



**Program: Music**

\* Please note that sections IV and X have changed from the 09-10 version. All programs are required to update these sections and may roll other sections forward if updates are not necessary.

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<b>I. Department/Program Mission</b>	
1. State the department name and everyone who participated in creating the comprehensive program plan.	<b>Music Department:</b> Elizabeth Barkley, Robert Hartwell, Paul Davies, Bruce Tambling.
2. State the program's mission. If you don't have one, create one.	The mission of the Music Department is to provide an innovative, top-quality educational program that balances two distinct but complementary foci: 1) a traditional track that adheres to the basic guidelines of the National Association of Schools of Music (NASM) and contains the courses in music history, theory/composition, and performance that prepare students for transfer to 4-year institutions and pursuit of a baccalaureate degree; and 2) a vocational track that adheres to guidelines provided by a board of advisors and contains the courses in music business, technology, and contemporary popular music composition/literature that prepare students for careers in the commercial music field. Both foci offer certificates and an associate of arts degree.
3. Explain how the program/department mission is aligned with the <a href="#">college mission</a> ?	The department's mission is primarily in alignment with the college's mission to provide outstanding educational opportunities for all students through high quality transfer programs and career preparation. On a secondary level, the department's mission is in alignment with the college's mission to offer an associate in arts degree as well as opportunities for lifelong learning.

<b>II. Department and Program Description &amp; Data</b>					
1. What are your hours of operation?		Our offices open at: 8 AM Closed for Lunch: No <input checked="" type="checkbox"/> or Yes <input type="checkbox"/> If yes, when: Our offices closed at: 4 PM			
2. What types of classes do you offer, at what locations, and at what times?		Times offered: <input checked="" type="checkbox"/> Morning (6AM-12PM) <input checked="" type="checkbox"/> Afternoon (12PM-4PM) <input checked="" type="checkbox"/> Evening (4PM-10PM)	Locations offered: <input checked="" type="checkbox"/> FH Main Campus <input checked="" type="checkbox"/> Middlefield <input type="checkbox"/> Off campus	Types Offered: <input checked="" type="checkbox"/> In Person <input checked="" type="checkbox"/> Hybrid <input checked="" type="checkbox"/> Distance	Status Offered: <input checked="" type="checkbox"/> Credit <input type="checkbox"/> Non-credit
3. List current positions and descriptions for all personnel in your area on the chart below (include position titles only, not individual names).					
Faculty Positions by Discipline	Full-time Headcount	Part-time Headcount	Brief Description of duties		
Music Instructor	4	14	Teach classes in Music, Music Technology and Music Performance. Write and revise curriculum, develop course materials for both face to face and distance learning courses. Manage budget, maintain equipment as necessary, advise Division Dean on scheduling and purchasing. Counsel students as needed, participate in shared governance, promote program, work with community. Coordinate with other departments and staff on use of IDEA Lab and piano lab. Upgrade and install music software, maintain recording studio, rehearsal facilities and 60 student workstations in labs and classrooms.		
<b>Total</b>	4	14			
Management and Classified Positions	Full-time Headcount	Part-time Headcount	Brief Description of duties		
Staff Accompanist	1	0	Supervise Piano Lab		
Instructional Associate	1	0	Supervise Electronic Arts Lab		

