates for our Performing and Applied courses. Music students fill these rooms day and night. The large practice room (4139) has become a secondary practice room for ensembles/compos, duos and trios, sectional practice, large instrument practice. It is also where we hold the harpsichord and large marimba so that students may practice those instruments. There are sign-up sheets on all practice rooms.

- Storage for pianos.

The extremely valuable Steinway D Concert Grand that is currently housed backstage in the main stage theater is stored in unacceptable conditions. The original design was to have that piano housed in a secured and temperature/humidity controlled room *under the main stage*. This was 'valued out'. Since then, it remains on stage under horrid conditions: cold/hot air blasting depending on the day and time; dust and debris from shop and natural class/performance use including set designing and building; people placing things on the top (chairs, tools, blocks of wood, boxes...) OR moved into the scene shop. This adds unnecessary wear and tear on an expensive piece of equipment (from going out of tune to scratches and marks). There is room under the stage but is packed full of Theater Department sets/props. If Theater was given their proper and much needed storage as promised, then we could add the room and have the Steinway D housed properly and safely.

See Theater program review for more on their theater storage needs. This effects not only Theater but all the Performing Arts.

- Priority Instructional space.

All of LPC Performing Arts classes should have priority of classroom space in building 4000. As our department continues to grow, we fight for space as well as the safety of a lot of expensive equipment. We are more than understanding of lack of classroom space on campus. But there should not be any class other than rehearsal classes in room 4127 labeled Drama Rehearsal. It has a wooden floor that is getting ruined by constant use of outside classes dragging desks and chairs across the floor. The dimensions for the room

were to mimic that of the floor space of the main stage so that it would be a Rehearsal space for Theater and Dance. Music uses the room as well because of the acoustics.

- Completion of the Amphitheater

To include permanent structures for sound, lighting, stage and ancillary equipment.

- More bathrooms!

With the new facilities, there needs to be more bathrooms. This is a campus wide problem.

I. Mission: Explain how your program's plans and accomplishments support the mission of Las Positas College:

Las Positas College is an inclusive learning-centered institution providing educational opportunities and support for completion of students' transfer, degree, basic skills, career-technical, and retraining goals.

The Music department is committed to the growth and development of the program as well as to continue to support the mission of LPC. Our plans to actively increase the number of students completing our program and transferring with degrees and certificates continues to mirror the overall mission statement of Las Positas College.

As stated in our 2016 PR, the listed plans relate directly to implementing the best practices to meet ACCJC standards and those of the LPC Mission in several ways:

- *Academic Quality* – We as a music department are constantly evaluating the needs of our students and attempting to improve their overall academic experience. This may include adding to, revising, or dispersing of classes and course materials that require it, all in the name of the highest possible quality of academic experience. Many of the music department's plans include new and/or revised curriculum in this manner. These include substantially written SLOs that provide effective assessment, appropriate standards for each class and discipline, and overall organization of our academic program to best support the student academic experience.
- *Institutional Effectiveness* – Simply, the vast majority of the goals and plans (new instruments, new classes, new certificate programs, revised pedagogy program, new music technology program, etc.) represent the music department's best efforts to be the most highly effective collegiate institution possible. As representatives for our students, we are most able to gather, analyze and assess, and put into action the largest needs of the student/community body to help them receive the education experience they require in their two short years at LPC.
- *Institutional Integrity* – The music department's attempts to revise the MUS 38 Applied Program are directly related to this ACCJC standard. The current Applied Program is fundamentally broken in design and execution, and does not provide a clear, accurate, and integral learning experience for the students. The revisions proposed will allow greater institutional integrity in addition to bringing LPC in line with the majority of community college programs throughout California. Concurrently, the additional certificate/degree programs further the music department's ability to offer a diverse educational experience suited to students of all backgrounds and experience levels.

- *Instructional Programs* – The above goals comply to the college’s priorities of offering courses: Appropriate for higher education, culminating in student attainment of identified student learning outcomes, and culminating in achievement of degrees, certificates, employment, or transfer to higher education programs. The above goals also follow practices common to American higher education, including appropriate length, breadth, depth, rigor, course sequencing, time to completion, and synthesis of learning.
- *Learning Support Services* – Students, as members of the proposed MUS 38 Applied Program, are offered one-on-one music lessons specific to their musical discipline. In the musical world, this is the closest possible match to working with a tutor to further academic goals on a weekly basis. By offering these instructors as members of the music faculty we are able to ensure the student’s safety, security, reliability of services provided, and maintenance/revision of teaching methods to better benefit the academic experience.
- *Human Resources* – The above goals make effective use of the specific skillsets of the LPC full-time music faculty. In addition to highly effective instruction, this helps to attract potential/future students by offering a unique and musically excellent program at LPC.
- *Physical Resources* – The above goals lay out several plans to build, maintain, upgrade, or replace physical resources, including: A new Arts building, new (replacement) pianos, new recording equipment, new locks/security equipment for practice rooms, and additional acoustic construction on current music classrooms. The proposed changes meet ACCJC standards in effective utilization and continuing quality necessary to support its programs and services to achieve its mission. (This also includes/supports the ACCJC *Technology Standards* priority).

