

PROGRAM REVIEW Fall 2019

Program: Music

Division: A & H

Date: 10/21/19

Writer(s): Ian Brekke, Daniel Marschak

SLO/SAO Point-Person: Ian Brekke, Daniel Marschak

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.

Please note: Program Review is NOT in itself a vehicle for making requests. All requests should be made through appropriate processes (e.g. Instructional Equipment Request Process) or directed to your dean or supervisor.

Time Frame: This Program Review should reflect on program status during the 2019-20 academic year. It should describe plans starting now and continuing through 2020-21. 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 has specific questions to be filled out by all programs this year. The third section is a review of curriculum. The fourth section is a review of data for CTE programs. Only programs with curriculum need to complete Section 3, and only CTE programs need to complete Section 4.

Topics: The Program Review Glossary defines key terms. Writers should review this glossary before writing: <https://bit.ly/2LqPxOW>

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 21.
- 4) Send an electronic copy of this form to Karin Spirn and your Dean by October 21.

Links:

Program Review Home Page: <https://bit.ly/2Y0j7fW>

Fall 2018 Program Review Updates : <https://bit.ly/2GIWzsM>

Frequently Asked Questions: <https://bit.ly/2DHLnfj>

Section One: Program Snapshot

No Significant Changes Option

Contact person: _____

By marking an X in the box above, the writers of this Program Review indicate that there have been no significant changes to their program or their program's needs in the past year. In this case, programs may opt not to complete Program Review Section One: Program Snapshot.

Programs must still complete all other sections (as applicable).

Please note: Choosing this option means that your program's information may not be included in the yearly Division Summary.

The No Significant Changes Option may only be used for two years in a row; after two years, programs must complete a full Program Review including the Program Snapshot. Our program's most recent Program Snapshot was submitted in the following semester: Fall 20_____.

- A. Program Description: Briefly describe your program, including any information or special features of your program that will provide helpful context for readers of this Program Review.**

Examples of program descriptions can be found here: <https://bit.ly/2VwiNvZ>

The LPC Music Department continues to offer AA and AA-T degrees in Music, CTE programs in Music Business, Music Technology, Piano Teaching, and a variety of GE classes. New this year are the additions of the Jazz Studies Certificate and Scoring for Film & Multimedia Certificate. Our specialized classes all pair with at least one degree or CTE pathway. The program is well known for its ensembles and regular performances on campus, at local venues, and traveling to national festivals and competitions. Ongoing goals of the department include expansion of the quality and quantity of music students we serve, improving our curriculum and pedagogical approaches, offering high-level public performances, achieving the coveted [All-Steinway School](#) designation, refining and expanding the Applied Lessons program, improving facilities for musical instruction, improving our technology resources, hosting more outreach events for the Tri-Valley community, and continuing to develop a great reputation in our service area and beyond.

- B. IR Data Review: Describe any significant trends in your program's data from the office of Institutional Research and Planning. (Note: Not all Programs have IR data packets available; if your program does not have a data packet, you may note that in the response box). You may**

also discuss any other data generated for your program by the Office of Institutional Research and Planning.

IR Data packets are available here: <https://bit.ly/2Y9vGpl>

Course Success Rates Dashboard can be found at the bottom of this page: <https://bit.ly/2Y9vGpl>

The trend for enrollments and headcounts continues to generally be upwards. Spring 2019 was our highest ever number while Fall 2018 dipped a bit. Our DE-only students hit its highest number in Spring 2019. We will continue adding DE courses as these classes are generally easier to fill, and are easier for impacted populations to enroll.

Our WSCH/FTEF ranges from 426 to 503. The dip in Fall 2018 corresponds with the Applied Program getting off the ground. As Applied Lessons are 1 faculty to 1 student by design, these are not going to help with our ratio on their own. To counterbalance this, students must concurrently enroll in 5 other MUS units (performing ensemble and music theory). Additionally, over 60% of our FTEF allotment is dedicated to offering G.E. courses. We intend to offer as many as possible to help these ratios.

After consulting our Chabot colleagues, we are now modeling what they do, and are offering large-lecture GEs. In this model, for a cost of only 6 CAH, one faculty can teach 100 or more students – greatly increasing the productivity of our program overall. We plan to continue offering more Large Load courses in the future.

We are confident we could get to a WSCH/FTEF of 500 consistently if CEMC grants enough FTE to offer more GE courses, which always fill. We are concerned that CEMC has no representation from the Arts and Humanities division, even though our division has the largest amount of disciplines. We do not feel adequately represented in this committee.