<p>4. Given the data, describe the trends in <a href="#">enrollment</a>, <a href="#">FTES</a>, and <a href="#">Average Class size</a>. What are the implications for your department?</p>	<p>Based on the data available, enrollment has shown consistently strong growth since Spring of 2004. At that time, the music program was at 571 FTES, and has grown to 700 in productivity as of Spring 2009. The actual WSCH in Music was 29,276 in 2008-2009, as opposed to 23,518 2006-2007, an increase of 5758 over the 2 year period. The average class size in music is largely determined by the maximum seat count as determined by room capacity. The smallest classes are around 30, and the largest is at 85. This has trended up dramatically since our last Program Review.</p> <p>The Music Department is showing dramatic growth – the faculty, both full and part time, are stretched to the limit and finding qualified part time faculty to handle further growth is nearly impossible, due to the extreme technical and academic requirements in our courses. We have overgrown our classrooms, and in order to effectively serve our rapidly expanding student population, we need another large lecture space with “smart” classroom capabilities.</p>	
<p>5. <b>Student Achievement:</b> Given the data, describe the trends in overall <a href="#">success rates</a>, <a href="#">retention rates</a>, and <a href="#">degrees and certificates awarded</a>. What are the implications for your department?</p>	<p>The success rate in Music for 2006-2007 was 79%, 80% in 2007-2008, and 79% in 2008-2009. This is slightly lower than the college wide average of 84%. The change since 2003-2004 is negligible, as the success rate in 2003-2004 was 81% and has remained steady throughout the reporting period. Retention is trending up, from 92% in 2003-2004 to 95% in 2007-2008. The Music Program has 2 separate AA Degrees, one in General Music, one in Music Technology. Additionally, we offer certificates of Achievement in Music Technology and Pro Tools.</p> <p>Since our last Program Review through 2008-2009, students have earned 21 A.A. Degrees in General Music, and 45 A.A. Degrees in Music Technology (formerly Commercial Music), in addition to 3 Certificates of Achievement in Music Technology, and 5 Certificates in Pro Tools (2008-2009).</p> <p>Based on this data, the Music Program as a whole is definitely trending up. Another factor, which is new in 2009-2010 and so is not reflected in the data, is the addition of a totally online A.A. degree in Music Technology.</p>	
<p>6. <b>Student Equity:</b> Given the data, describe the trends with respect to <a href="#">underrepresented students</a>. How will your program address the needs/challenges indicated by the data?</p>	<p>Underrepresented students account for 54% of the Music Program. Success rates are excellent – for example during 2008-2009 the success rate for Caucasian students was 76%, while the success rates for Asian students was 89%. Overall, underrepresented</p>	

	students had an overall success rate of 72%.	
7. Given the data, discuss how the <a href="#">FTEF</a> trends and <a href="#">FTEF/FTES ratio</a> will impact your program. Include any need for increasing or reducing your program faculty. What are the implications for your department?	In 2004-2005, FTEF in Music was 39.60, and the productivity ratio was 513. In 2007-2008, FTEF was 44.64 and the productivity ratio was 557, a dramatic rise. Productivity ratios in Fall 08 was 673, and by Spring of 09 had risen to 700. In point of fact, Music is the fastest growing program in the Fine Arts Division, and is extraordinarily productive. As noted above, the faculty, both full and part time are stretched as thin as possible. The Music Program needs at least 1 more faculty to continue this explosive growth and serve the needs of our student population. Also, please see comments in section 8 below.	
8. Given the data for <a href="#">distance learning</a> , describe the trends related to <a href="#">success</a> , <a href="#">retention</a> , and <a href="#">student satisfaction</a> . Discuss solutions to ensure that rates match or exceed those of comparable traditional format courses.	The Music Program has been a national leader in offering cutting edge online courses. We now offer our Music Technology A.A. completely online and are seeing widespread interest. The success percentage in 2006-2007 was 77%, 76% in 2007-2008, and 77% in 2008-2009. Retention has remained excellent, at 94%, 95% and 93% during the same period. Obviously, student satisfaction is very high in these courses, and these numbers are almost identical to the same data for traditional format courses.	
9. Optional: Provide any additional data relevant to your program. (Indicate the source of the data).	One of the most productive faculty members recently accepted the position of Interim Dean, which meant hiring adjunct faculty to cover his classes (which regularly enroll more than 50 students). However, this is a stopgap measure – the 65% load limit on part time faculty will mean offering fewer sections of our most productive classes in the future. Additionally, this faculty member handled most of the administrative duties in Music Technology, and a large share of the maintenance. It is mission-critical that this position needs to be replaced if the faculty member stays on in administration or retires.	
10. Are you seeing <a href="#">trends</a> that are not reflected in the data cited above? If yes, please explain.	It is our observation that demand is highest for online courses and Music Technology courses.	