Develop processes to facilitate ongoing meaningful assessment of SLOs and integrate assessment of SLOs into college processes

- Creating a music major handbook will help with SLOs as well as PSLOs.
- Continue to work with part time music instructors in development and assessment of SLO’s.

Provide necessary institutional support for curriculum development and maintenance

All curriculum we plan to add and update connects to institutional support for curriculum development and maintenance. For example, as we are implementing an improved Applied Music program, we are being supported by our Dean, VP of Academic Services, the Chair of the Curriculum Committee, and the Committee itself. We have had multiple meetings with all of these individuals, and the process has been very effective.

Expand tutoring services to meet demand and support student success in Basic Skills, CTE and Transfer courses.

We are allowed one paid music tutor through the Tutorial Center. We have typically three to five volunteer music tutors each semester. The demand has become much needed with the addition of music classes, many which are Basic Skills. The problem is that music courses do not necessarily fit into traditional Basic Skills such as English, Math and Sciences. But we offer MUS 6, Fundamentals in Music and many multi-level skills performing classes that would benefit with expanded tutoring services and are also transferable courses.

Music Technology and Music Business courses and certificates would be CTE. There is huge demand for both of these programs throughout our community. Piano Pedagogy certificates should be CTE, and we are working with Rajinder Samra towards this goal.

Expanded tutoring services to the music department would indeed support our growing music programs, degrees and certificates.

J. Program-Set Standard (Instructional Programs Only): Did your program meet its program-set standard for successful course completion? yes no

[This data will be available in August 2017]

If your program did not meet your program-set standard, discuss possible reasons and how this may affect program planning or resource requests.

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K. SLOs/SAO Reflection: Describe an example of how your program used course SLO data (CSLOs), Student Service Area Outcome (SAO) data or Program SLO data (PSLOs) from last year (2016-17) to impact student learning or achievement. Focus on PSLOs or CSLOs where you have multiple semesters of data to analyze. (Copy the box below if you would like to discuss multiple examples.)

Course Name, Program Name or Student Service Area: MUSIC
Text of the CSLO, SAO, or PSLO : Demonstrate an adherence to recognized standards of professionalism in a rehearsal setting.
Describe the quantitative or qualitative results:
Discuss and reflect upon student achievement for this CSLO/PSLO/SAO. Discuss any actions taken so far (and results, if known) and your action plan for the future: This SLO is used as our primary standard for musical integrity as it relates to our performing courses. By encouraging our students to take necessary fundamental courses (MUS 6, voice and piano pedagogy) and offering a larger variety of performing classes and Applied Music, gives them a stronger foundation to which they can develop fuller rehearsal and practice standards. We will continue to work together to implement this practice.
What changes in student achievement are evident across the semesters you analyzed? What are some possible explanations for these changes in student achievement? As we don't have a lot of data yet, we have seen a rise in enrollment in our music major classes as well as practice room use since the Applied Class is now a part of our AA-T and we are offering lessons.

L. Plans for Analysis of SLO/SAO Data: Identify the PSLOs, CSLOs, or SAOs that your program plans on focusing on the upcoming year with subsequent analysis. (Copy the box below as needed.)

Circle One: CSLO PSLO SAO

Course, Program Name, or Student Service Area:

MUSIC

Text of CSLO/PSLO/SAO:

Students will be able to apply theoretical and analytical tools to compositions, presentations, and written assignments.

If you plan on analyzing a PSLO, identify the CSLOs that feed into the PSLO that will need to be assessed.

MUS 6 Basic Music

The student should be able to construct major/minor scales and demonstrate a basic comprehension of key relationships.

MUS 8A – Harmony and Musicianship I

Upon successful completion of the course, students will be able to hear music with understanding, recognizing patterns, and musical function. To demonstrate this ability, students should be able to aurally identify all intervals - ascending, descending, and harmonic.

MUS 8B – Harmony and Musicianship II

By the end of the semester, the student will be able to construct three different original compositions using three different forms (A asim, AB, ABC) in four measure phrases.

Write four-part diatonic harmony.