Mark an X before each area that is addressed in your response.			Definitions of terms: https://bit.ly/2LqPxOW			
	Community Partnerships/Outreach		Facilities, Supplies and Equipment, Software		LPC Planning Priorities	Services to Students
X	Course Offerings	X	Financial/Budgetary	X	LPC Collaborations	SLO/SAO Process
X	Curriculum Committee Items		Human Resources		Pedagogy	Student Equity
X	External Factors		Learning Support		Professional Development	Technology Use

C. Other Data Review (Optional): Describe any significant findings based on other data regarding your program. Possible sources of relevant information might include, but are not limited to, the following:

- Data generated by your program
- CEMC Data
- Labor Market Data

Enrollments for this Fall 2019 are very healthy. All of our GE's were over capacity at the beginning of the semester. Our Applied Program has grown to 28 students (with increasing demand), which results in concurrent enrollments in Music Theory classes and Performing

Ensembles. As a case in point, MUS 10A, our advanced Music Theory class has the highest headcount in probably 10 years at 14. MUS 8A, our first-semester Music Theory offering, has 28 (cap of 20.) This is in large part due to the concurrent enrollment requirements for MUS 38 Applied Lessons.

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	External Factors		Learning Support		Professional Development		Technology Use

D. Accomplishments: What plans from the [2018 Program Review](#) or any [previous Program Reviews/Updates](#) have been achieved and how? You may also describe achievements that were not planned in earlier Program Reviews. Please highlight any positive impacts to students.

2018 Accomplishments include:

- **Continued Expansion of CTE Program and Stackable Certificates**

The department has added the Jazz Studies Certificate and the Scoring for Film & Multimedia Certificate to our program. As with our other offerings, several classes overlap, allowing students to pursue multiple outcomes simultaneously.

- **Applied Lessons Faculty and Curriculum**

We continue to expand our adjunct music faculty, bringing in talented new additions to teach applied lessons (and other classes) in: Guitar, Composition, Film Scoring, Orchestral Conducting, and Voice. We also added a semester-by-semester outline of Applied Lessons requirements, which functions in essence as a music major guided pathway specific to each instrument of study. Our Applied Lessons (and music major) program is larger than it has been in the last 5 years and continues to grow.

- **Guided Pathways**

Dan Marschak spearheaded the design of clear and concise guided pathways for all degrees and certificates of our programs. The pathways are available for public viewing on the department website and have helped streamline the presentation of our program immensely.

- **New Curriculum**

New classes in 2018-2019 (and continuing into Fall 2019) include: Music in Film, Improvisation Lab, Scoring for Film & Multimedia, and the return of the Concert Choir. We offer new DE options in Music Business and World Music, and this Fall 2019, we are adding DE options in Piano Teaching, MUS 1, and MUS 34, and well as two fully online certificates (to be offered on the OEI) in Piano Teaching Fundamentals and Music History and Cultures.

- **Implementation of Large-Load Lecture to Support Enrollment Management**

MUS 5 has been offered as a large-load for the past three semesters, and it has dramatically increased our productivity. We will continue to offer more GE's as large load, and hopefully put them on the OEI as well.

- **Continued Outreach and Excellence**

Last year, our ensembles performed in the community and beyond more than ever before, even receiving accolades. We hosted over 20 public performances on LPC's campus. Vocal East (our flagship vocal jazz ensemble) received 1st place in the 2-year college category at Reno Jazz Festival. Additionally, the vocal program hosted the professional ensemble "m-pact" for their spring 2019 concert, drawing our largest audience of the year of over 300 attendees, with a healthy boost in enrollment immediately following. The Chamber Choir and Vocal East traveled to local high schools and/or hosted at LPC several times in outreach and music exchange events with Livermore High, Foothill High, Dublin High, Amador Valley, and Cantabella Children's Chorus. Vocal East also hosted the first annual "Vocal Jazz Academy" in August at LPC, which brought in over 50 local high school students for a one-day camp. We host a student-lead monthly Jazz Jam Session at Swirl on the Square in downtown Livermore, where anyone may show up to listen and/or play. Each December includes seasonal holiday caroling around the campus and Tri-Valley community. Instrumental and vocal students have provided the music for graduation multiple years in a row.

Cindy Rosefield is visiting local high school music programs weekly as outreach/recruiting during her Sabbatical. She works with a variety of groups including jazz ensembles, orchestras, chamber groups, bands and combos. All full-time faculty are active as adjudicators and clinicians at local educational music festivals and competitions such as the Campana Festival, the San Ramon Jazz Festival and CMEA festivals (California Music Educators Association) throughout the Bay Area.

Our instrumental ensembles continued to perform for a variety of on and off campus events such as the Holiday Staff Breakfast, Commencement, Best of the Best, the Pi Ro Phi Speech tournament in Reno, and the CMEA Solo/Ensemble Festival.