Summary of Planning Goals & Action Plans				
11. Identify 3-6 operational goals and link them to one or more college strategic initiatives or to your operations.				
Department Operational Goals		College Strategic Initiatives		
Identify 3-6 operational goals	Building a Community of Scholars	Putting Access into Action	Promoting a Collaborative Decision-making Environment	Operations Planning
Increase online offerings of classes that have been traditionally taught FTF.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Expand FTF Music Technology Offerings.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Improve piano/theory classroom with up to date computers and newer, more connectable keyboards.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
12. What is your plan for accomplishing your goals?				
Department Operational Goals		Activities		
Increase online offerings of classes that have been traditionally taught FTF.	Beginning classical guitar has been approved for distance ed. Develop course materials and media to make the course the template for future online offerings of instrumental instruction courses.			
Expand FTF Music Technology Offerings in Studio 1100	Acoustic treatment for main recording room. Repair defective ventilation systems. Create new editing suites in 1107.			
13. Are additional resources needed to accomplish your department operational goals? If yes, identify the resource, as well as the purpose and rationale for each resource.				
Identified Resource	Purpose	If requesting funding, provide a rationale of how each request <b>supports one or more college strategic initiative and/or supports student learning.</b>		
		The incredible demand for technologies ties directly into workforce development, and will allow internship possibilities as well as job placement, in addition to improving student learning.		
	New keyboards will allow multtimbral output and better network connectivity. The current keyboards are outdated and do not meet our needs, and the computers are hand-me-downs that are not supported by ETS.	This request supports building a community of scholars, putting access into action, operations planning and also improves student learning in the rapidly growing areas.		

III. Curriculum	
Curriculum Overview	
1. How does your curriculum address the needs of <a href="#">diverse learners</a> ?	In addition to traditional music courses, an increasing number of departmental offerings feature significant multicultural content (e.g., Music 7, 8, 64, 85). In particular, Music 8—Music of Multicultural America—has garnered national attention, both for its groundbreaking approach to cultural diversity and its innovative instructional design.
2. How does your curriculum respond to changing community, student, and employer needs?	Consistent with our mission statement, our curricula balance traditional degree trajectories (i.e., those put forth by NASM), vocational pursuits, and the constantly changing needs/demographics of our students. We have addressed this latter category through ongoing assessment/modifications to our courses, certificates, and degrees.
3. How does your curriculum support the needs of other certificates or majors?	Many of our music courses are part of degree and certificate programs.
4. Do your courses for the major align with transfer institutions?	Many of our course offerings are consonant with degree requirements at other colleges and universities, and in many cases are part of the Intersegmental General Education Transfer Curriculum (IGETC).
5. Do your courses have appropriate and necessary <a href="#">prerequisites</a> ? Identify any challenges and plans to address the challenges.	Our courses have necessary and appropriate prerequisites. These prerequisites are regularly revisited—and, when necessary, revised--as part of our department's ongoing commitment to refining curricula and meeting the needs of our students. For example, piano/music reading skills, once a necessity in a variety of music courses, may no longer be essential in some computerized arenas.
6. Review the attached curriculum report for currency. What is your plan to address the deficiencies? (Consider: <a href="#">Title V</a> , <a href="#">course deactivation</a> , updated <a href="#">prerequisites</a> , <a href="#">cross-listed courses</a> , measuring <a href="#">student learning outcomes</a> , <a href="#">curriculum sheets</a> , <a href="#">certificates</a> and <a href="#">degrees</a> ).	The department continuously and rigorously reviews curricula, and is committed to curricular improvement (e.g., consistency, currency) as the College moves from a paper-driven system to an electronic one. To that end, curricula (e.g. course outlines, certificates, and degrees) are updated, courses are deactivated when appropriate, prerequisites are revisited, and student learning outcomes are honed.
7. Does your program offer <a href="#">distance education</a> courses?	An ever-increasing number of our courses are offered online, including certificate and degree programs which can be completed entirely online. For example the Music Technology Program offers an Associate in Arts Degree, a Certificate of Achievement in Music Technology, and a Certificate of Achievement in Pro Tools that can be completed on campus, online, or in any combination.