MUS 10A – Chromatic Harmony/Musicianship

Students will apply knowledge of music theory through composition assignments

MUS 10B – Post Romantic/20th Cen Harmony

By the end of the semester, the students will be able to construct three different original musical compositions in three different styles: Romantic, Impressionistic and 20th Century.

Analyze works in a variety of 20th and 21st Century genres using advanced techniques such as arc diagrams, texture maps, and theme maps.

Section Two: Curriculum Review (Programs with Courses Only)

The following questions ask you to review your program's curriculum. To see the last outline revision date and revision due date:

1. Log in to CurricUNET
2. Select "Course Outline Report" under "Reports/Interfaces"
3. Select the report as an Excel file or as HTML

Curriculum Updates

A. Title V Updates: Are any of your courses requiring an update to stay within the 5 year cycle? List courses needing updates below.

MUS 29, MUS 40, MUS 47

B. Degree/Certificate Updates: Are any degrees/certificates requiring an update to do changes to courses (title, units) or addition/deactivation of courses? List needed changes below.

We have added a new Commercial Music CTE program with the TOP code 100500. Under this new umbrella, we will place our updated Piano Pedagogy Certificates as well as a new Music Technology Career Certificate and a 21-unit Music Business Certificate. All of these updates are ongoing. We have submitted the Music Business one to the BACCC and are waiting on their endorsement, and we are working closely with Vicki Shipman to finally make the Teaching Beginning and Intermediate Piano Certificates CTE. Since there's no LMI for Piano Teaching, we will create a survey for local music stores. There IS a huge need for Piano Teachers, it's just that the only other similar program in the state is at LA Harbor College in Southern California.

Our Music AA and AA-T were recently State approved, so our main focus currently is on our certificates.

C. DE Courses/Degrees/Certificates: Detail your department's plans, if any, for adding DE courses, degrees, and/or certificates. For new DE degrees and/or certificates (those offered completely online), please include a brief rationale as to why the degree/certificate will be offered online.

We have added quite a few new DE courses to increase enrollment, especially in our Piano Teaching and Music Business certificates. Many students in those programs work full-time, and find it difficult to physically come to campus. In order to address this need, we have updated MUS 25, MUS 26, MUS 27, MUS 3, and MUS 37 to be DE. No program will be offered completely online, and we have no plans to add to this list of DE courses.

Section Three: CTE Updates (CTE Programs Only)

A. Labor Market Conditions: Examine your most recent labor market data. Does your program continue to meet a documented labor market demand? Does this program not represent unnecessary duplication of other training programs in the college's service area? (Please note: your labor market data should be current within two years. Contact [Vicki Shipman](#) or the current CTE Project Manager for access to data).

The Centers of Excellence Community College Consortia projects **annual openings of 163 (SOC 27-4011 & 27-4014)** between 2015 and 2018. The Centers of Excellence Community College Consortia reports there are an average of **52 Commercial Music program (TOP Code 1005.00) completers per year** from 2012 to 2016 **yielding a deficit of 111 per year for these occupations.** (Source: Data compiled by and used with the permission of the Center of Excellence Community College Consortia. More information available at www.coecc.net.)_Geographic Coverage: SF Bay Area.

It should also be noted that the LMI doesn't take 1099 income into consideration, and most Commercial Music jobs are paid as independent contractors. The data is favorable for our Commercial Music programs, and we have the support of most of the most of our regional colleges, including our sister college Chabot. We are mainly drawing from our Eastern region as far as Tracy, so there is a sizable demand for these programs. As an example, our initial Fall 2017 course offering, MUS 35 Intro to Music Technology, is actually over-enrolled.

B. Advisory Boards: Has your program complied with advisory board recommendations? If not, please explain.

The Commercial Music Advisory Board met for the first time on 8/29/17. They recommended that we go forward with our planned curriculum, consisting of four largely stackable certificates. These will be titled Commercial Music: Music Technology Fundamentals, Commercial Music: Music Business, Commercial Music: Teaching Beginning Piano, Commercial Music: Teaching Intermediate Piano. We have complied with these recommendations, and along with the help of CTE Project Manager Vicki Shipman, we are well on our way to achieving the goal of offering the four certificates by Fall 2018.

The Advisory Board also recommended some specific equipment and software for our program. ProTools was suggested numerous times as the industry standard. We currently don't offer this software as part of our Music Technology lab, though it's written into our curriculum for MUS 36. The board approved our plans to purchase ProTools site licenses through the Strong Workforce Program, but the software will need to be updated every few years. ProTools updates should be considered as part of our standard technology needs. Jim Douglas of Prime Time Entertainment suggested we acquire the industry-standard keyboard Yamaha Montage.