Our outreach expands annually, primarily with the help of CTE funding. We constantly monitor and update our social media presence, our website with news and upcoming events, marketing and promotional materials, and video and photography of ensembles and events. We are very excited that we now have a full-time CTE Outreach Specialist for our area.

- **Subject Matter Experts as Guest Artists/Lecturers**

Due to a generous Foundation grant, the instrumental and composition programs hosted a string quartet from the SF Symphony for the "Celebrating New Music" concert. The concert featured 100% student compositions of the LPC department played by some of the best musicians in the orchestral field. We also hosted two masterclass visits from composer Samuel Adams who worked with our student composers in preparation for this event. In addition, we hosted a masterclass by saxophonist and music cognition PhD Caroline Davis, in which Psychology students were active participants as well as our music students.

- **Facilities Improvements**

Though still an ongoing challenge, some facilities updates have happened to improve the music learning environment of our classrooms. The choir room (4130) received acoustic music shells through I.E. funding that will be used for weekly class meetings and all performances. The music technology program received several new pieces of recording equipment necessary to teach MUS 36 – Intermediate Music Technology. New sound isolation materials were acquired via a successful grant for the 4226 Piano Lab but have not yet been installed. All classrooms have new updated wall speaker systems waiting to be installed due to a backlog in campus work for the I.T. department.

- **Humidity and Temperature Control**

While we have not solved the issue of extreme fluctuations in temperature and humidity within the 4000 building (negatively affecting our piano fleet and other wooden instruments), we have maintained several productive conversations between M&O, our Dean(s), our piano technician, and our administration. We believe progress has been made and are hopeful that a solution may be found in the near future. Likely this will involve installing Damp-Chaser systems in all the upright pianos, which either humidify or de-humidify depending on the conditions as detected by a humidistat. Many institutions rely on these systems and they work very well. It is not a good idea to install the systems on our performance pianos, as they are moved so frequently, that unplugging and the Damp-Chasers will be very problematic. An estimated budget of \$10K will continue to be a department need to have our piano technician be on-call annually – not only for the Music Department, but for Theater and Dance as well. If the HVAC continues to be shut off during campus closures, our performance pianos will need to be moved off-site into secure climate-controlled facilities. This cost is approximately \$700 per piano (both ways).

- **Additional Stipend for Extra Performing Arts Work – Concerts, Performances, Soundchecks, Outreach**

The Fall 2019 updated contract includes a provision for 15 CAH-worth of additional funding for all Performing Arts events. While this does not cover the total amount of extra hours worked by faculty members, it is a step in the right direction and will make future expansion to achieve equity more manageable.

- **Hiring of Full-Time Stagecraft Technician**

The addition of Karl Haller as the full-time stagecraft technician to a staff position is a huge boost to all programs in building 4000, as we host several events annually in the performance spaces (main stage and black box). Karl's presence has already made a massive difference in coming into these events prepared, with adequate staffing and the ability to pursue excellence, rather than cobble things together last-minute or without the experts necessary.

- **Hiring of Collaborative Pianist/Accompanist**

After nearly 17 years out of compliance, the performing arts successfully added a staff Collaborative Pianist in Jeremiah Trujillo to being Fall 2019. Jeremiah's addition is the beginning of successfully filling this staff need, as his position is a large department need that has some significant flaws in the job details currently. Our data shows that performing arts has

a need of 25 hours per week for a staff pianist – Jeremiah’s position provides 15. Additionally, Jeremiah’s pay rate is extremely substandard for the field, which made the job search and hiring very difficult. Jeremiah was the only person to complete all interviews and made it clear he was able to take the job for one year because “money wasn’t an issue.” We got lucky, frankly. But the hiring is a step in the right direction.

- **Consistent Funding**

Our department budget and funding has remained consistent year-over-year, allowing us to set and fulfill more long-term goals of the department. 2018-2019 followed this trend. Several of our accomplishments were achievable because of the reasonable budget provided to the music department.

- **Support of Dean and Working Relationships**

We noted several times throughout 2018-2019 that the support of Dean McElderry was making a big difference in helping our program solve problems. We felt multiple accomplishments were partially due to this improved dialogue and willingness to stick with a problem, advocating on our behalf consistently and sometimes over very long periods of time. We hope to continue the growth of a successful working relationship with administration and the campus as a whole. Interim Dean Mattern has been a wonderful advocate for our programs to begin the Fall 2019 semester, and we look forward to future collaborations.

- **Professional Development**

Our faculty continues to travel to multiple music conferences each year in pursuit of ongoing professional development. 2018-2019 conferences included: the Jazz Education Network (JEN) Conference, the ACDA Northern Regional Conference, the Music Association of California Community Colleges (MACCC) Conference, and the National Association of Music Merchants (NAMM) Conference for Music Business and Tech students and faculty. Along with participating in conferences, our music faculty (both fulltime and part time) are active professional musicians performing in a variety of concert venues, festivals and studio recordings.