<p>8. If you offer <b>distance education</b> courses, list one or two short examples of how your <b>distance education</b> courses provide for effective interaction between students and faculty.</p>	<p>The following student/faculty interactions take place within music department distance education courses:</p> <ol style="list-style-type: none"> <li>1. Direct communication via the private message function within Etudes NG.</li> <li>2. Instructor feedback offered on student submissions.</li> <li>3. Ongoing forums (e.g., the “Questions” forum within Etudes NG).</li> <li>4. Real time instructor/learner interaction via the “Chat Room” function within Etudes NG.</li> </ol>	
<p>9. If you offer <b>distance education</b> courses, list one or two short examples of how your distance education courses provide for effective interaction among students.</p>	<p>The following opportunities for student interactions exist within music department distance education courses:</p> <ol style="list-style-type: none"> <li>1. Ongoing forums (including, in some courses, a student introduction forum)</li> <li>2. Real time student interactions within the Etudes NG “Chat Room” function.</li> <li>3. Direct communication to another student within the Etudes NG private message function.</li> <li>4. Peer evaluation of student work.</li> </ol>	
<i>College Skills (Pre-collegiate) Overview (Data Available Fall 2009-filling out this section is optional)</i>		
<p>10. What <b>college skills</b> should a student have before entering your program?</p>		
<p>11. Given the data, comment on the effectiveness of the <b>assessment</b> and <b>placement</b> of college skills students into your program. (For MATH, ENGL and ESL only).</p>		
<p>12. In what ways are you addressing the needs of the <b>college skills</b> students in your program?</p>		
<p>13. How are faculty in your program collaborating with other disciplines and services to meet the needs of college skills students?</p>		
<i>Program Mapping</i>		
<p>14. If applicable, identify any sequence of courses that are part of your program. List in the order that they should be taken by students.</p>	<p>Four sequential course offerings are central to our program:</p> <ol style="list-style-type: none"> <li>1. Music 2A, 2B, 2C: Great Composers and Music Masterpieces of Western Civilization.</li> <li>2. Music 3A, 3B, 3C: Music Theory, Literature, and Composition</li> <li>3. Music 12A, 12B, 12C: Class Piano</li> <li>4. Music 13A, 13B, 13, 13C: Class Voice</li> <li>5. Music 66A, 66B: Introduction to Digital Audio</li> </ol>	

15. For your courses that are part of a sequence – are the student learning outcomes well aligned with the next course in the sequence? Please work with the college researcher to answer this question - once your sequence of courses is identified.	The SLOs for these sequential courses reflect their appropriate alignment and function with a series.	
16. If applicable, describe any <a href="#">capstone course</a> , <a href="#">signature assignment</a> (project, <a href="#">service learning</a> , portfolio), or <a href="#">exam</a> that demonstrates knowledge, skills, and abilities, indicating successful program completion?	n/a	
<i>Course Scheduling &amp; Consistency</i>		
17. Given available data, describe the <a href="#">trends</a> in the scheduling of <a href="#">morning</a> , <a href="#">afternoon</a> , and <a href="#">evening</a> classes, as well as Friday, <a href="#">Weekend</a> , and <a href="#">distance education</a> classes. Comment on the feasibility of offering classes at non-standard times.	In order to best accommodate the needs of our students, the department offers a variety of scheduling options including: block scheduled classes, evening classes, weekend classes, and online/hybrid classes.	
18. Are required courses scheduled in appropriate sequence to permit students to complete the program in the <a href="#">prescribed length of time</a> ? If yes, describe the rationale upon which the sequence is based. If no, what is the plan to change the scheduling pattern? What are the barriers that prohibit implementation of the changes? Explain.	Required courses are offered/scheduled in a manner that permits students to complete their degree within the prescribed time. Many of our core courses have online sections, thereby allowing learners considerable flexibility in pursuing their degrees. For example, core courses such as Music 2A, B, and C are offered in fall, winter, spring, respectively. Students needing those courses but finding themselves in a schedule conflict may opt for an online section, eliminating the need to wait another year until the requisite course is offered.	
19. How does the department determine that classes are taught consistently with the <a href="#">course outline of record</a> ?	Consistency with the course outlines of record is stressed as part of our department meetings, program review, faculty evaluation, administrative oversight, and more recently, in the crafting of our SLOs.	
<b>Summary of Planning Goals and Action Plans</b>		

<p>20. What are your goals with respect to curriculum and how will those goals be measured?</p>	<p>Our goal is to better serve our students by providing coursework that:</p> <ul style="list-style-type: none"> <li>• honors the changing needs/demographics of our students.</li> <li>• reflects recent scholarship and best practices in teaching and learning.</li> <li>• maintains high standards of intellectual rigor.</li> <li>• balances traditional music curricula with innovative programs.</li> <li>• provides “significant learning experiences”</li> </ul> <p>These goals will be measured through:</p> <ul style="list-style-type: none"> <li>• traditional means (tests, papers, evaluations, etc.).</li> <li>• “student learning outcomes.”</li> <li>• on-going dialogue between and among colleagues, learners, and administrators.</li> </ul>	
<p>21. Are additional resources needed to accomplish your curriculum goals? If yes, identify the resource, as well as the purpose and rationale for each resource.</p>	<p>Identified Resource</p>	<p>Purpose</p>
		<p>If requesting funding, provide a rationale for how each request <b>supports one or more college strategic initiative and/or supports student learning.</b></p>

