

## PROGRAM REVIEW Fall 2020

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**Program: Music**

**Division: Arts and Humanities**

**Date: 11/2/20**

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**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 2020-21 academic year. It should describe plans starting now and continuing through 2021-22.

**Sections:** This Program Review has been shortened due to the COVID-19 pandemic. The Program Review Committee understands that you are completing this program review in a time of stress and disruption and that this may affect many of your responses. Sections and questions are marked with the name of the committee or office that will use the information.

- The first section 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, to be filled out only by programs with curriculum.

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

**For Help:** Contact Nadiyah Taylor: [ntaylor@laspositascollege.edu](mailto:ntaylor@laspositascollege.edu).

A list of contacts for help with specific sections is provided on the Program Review website under the “tools for writers” tab. <https://bit.ly/3fY7Ead>

### **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: Communicate with your dean about completing this document.
- 4) Send an electronic copy of this form to Nadiyah Taylor and your dean by Monday, November 2.

### **Links:**

Program Review Home Page: [laspositascollege.edu/instructionalprogramreview](https://laspositascollege.edu/instructionalprogramreview)

Fall 2019 Program Reviews: [laspositascollege.edu/programreview/pr2019.php](https://laspositascollege.edu/programreview/pr2019.php)

Frequently Asked Questions: [laspositascollege.edu/instructionalprogramreview/programreviewfaqs.php](https://laspositascollege.edu/instructionalprogramreview/programreviewfaqs.php)

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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.

- **Online CTE Programs**

Certificates of Achievement in Piano Teaching Fundamentals are now offered 100% online, opening up a large body of potential students to our program. Faculty are willing to put this on the OEI should funding open up for compensation.

- **Curriculum Committee Items**

The department shifted the top two vocal ensembles (Chamber Choir and Vocal Jazz Ensemble) to 2-unit offerings, a better reflection of the time and workload of these classes as experienced by the students enrolled. Student response has been overwhelmingly positive, allowing them to take less other classes to achieve a full load schedule.

All classes that needed DE Addendums were submitted in time and we expect all to be approved. We have also updated our degrees to reflect the new 2 unit vocal ensembles.

- **Facilities and Equipment Improvements**

We continue to make strides in working collaboratively with M&O to implement a functional audio recording space for our CTE programs. Our remaining general fund budget from 2019-2020 was re-allocated to the M&O project of converting the current Music Library to a split-room recording area (these were funds previously earmarked for public performances, music festivals, etc.) We will continue working with Walter Blevins to reconfigure the space for this new use.

Room 4130 had sound deadening removed from the walls, increasing the natural reverberance necessary for acoustic ensemble rehearsal and performance. Student response has been extremely positive and overall performance quality has improved dramatically.

Walter Blevins has provided guidelines for temperature and humidity control for Building 4000 after multiple years of back and forth on proper care for instruments, primarily the piano fleet. The new guidelines were agreed upon between M&O and the music faculty as the best compromise, including implementing a safety cap of 90 degrees Fahrenheit on the hot days that the HVAC is turned off due to cost concerns.

To maintain the piano fleet, Damp-Chaser systems have been installed to provide humidity regulation. Additionally, the more expensive performance pianos are removed from the building for the summer months and placed in temperature-controlled storage off campus. Several new Boston pianos were added to the fleet, and we are now just 1-2 pianos away from reaching our goal of becoming an All-Steinway school – something we've been working to achieve for the past 5 years.

Additional licensing and updates of music softwares located in Room 4226 (Piano/Technology Lab) continue to be purchased and implemented as needed. Our workstations remain accessible remotely via a program called Splashtop, provided by the I.T. Department. Our department intends to continue the use of this software even after the pandemic resolves, as it allows greater accessibility for students and faculty.

- **Learning Support**

<b>x</b>	Curriculum Committee Items		Human Resources		Pedagogy	<b>x</b>	Student Equity
	External Factors	<b>x</b>	Learning Support	<b>x</b>	Professional Development	<b>x</b>	Technology Use

**B. Challenges, Obstacles and Needs: Describe any significant challenges, obstacles or needs for your program. Your response may include issues regarding COVID-19. Please highlight any negative impacts for students.**

**Non-COVID-19:**

- **MUS 38 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. 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? We will 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.

- **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. We have begun to address this issue by teaching more Large Load lecture classes (between 85-100 students) but this is often offset by needing to offer lower enrolled classes that are typically CTE and more specialized. Increased FTEF will allow us to balance these low cap classes with popular GE's. Moreover, the new SCFF places greater emphasis on completion of CTE courses and programs. Nearly every class offered with a cap lowered that 44 is part of a Commercial Music CTE program.

- **Facilities Needs**

Though mentioned under “accomplishments,” our facilities needs remain partially met and an ongoing project. The bullet-pointed list of facilities challenges we have are these:

- We maintain a dialogue with M&O regarding the recording facilities, but nothing has yet been built (discussed in more detail in Section 1A)
- 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 – a request un-met for over two years.

- Our main rehearsal rooms (4130 and 4138) are shared with non-music general education classes. These rooms house hundreds of thousands of dollars in dedicated equipment, much of which would be difficult to replace and would make a class non-operational if lost or damaged. For security and safety reasons, we continue to advocate that these spaces be dedicated to music classes only as additional facilities are built and opened on campus. Two expensive pianos have already been damaged because these rooms remain unlocked and open to the campus. 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.
- 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.
- 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.
- We continue to run out of practice rooms for students on a regular basis, placing physical facilities in direct contrast to the college's push for expansion of enrollments and programs.

- **Performance Piano for 4127 + Yamaha Upright**

In 2017 we re-configured room 4127 to be used for Music Recitals, with the intent to add a Steinway B (or similar level) performance piano to the space. This decision was made in conjunction with the Theater program. A 4127 performance piano has been mentioned in program review since that time, as the space remains unfinished for the music department's intended use. Once the instrument is acquired, smaller music performance events such as piano recitals, vocal recitals, jazz combo concerts, juries, etc. could be moved from the Mertes Main Stage to 4127, thus opening up stage time and more outside rentals for the Mertes Center.

We still have one worn-out Yamaha upright in one of our practice rooms. We would like to upgrade it to an industry standard Boston. With the two additions requested (Steinway B and Boston upright) the department would receive the coveted All-Steinway School designation – a powerful recruiting tool and a major goal for the college since the tenure of Dr. Russell as President.

- **Collaborative Pianist Compensation**

Our data shows that performing arts has a need of 25 hours per week for a staff pianist – Jeremiah Trujillo's current 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 because "money wasn't an issue." We got lucky, frankly. But the hiring has been a step in the right direction.