- **LPC Planning Priorities**

Our stated goals and overall planning as a department directly fulfill LPC Planning Priorities. Our classes and degree pathways are specifically structured around meeting ACCJC standards and maintaining accreditation, with revisions sometimes necessary to modernize for this purpose. Curriculum development and maintenance is ongoing, including writing and revising SLOs, updating classes, and creating new classes. Our Tutoring Services have expanded this year with multiple student music tutors within the department. Our faculty continues to fulfill Professional Development responsibilities annually, attending important conferences and workshops that improve our knowledge and skillsets as musicians and instructors. We met these planning priorities in 2018-2019 and intend to continue these successful practices indefinitely in support of the college and the music department.

Mark an X before each area that is addressed in your response.

Definitions of terms: <https://bit.ly/2LqPxOW>

X	Community Partnerships/Outreach		Facilities, Supplies and Equipment, Software		LPC Planning Priorities		Services to Students
	Course Offerings		Financial/Budgetary		LPC Collaborations		SLO/SAO Process
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E. Uncompleted Plans: What plans from your 2018 Program Review have not been achieved and why?

Of note: "Uncompleted Plans" often blend together with "Challenges, Obstacles, and Needs" – Categories 1E and 1F are effectively treated as one larger description with heavy overlap. Category 1F is reserved for things not mentioned as goals or plans in previous program reviews.

- **Facilities Needs**

Through a campus-wide failure of process, our Music Technology program suffered a huge setback in having dedicated isolation booths for recording returned to the manufacturer after sitting un-built in Room 4130 for 6 months. This has left the program without the ability to record successfully, meaning we cannot offer MUS 36 – Intermediate Music Technology and the capstone class for the Music Technology Fundamentals Certificate. The class was cancelled for Fall 2019 due to this issue. Conversations with M&O are ongoing to attempt to retro-fit an alternative space, with the current proposal involving switching the music library and the recording rooms, then building the upstairs room (currently music library) into a more dedicated recording space through small projects funding.

Long-term, we continue to propose that the bamboo courtyard footprint be used for a dedicated recording studio space for all of performing arts.

The 4226 Keyboard Lab continues to not be ADA compliant, as the doorway and aisles between keyboard are not large enough for wheelchairs. Simply, the room is not large enough to hold classes of 20 with instructional equipment inside (keyboards and computers). We proposed several ideas for revision in the 2017-2018 Program Review in section 1B.

The 4130 Choir Room continues to suffer from acoustic interference issues. Old and ongoing is the elevator mechanics room, and new since Spring 2018 is loud electrical fan noise from the electrical closet (4130B). Equipment was added to improve the WIFI on campus, but left the music classroom with a loud fan noise that is constantly running. Several attempts have been made to ask for help via I.T. and M&O, with no reply and/or fix yet. Overall, the room remains substandard acoustically (lacking reverberation for acoustic ensembles) and was clearly compromised due to budget cuts in the final building design. We have previously advocated for a purpose-built acoustic ensemble room to be included in new building designs on campus.

- **Humidity and Temperature Control**

As stated in Section 1D, we have not solved the issues with extreme humidity and temperature fluctuations in building 4000. However, a recent meeting with administration and our Piano Technician gives us hope that a solution has been found. It will likely include Damp-Chaser

systems and increased budgeting for piano tuning, maintenance, and moving expensive performance pianos off-site over the hot summer months.

- **Applied Lessons as Scale-able Program**

Several improvements to our applied program came to fruition between 2017-2019, including finally meeting state mandates and compliances. However, an ongoing challenge is regulating enrollment numbers in this program without denying students a degree path as an open-enrollment college. We continue to advocate for additional FTEF in support of the music program from the CEMC and are happy to offer additional lecture/large classes as they are granted to us. We fully understand that these classes help support the specialized music classes across the board. A future concern is when our program's popularity reaches a point that FTEF allotment does not support declared music majors that meet all requirements for our degree pathway – what will happen to those students, and will the school be held liable for denying open-enrollment?

- **Rehearsal Room Specialization and Exclusivity**

Dedicated rehearsal rooms – not to be shared with general education classes. (Jazz ensembles/combos/Orchestra/Wind Ensemble/Vocal Jazz/ Chamber and Concert Choirs) We continue to advocate that 4130 and 4138 become dedicated rehearsal rooms for music performance classes, mainly for security and safety of instruments and equipment. In 4130, over \$75,000 worth of sound gear is stored for use by music classes. In 4138, over \$500,000 in musical instruments and equipment is stored and used. We fear students not in music classes will try to get into secured spaces while we are away and unable to supervise, as we have seen witnessed attempts at this in the past. The rooms are left open with anyone able to wander in, and two expensive pianos were damaged in 2018-2019 because of this. We believe these campus resources would be more secure with locked doors only accessible by music students and faculty.