IV. Learning Outcomes			
<i>Student Learning Outcome and Program Learning Outcomes Assessment</i>			
<p>1. Be sure and complete your <b>course-level student learning outcomes</b> assessment for each course through the C3MS system.</p> <p>2. <b>Program Learning Outcomes</b> in this section will be updated annually and posted on the <a href="#">Learning Outcomes</a> webpage.</p> <p>• <b>Intended Program Outcome 1:</b> <i>Students who complete the traditional transfer course sequence will be able to demonstrate knowledge, skills, and understanding in the three emphases identified by the National Association of Schools of Music (NASM): music history/literature, composition/theory, and performance.</i></p>			
This Program Learning Outcome meets the Core College Mission of:	Basic Skills <input type="checkbox"/>	Transfer <input checked="" type="checkbox"/>	Workforce <input type="checkbox"/>
<p>Relationship to Institutional Learning Outcomes</p> <p><i>Primarily addresses the institutional goals of developing critical thinking and community/global consciousness.</i></p> <p><i>Through the study of <b>Music History/Literature</b>, students examine music masterpieces from multiple eras and cultures, synthesizing information and making judgments as they evaluate how music reflects individual composers' lives as well as the contemporary social/historical context in which the compositions were created and performed.</i></p> <p><i>Through <b>Music Theory/Composition</b>, students analyze the structure of music</i></p>	<p>Means of Assessment/Criteria for Success</p> <p><i>This three-component outcome requires three assessments:</i></p> <ul style="list-style-type: none"> <li>• <b>Music History/Literature:</b> Students who have completed all three core courses in the music history/literature sequence (Music 2A, B, and C) will be assessed in the last course with a common assessment tool across both the face-to-face and online sections. An 80% success rate on the selected tool would be a benchmark of success.</li> <li>• <b>Music Theory/Composition:</b></li> </ul>	<p>Summary of Data: October 2011</p> <p><i>Summarize the findings. How close were the results to the criteria for success?</i></p>	<p>Use of Results: October 2011</p> <p><i>What do the data tell us about our process? What, if anything, do we need to do to our program or department to improve? What resources are necessary?</i></p>

<p>and learn to create their own original works satisfying specific and complex compositional requirements.</p> <p>Through <b>Music Performance</b>, students learn how to apply and express their historical, theoretical, and artistic understandings in a presentation addressing an appropriate audience.</p> <p>Using this three-lens framework, students increase their community/global consciousness as they learn to appreciate how music is a potent tool for understanding individual and cultural uniqueness within the larger context of our common humanity.</p>	<p>Students who have completed all three core courses in the theory/composition sequence (Music 3A, B, and C) will be assessed in the last course through a 'capstone' project that integrates both theory and composition. A project grade of B or higher would be used as a benchmark of success.</p> <ul style="list-style-type: none"> <li>• <b>Music Performance:</b> Students who have completed all three core courses in the Applied Music sequence (Music 41 A, B, and C) will be assessed in the last course by their performance via vocal, instrumental, or electronic medium in a public forum. The assessment will consist of a formal juried evaluation by a panel of music instructors, and an evaluation of 'competent' would be used as a benchmark of success.</li> </ul>		
<p>• <b>Intended Program Outcome 2:</b> Students who complete the vocational program will also be able to demonstrate knowledge, skills and understanding in the areas of music business, technology, and contemporary popular music literature and composition/engineering identified by the program's board of advisors.</p>			
This Program Learning	Basic Skills	Transfer	Workforce

Outcome meets the Core College Mission of:	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
Relationship to Institutional Learning Outcomes	<p>Means of Assessment/Criteria for Success</p> <p><i>What are the criteria for success? What tools will be used to establish and measure success?</i></p>	<p>Summary of Data: October 2011</p> <p><i>Summarize the findings. How close were the results to the criteria for success?</i></p>	<p>Use of Results: October 2011</p> <p><i>What do the data tell us about our process? What, if anything, do we need to do to our program or department to improve? What resources are necessary?</i></p>	
<ul style="list-style-type: none"> <li>• Computation</li> <li>• Critical Thinking</li> <li>• Community and Global Consciousness</li> </ul>	<p>Students in Contemporary Music Literature courses in Music Technology are required to write reviews of performances from a wide range of cultural sources in order to develop their critical thinking and global consciousness skills., in addition to weekly tests that require written answers.</p> <p>Music Business students are required to develop business plans based on working models, in addition to weekly test on copyright law, marketing and promotion.</p> <p>Students in production courses, such as Recording Arts, produce technical work for critique. This type of engineering requires students to develop hands-on technical skills using state of the art</p>			