The board also recommended that we have our students record in standard recording studio environments. We mentioned our plans to use the bond funding for a new music building which would house a recording studio (similar to a maker space in other CTE programs). They supported this idea. Vicki Shipman mentioned that one possibility would be to create a MakerSpace specifically for this purpose. In the meantime, funding is needed to allow students to learn to gain experience engineering at local music studios.

The board was also supportive of our plans to invite industry professionals to do workshops and masterclasses for our students. Funding for this purpose was also included in the Strong Workforce Program, though we require sufficient funding each year.

Finally, the board showed strong support for our goal of becoming an All-Steinway School.

C. Strong Workforce Program Metrics: Utilizing LaunchBoard, review the Strong Workforce Program Metrics. Review the data and then answer the following questions.

(Contact [Vicki Shipman](#) or the current CTE Project Manager for help accessing the data).

C1. Does your program meet or exceed the regional and state medians **for increased enrollments, completions, and/or transfer since your last program review**? If not, what program improvements may be made to increase this metric?

Commercial Music is a new program so we don't have enrollment data yet for our college. However, we will set some targets based on the state, micro, and macro data.

For 2014-2015, the state enrollments were 120, the macro was 121, and the micro was 411. For 2013-2014, the numbers were 183 (for state), 247 (for macro), and 512 for the micro. Clearly, the micro numbers are an outlier, but we will shoot for the state median of **120 enrollments**.

For 2014-2015, the state completers were 6, the macro was 12, and the micro was 6. For 2013-2014, the numbers were 10 (for state), 13 (for macro), and 11 for the micro. We will be aiming for the median of **12 completers**.

For 2014-2015, the state transfers were 2, the macro was 2, and the micro was 3. For 2013-2014, the numbers were 4 (for state), 5 (for macro), and 6 for the micro. We will be aiming for the median of **5 state transfers**.

We have discussed completers and transfers with our colleagues, and we will do everything we can to encourage students to actually apply for their degrees and certificates, as this is often an issue for students who are only using CTE programs as a launching point for their careers.

C2. Does your program meet or exceed the regional and state medians **for students gaining employment in their field of study**? If not, what program improvements may be made to increase this metric?

There is no data on Launchboard about this, possibly because Commercial Music is a new program.

C3. Does your program meet or exceed the regional and state medians **for student employment rates after leaving the college**? If not, what program improvements may be made to increase this metric?

As previously stated, Commercial Music is a new program so we don't have data yet at LPC. However, we will set some targets based on the state, micro, and macro data.

In 2014-2015, the employment rates were 40% (state), 44 % (macro), and 58% (micro). In 2013-2014, the employment rates were 51% (state), 55% (macro), and 61% (micro).

We will be aiming for an employment rate of **55%**.

C4. Does your program meet or exceed the regional and state medians **for increased student earnings and median change in earnings**? If not, what program improvements may be made to increase this metric?

As previously stated, Commercial Music is a new program so we don't have data yet at LPC. However, we will set some targets based on the state, micro, and macro data.

During 2014-2015, the increased student earnings for the 2nd quarter after graduation was \$4,350 (state), \$ 4,702 (macro), and \$3,420 (micro). During 2013-2014, the increased student earnings for the 2nd quarter after graduation was \$4,322 (state), \$ 4,440 (macro), and \$4,440(micro).

We will aim for **\$4,000** as our goal for increased student earnings.

During 2014-2015, the median change in earnings was 37% (state), 142% (macro), and 142% (micro). During 2013-2014, the median change in earnings was 39% (state), 26% (macro), and 39% (micro).

2014-2015 clearly is an outlier in macro and micro, but we will aim for **40%** median change in income.

In order to achieve all of these goals (from C1-C4), the most important needs for our CTE programs is to teach our students industry-standard recording practices in a state-of-the-art and acoustically appropriate recording studio with sound-proofed tracking rooms, a top notch mixing board and computer, and equipment and software they will be using in the workforce. The studio should be housed in the new Arts building as part of the Measure A bond. As part of this project, we also require more practice rooms, a new choral facility that has the appropriate acoustics necessary for rehearsals, more pianos, and increased storage for musical instruments and pianos.

We also require continued funding for keeping our fleet of pianos maintained and tuned. Our Steinway-registered technician charges us a highly discounted rate of \$125 to tune each piano, for a total of \$1750 each time we need to tune our fleet. We need to tune our fleet at least 4 times a year (\$7000) to keep them in good working condition, and to continue to provide our students with the best possible learning environment for their music studies. As this is an ongoing operating cost, piano tuning should be a line-item in the Gen Fund, and be part of standard operating expenses for the college.