Additionally, extreme wear-and-tear is happening weekly in setup and teardown of equipment in these classrooms for every rehearsal (not to mention being quite time-consuming.) We fear the 30-year life expectancy of instructional equipment will not last nearly that long at this accelerated rate.

- **Performance and Rehearsal Pianos**

We have made several requests for new performance and practice pianos in building 4000 through instructional equipment, grant funding, and CTE funding. After shared governance committee approvals, all have been red-flagged and not continued through to purchase due to ongoing HVAC concerns and issues within the building.

The most pressing piano concerns are: lack of performance piano for room 4127 (reconfigured in 2017 to be used as a recital space for all of performing arts) and outdated practice pianos in 3 of our practice rooms (the current pianos are at the end of their functional lives).

With the additions requested the department would receive the coveted All-Steinway School designation.

- **Practice Rooms**

We continue to run out of practice rooms for students on a regular basis. 7-10 additional practice rooms are a need for our growing program.

- **Increased Re-Assigned Time for Coordinating Duties**

Currently, 2 full-time music faculty split coordinator duties, receiving just 1 CAH each for an extremely wide array of work. The total amount of hours far exceeds this allotment and has been heavily documented in past Program Reviews. Supporting evidence of these hours has been submitted to deans and to the Faculty Association several times to advocate for an increase.

The updated Fall 2019 contract includes a mechanism for additional reassigned time that may be applied for. We strongly believe that the future of our program’s success may rely on whether this is granted or not, as our current workloads are not sustainable long-term over a career.

- **Collaborative Pianist Hours and Compensation**

As mentioned in Section 1D, the hiring of the Collaborative Pianist position only partially filled the need in the Performing Arts disciplines. There are still significant remaining obstacles in making this a more permanent position that fulfills piano needs for many classes in Music, Theater, and Dance.

- **Additional Full Time Faculty Member**

The three full-time faculty members are primarily jazz specialists who are proficient in classical music, but are not specialists. We have previously requested that an additional full-time faculty join us specializing in classical style, with instrumental and vocal instruction both as potential outcomes. A bonus would be finding someone that can also serve CTE classes.

Mark an X before each area that is addressed in your response.				Definitions of terms: https://bit.ly/2LqPxOW			
X	Community Partnerships/Outreach	X	Facilities, Supplies and Equipment, Software	X	LPC Planning Priorities	X	Services to Students
X	Course Offerings	X	Financial/Budgetary	X	LPC Collaborations		SLO/SAO Process
X	Curriculum Committee Items	X	Human Resources	X	Pedagogy	X	Student Equity
X	External Factors		Learning Support	X	Professional Development	X	Technology Use

F. Challenges, Obstacles and Needs: Describe any significant challenges, obstacles or needs for your program. Please highlight any negative impacts for students.

Of note: “Uncompleted Plans” often blend together with “Challenges, Obstacles, and Needs” – Categories E and F are effectively treated as one larger description with heavy overlap. Category F is reserved for things not mentioned as goals or plans in previous program reviews.

Mentioned above in Category E:

- **Facilities Needs**
- **Humidity and Temperature Control**
- **Applied Lessons as Scale-able Program**
- **Rehearsal Room Specialization and Exclusivity**
- **Performance and Rehearsal Pianos**
- **Practice Rooms**
- **Increased Re-Assigned Time for Coordinating Duties**
- **Collaborative Pianist Hours and Compensation**
- **Additional Full-Time Faculty Member**

New to Category F:

- **Improved WSH/FTEF Ratio**

We continue to work towards (and fight for) improved ratios in support of the campus at large. We believe that additional FTEF granted by CEMC will allow more lecture classes in support of our specialized classes. Certain mechanisms used by Chabot College in support of this ratio (curriculum revision for more hours per unit) have been denied annually on our campus.

- **CEMC Representation**

We will continue to advocate that CEMC include a representative from Arts & Humanities, as it currently operates without. Given the substantial size of A&H relative to the college, this lack of voice is an oversight that is not equitable. The committee members are individually selected without clear process, but it has been communicated that a non-bias approach is very important. Our desire for representation is not to push a heavy A&H agenda, but rather to give voice to the complicated nature of several classes and programs in the division, which sometimes function very differently than anything else on campus out of necessity.