	equipment and software to an industry standard.			
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V. Departmental Engagement				
1. What standing committees, if any, does your department maintain? What are the committee charges and membership?	None.			
2. What interdepartmental collaboration beyond college skills has your department been involved in during the past 4 years?	The Music Department collaborates with Graphic Design, Photography, Video Arts and Art in the Interdisciplinary Electronic Arts Lab, dedicated to cross-curricular education in the arts.			
3. What has your department done since its last program review to establish connections with schools, institutions, organizations, businesses, and corporations in the community?	The music department has established substantial connections with music industry businesses and corporations, including becoming an AVID/Digidesign Sponsored School.			
4. In what ways if any, are you or have you worked with area high schools to align curriculum from the high school to your course?	Our Music Performance classes are designed to allow a smooth transition for High School students entering our program. As area high schools begin to develop realistic technology courses, we are poised to work with them in this rapidly growing area.			
5. In what ways if any, are you working with CSUs, UCs, private, or out-of-state institutions to align courses and develop <a href="#">articulation agreements</a> ?	A substantial percentage of our distance education courses articulate to both UC and CSU, and we are currently renumbering these courses to be in compliance with the numbering system (UC below 50, CSU above) in place for said articulations. Our Music Technology area works closely with professional schools in California to align our courses.			
Summary of Planning Goals and Action Plans				
6. What are your goals with respect to departmental engagement and how will those goals be measured?	Continue expanding our collaboration with music industry, measured by increased course offerings training workforce students in using modern software and hardware related to the music industry.			
7. Are additional resources needed to accomplish departmental engagement goals? If yes, identify the resource, as well as the purpose and rationale for each resource.				
Identified Resource	Purpose	If requesting funding, provide a rationale for how each request <b>supports one or more college strategic initiative and/or supports student learning.</b>		
Refresh IDEA Lab AV display system to accommodate larger	The IDEA Center was not designed to accommodate 21 inch computer monitors, the new standard. The	Strategic Initiative: workforce, transfer. Student learning: currently, the screens are not		

computer monitors	projection system is not useable, and needs to be replaced with flat screen monitors, and the instructor stations need to be combined into 1 for adequate student visibility.	viewable. We cannot display student work, or view instructional DVD's and other video.	

VI. Professional Development	
1. List a sampling of professional development activities that faculty and staff have engaged in during the last two years.	<p>To maintain the status of Expert-level Certified Pro Tools Instructor, instructors attend the annual Digidesign International Instructor Summit in San Francisco. This week-long training includes rigorous proctored exams required for International Re-Certification. Additionally, instructors have engaged in the following activities:</p> <ul style="list-style-type: none"> <li>• Take online classes with Berkeley School of Music Boston.</li> <li>• Attend annual Audio Engineering Society International Conventions.</li> <li>• Participate in private consultations in web design and video production for online classes.</li> <li>• Take private lessons from industry professionals.</li> </ul> <p>For example, Bruce Tambling studied privately with recording engineer Tony Shepherd, who has worked with industry greats such as Quincy Jones and Whitney Houston. Bruce also owns and maintains a 4000 sq. feet professional recording studio facility in the Bay Area and continues to work in the industry.</p>
2. What opportunities does your department take to share professional development experiences with colleagues?	<p>In spite of very busy teaching schedules and administrative duties, Music Department colleagues take time to exchange and share professional development experiences. Passion for the art of teaching is evident. Instructors visit each other's classes and observe. Instructors have one-on-one meetings during office hours to discuss pedagogy. We exchange emails, newsletters, website blogs, and regularly attend department and division meetings.</p> <p>The Music Department hosts regular guest presentations and lectures by industry experts and master performing artists to share professional development opportunities with instructors and students.</p>