- **Software for Scoring for Film and Multimedia Certificate**

The newest certificate program requires additional software to be taught effectively, specifically the expansion of audio sample libraries. Some specific software requests include: iZotope RX 7 Audio Editing Software, iZotope Creative Suite, Spitfire Audio Sample Libraries, and a recurring year-long subscription to composer cloud. Due to large file sizes, adding external storage also becomes necessary for each workstation and additional USB plug-in hubs also become necessary to support peripherals. The program would also benefit greatly by having midi controllers at each workstation which have programmable faders (the Clavinovas that are in the lab do not have this capability). Requests for software and hardware in support of this program have been submitted for Fall 2019 Instructional Equipment Requests. As the sample libraries get updated, we will need to acquire the latest versions, so they should be put on a cycle by IT.

- **Building-Wide Storage for 4000**

Our entire building is woefully lacking in storage for instructional equipment, concert and performance resources, and general equipment. We are constantly negotiating with theater and dance to fight for scraps of space. Some sort of external storage option (a small warehouse) to help clear the main stage would do wonders for availability of space in building 4000.

- **No Space for Music Adjuncts**

Currently, the adjunct faculty of music and theater share ONE normal-sized office. This is over 20 faculty attempting to share this space, which is very unsustainable. Internally, we struggle with the concept of adjunct faculty crammed into this space while communication studies has two large classrooms and a dedicated work lab (with at least 10 computers and a separate smaller office space) exclusive to the traveling speech team. We are fully supportive of our communication studies colleagues but feel the evidence shows a lack of equity of space within the building.

- **Performing Arts Building Manager / Box Office Specialist to Hire**

The main stage and black box theaters host dozens of events each year. Previously, Christine Hornbaker was asked to simultaneously manage this load and also serve as stagecraft technician. This over-work led to her leaving the position, which was split into two jobs. Karl Haller was hired to fulfill the stage tech position, but Performing Arts Manager remains a very part-time position. Given the program need for this management, all of our collective Performing Arts departments believe this deserves to be a full-time position. The school will also be available to outside rentals with a greater presence in this management position.

- **Budget for Guest Artists/Masterclasses**

We continue to advocate for a recurring budget for guest artists and clinicians to work with our students. These visits are invaluable to exposing our students to professionals in the industry, and are necessary for students to learn skillsets they will need to succeed.

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G. Short Term Planning: What are your most important plans (either new or continuing) for next year? Describe plans starting now and continuing through AY 20-21.

- **Community Partnership/Outreach**

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

several recruiting visits throughout the academic year. This will greatly increase exposure of the department to our local communities. Our faculty continues to clinic throughout the Tri-Valley in advanced recruiting efforts.

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.

- **Enrollment Management**

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 are 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.

- **Curriculum Revisions**

The department is revising the vocal ensembles – MUS 45 and MUS 46A/B to be 2-unit lab classes, expanding rehearsal and practice time each week. We have learned that students are already putting in much more time than a 1-unit class requires and believe this adjustment will more accurately reflect their workload each semester. They are currently forced to take too many other units due to this lower number. This revision is to be implemented for vocal ensembles to start. If successful, future revisions may be considered for instrumental classes.

We will be revising MUS 1, MUS 13, MUS 34 so they become DE courses, easing school-wide scheduling conflicts, and boosting enrollments campus-wide. Moreover, we plan on offering these on the OEI.

- **Additional Class Offerings**

We will add two new ensembles that are needed for our programs: Commercial Music Combo and Instrumental Chamber Music. Pending SCFF grant approval, we are also creating fully online certificates in Teaching Piano Fundamentals and Music History and Cultures. Both will be listed on the OEI.

- **SLO and PSLO Updates**

The department is already hard at work to achieve the SLO and PSLO updates as requested by the campus at large and to meet Accreditation requirements.

- **Continued Advocacy for Necessary Changes to Resolve Uncompleted Plans, Challenges, Obstacles, and Needs**

See multiple items in sections 1E and 1F

Mark an X before each area that is addressed in your response.

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H. 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).

In summary, all items from Sections 1E, 1F, and 1G also qualify for Long Term Planning, as we do not consider any of them temporary without ultimate resolution for the good of the department.

The music department has begun research into National Association of Schools of Music (NASM) Accreditation. This is a multi-year process that Chabot recently completed and something they have encouraged us to also pursue. Additional conversations with our administration on outcomes for both the department and the campus would be necessary to move forward.

Mark an X before to each area that is addressed in your response.

Definitions of terms: <https://bit.ly/2LqPxOW>

	Community Partnerships/Outreach		Facilities, Supplies and Equipment, Software		LPC Planning Priorities		Services to Students
	Course Offerings		Financial/Budgetary	X	LPC Collaborations		SLO/SAO Process
X	Curriculum Committee Items		Human Resources		Pedagogy		Student Equity
	External Factors		Learning Support		Professional Development		Technology Use

Section Two: Current Topics (Required for All Programs)

A. Program-Set Standard (Instructional Programs Only): The program-set standard is a baseline that alerts programs if their student success rates have dipped suddenly. There may be many valid reasons a program does not meet the Program Set Standard; when a program does not meet this standard, they are simply asked to examine possible reasons and note any actions that should be taken, if appropriate.

Program-set standard data can be found on this page:
<http://www.laspositascollege.edu/research/outcomes.php>

(Data for AY 18-19 will be available by the beginning of Fall 2019).

Did your program meet its program-set standard for successful course completion?
 yes no

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

N/A

B. SLOs/SAOs: Describe an example of how your program used course SLO data (SLOs) or SAO data from last year (2018-19) to impact student learning, access, achievement, or other services to students. (Copy the box below if you would like to discuss multiple examples).

Course (SLOs only): MUS 19 Studies in Music Composition
SLO or SAO: Upon completion of MUS 19, the student will be able to create professional scores and parts using standard notation software.
Describe the quantitative or qualitative results: Students composed an original work that was performed by a professional string quartet. They used Sibelius notation software to produce scores and parts and received feedback from the players.
Discuss any actions taken so far (and results, if known): Results were very positive with a 90% achievement rate. This will only be possible with a professional group of musicians performing student pieces.

Discuss your action plan for the future: We plan to organize a professional ensemble to workshop and perform student pieces each year. We request ongoing funding of \$5K for this purpose in the Music Gen Fund.

C. Program SLOs (Degree/Certificate granting programs only): Describe an example of how your program used program-level SLO data (PSLOs) from last year (2018-19) to impact student learning or achievement. (Copy the box below if you would like to discuss multiple examples).

Degree/Certificate: Commercial Music: Music Technology Fundamentals - Certificate of Achievement

Program SLO: Upon completion of the Certificate of Achievement in Commercial Music: Music Technology Fundamentals, students will be able to present completed audio projects using recorded live audio with appropriate editing, mixing, and mastering techniques.

Describe the quantitative or qualitative results: This SLO is currently unachievable due to lack of appropriate facilities. As discussed previously in Section 1, E, there is currently no sound isolation space in which to teach live audio techniques. An industry-standard recording studio is required if students are to achieve this SLO.

Discuss any actions taken so far (and results, if known): As discussed previously in Section 1, E, M&O has identified an action plan to turn the music library into a more dedicated recording space through small projects funding.

Discuss your action plan for the future: Long-term, we continue to propose that the bamboo courtyard footprint be used for a dedicated recording studio space for all of performing arts.

D1. SLO/SAO Progress Review: To see if your program is up to date with the creation of SLO/SAOs, please consult the list available here: <https://bit.ly/2LggoKv>. List any courses or services areas that do not have SLOs or SAOs approved. These SLOs/SAOs need to be submitted to eLumen by November 18 to become active for Spring 2020; please work with your SLO/SAO coordinator.

We have created all SLOs listed in this document.

D2. This question has been removed.

D3. This question has been removed.

E. This question has been removed.

F. Student-Centered Funding Formula (SCFF): The state funding allocation model has shifted to include socio-economic status and student achievement metrics. LPC will begin

to be funded by this model by AY 21-22. The district and college are using this opportunity to develop projects that support these funding considerations and the needs of our students. The projects should help LPC achieve the goals listed below.

Goals for SCFF Projects

- Ensuring eligible students receive financial aid, if desired
- Removing barriers that hinder students from moving toward their goals
- Offering additional information and support about educational pathways
- Offering academic support that increases English/math completion in the first year
- Enhancing career readiness through coursework
- Increasing completion of degrees and certificates
- Increasing transfers and transfer readiness

F1. SCFF Actions Taken: Describe one initiative or action your program or area has taken in support of one of the goals in the list above.

- What was the action?
- What was the result, if known?
- If your action or initiative was successful, please explain why and whether it could be used in other areas or scaled for use across the campus.
- If your action or initiative was not successful, please indicate why (lack of resources, unforeseen variables, etc.)
- If you did not take any actions in support of the goals above, you may write “N/A.”

In consultation with Vicki Shipman, we have proposed two SCFF projects to offer fully online certificates on the OEI. One will be in Teaching Piano Fundamentals (CTE) and the other will be Music History and Cultures. More faculty will undergo training to teach online, and courses will be aligned with the OEI rubric. As a result, the quality of our online offerings will improve. Moreover, offering more courses online will improve our WSCH/FTEF as well as lessen conflicts with other disciplines course offering times.

F2. Future Strategies (optional): Please describe any possible strategies or actions that your program or the college could use to support the goals listed above. What resources would be needed?

One potential strategy for improving metrics is to offer a class or classes at the Dublin Women’s Correctional Facility, as this is a sub group that is funded at 100% and music has been shown to be therapeutic. In order for this to succeed, we would require someone to investigate whether the facility has an appropriate space to teach music, and whether keyboards or other instruments could be acquired. We would also require additional FTEF to add a class or classes at this location.

G. Student Equity and Achievement Program: To ensure equitable outcomes for vulnerable student populations, Las Positas College plans to close equity gaps in the areas listed

below. For each area/metric, the listed impacted groups have had proportionately lower rates than other groups.*

Area/Metric	Impacted Groups
Access: Enrollment at LPC	Black or African American (Female), Black or African American (Male), Filipino (Female), White (Female)
Readiness: Completion of both transfer-level Math & English	American Indian or Alaska Native (Female), Black or African American (Female), Black or African American (Male), Hispanic or Latino (Male/All), First Generation (Male/All), Foster Youth (Female), Foster Youth (Male), LGBT (All)
Retention: Retention from Fall to Spring	Black or African American (Female/All), First Generation (Female/All), Foster Youth (Male)
Completion: Completion of an Associate Degree, Certificate	American Indian or Alaska Native (Male/All), Asian (Male), Black or African American (Male/All), Native Hawaiian or other Pacific Islander (Female), Native Hawaiian or other Pacific Islander (Male), Foster Youth (Male), LGBT (Female), LGBT (Male)
Completion: Transfer to a Four-Year Institution	Disabled (Male/All), Black or African American (Female), Hispanic or Latino (Male), Native Hawaiian or other Pacific Islander (Female), Native Hawaiian or other Pacific Islander (Male), First Generation (Female), Foster Youth (Male), LGBT (Female)

*The full list of impacted groups with supporting data can be found here: <https://bit.ly/2XZVGDb>

G1. Equity Actions: Describe any actions your program has taken in the past two years (2017-2019) or actions currently in progress to improve the metrics above for the impacted groups listed (for example, to increase the ability for African American students to enroll in classes at LPC, or to increase the ability of LGBT students to complete Associate’s Degrees or Certificates). What has been the effect of these actions, if known?

Through CTE grants, we have been marketing on Google and Social Media platforms for the past 3 years. We hope to attract a more diverse student body using these tools.

G2. Equity Challenges: Describe any challenges your program has faced in promoting equity and equity-based decision making in the metrics listed above (or any other areas).

The Keyboard Lab (4226) is a very small space for housing 20 keyboards, an instructor station, and an upright piano. If a student were ever in a wheel chair, it would likely be impossible for them to take a class in this classroom. The room is likely not ADA compliant in its current configuration. As mentioned in section 1 E., we have proposed that the lab be expanded into the outdoor interior courtyard (rarely used by anyone) thus freeing up more space for ADA compliance.

As mentioned, targeted marketing campaigns can greatly expand our ability to attract a diverse student body. We cannot always rely on CTE grants for this purpose, and request \$5K a year for marketing specifically to impacted groups.

H. Program Review Suggestions (optional): What questions or suggestions do you have regarding the Program Review forms or process?

We believe Program Review should be due in the Spring as there are too many other due dates in the Fall.

**Section Three: 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 46B Advanced Jazz Choir

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 will deactivate MUS 39

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.

As SCFF projects, we are proposing to make two fully online certificates that will be offered through the OEI: Music History and Cultures and Teaching Piano Fundamentals. Faculty will be undergoing training and aligning courses this Fall, Spring, and Summer. Courses that will be made into DE options include MUS 34, MUS 1, and MUS 13. Not only will this help the district and the new funding formula, but our GE DE classes are typically full, and offering them online will open up space in 4000 for other face-to-face classes. It will also decrease the scheduling conflicts that often arise with classes across campus – leading to a greater boost in enrollments for a variety of disciplines.

**Section Four: 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 represent a training need that is not duplicated 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).

Yes, there is strong labor market demand. According to EMSI, there are 3 programs with 86 completions and a total of 212 openings; yielding a shortage of 136 positions available in the counties of Alameda, Contra Costa, and San Joaquin.

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

Yes

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?

State median data is not available.

2016-2017: 18 course enrollments with inadequate data for the other metrics (increased enrollments, completions, and/or transfer)

Increased marketing and outreach is needed to continue to grow our programs. We ask for \$10K per academic year for a marketing budget.

Facilities are a major hurdle for our enrollments and program growth. We have no ability to teach recording with sound isolation, so MUS 36 had to be cancelled this Fall. A professional recording studio is required to successfully offer Music Technology and Scoring for Film certificates, and to properly prepare students for the workforce.

Moreover, more FTEF is required to offer our classes more consistently. Currently we offer Teaching Piano classes every other year, but there is a strong demand for these courses. We require an additional 6-8 CAH for Commercial Music courses to be offered regularly and meet the demand.

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?

Not available in Launchboard for 2016-2017

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?

Not available in Launchboard for 2016-2017

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?

Not available in Launchboard for 2016-2017