VI. Professional Development		
		Bruce Tambling regularly presents at the Northern California Songwriters Convention.
3. In what ways have faculty shared, discussed, and used professional development activities to improve program effectiveness?		Professional projects are included in class lectures, hands-on exercises, and assignments. For example, Bruce Tambling integrates material from award-winning album projects into Music Tech classes, giving students an opportunity to observe and practice with industry-standard-level material. This experience helps prepare students for professional careers in the music industry.
4. In what ways have staff shared, discussed, and used professional development activities to improve program effectiveness? What professional development needs do you have in the coming years?		
5. Are there unmet or upcoming professional development needs among faculty in this program? If yes, then please explain a proposed plan of action for addressing this need and any necessary resources.		Bruce Tambling needs to complete a Masters Degree in Online Music Technology Education.
Summary of Planning Goals and Action Plans		
6. What are your goals with respect to professional development and how will those goals be measured?		<ul style="list-style-type: none"> <li>• Maintain Expert-level certification.</li> <li>• Continue publishing textbooks.</li> <li>• Publish training DVDs and online educational videos.</li> <li>• Continue producing records.</li> <li>• Address physical fitness, exercise, stress reduction, and balanced living.</li> </ul>
7. Are additional resources needed to accomplish professional development goals? If yes, identify the resource, as well as the purpose and rationale for each resource.		
Identified Resource	Purpose	If requesting funding, provide a rationale for how each request <b>supports one or more college strategic initiative and/or supports student learning.</b>
Improved Acoustics	Support all the Professional Development issues presented above in section IV. Student Learning Outcomes.	The Music Department Student Learning Outcomes require the development of basic listening skills. Common SLOs include the ability to <i>identify, compare, contrast, analyze, evaluate, listen to, and appreciate music in a collaborative learning environment.</i>

VII. Support Services		
Support Services		
Consider the support services needed by your program when reflecting over the following questions		Comments or explanations of barriers and solutions.
1. Is there adequate clerical or administrative support for this program?	Yes	
2. Are there sufficient college and departmental computer labs available to support this program?	Yes	
3. Are the library and media resources provided by the college sufficient to support up-to-date program instruction?	Yes	
4. Are adequate services provided in compliance with program needs for meeting health and safety guidelines?	Yes	
5. Are the custodial services to this program in compliance with program needs for meeting health and safety guidelines?	Yes	
6. Are accommodations for students with disabilities adequate, including alternative media, testing, and tutorial?	Yes	
7. Are general tutorial services adequate?	Yes	
8. Are academic counseling and advising services available and/or adequate to support students enrolled in the program?	Yes	
9. Do students have access to and can they effectively use appropriate <a href="#">information resources</a> ?	Yes	
10. Specifically related to distance learning, do you have appropriate faculty support services and/or effective training for faculty teaching online?	Yes	
Marketing & Outreach		
11. What impact do you feel the <a href="#">college catalog</a> , <a href="#">class schedule</a> , and <a href="#">online schedule of classes</a> have on marketing your program? Does the marketing accurately reflect your program, requirements, and services available?	To ensure future success, we need to retain another web designer with a comparable skill set. This should be accomplished by hiring a new full time instructor, approved by the College in Fall 2010	
12. What impact does the college or departmental website have on marketing your program?	The Music Department Program websites (both traditional Music and Music Technology) are significant factors in our marketing and student recruitment efforts.	
13. Is there any additional assistance from marketing that would benefit your program? If yes, explain.	We need to maintain visibility on online search engines and networking sites such as Craig's List and Google search.	
14. If you were to collaborate with the Outreach staff, what activities would be beneficial in reaching new students?	We need to reach out to students and invite them to join the Music Tech Forum, review our websites, and take tours of the Foothill Music facility.	
<i>Programs, clubs, organizations, and special activities for students</i>		

15. List the clubs that are designed specifically for students in this program. Describe their significant accomplishments.	Foothill Record Club (in proposal phase)	
16. List any awards, honors, scholarships, or other notable accomplishments of students in this program.	Foothill music students have achieved a number of landmark accomplishments including: <ul style="list-style-type: none"><li>• Opening professional recording studios in Bay Area</li><li>• Becoming professional, intern, and apprentice recording engineers</li><li>• Composing music for feature films</li><li>• Releasing commercial CD projects</li></ul>	
<b>Summary of Planning Goals and Action Plans</b>		
17. What are your goals with respect to support services and how will those goals be measured?		
18. Are additional resources needed to accomplish your support services goals? If yes, identify the resource, as well as the purpose and rationale for each resource.		
Identified Resource	Purpose	If requesting funding, provide a rationale for how each request <b>supports one or more college strategic initiative and/or supports student learning.</b>

### VIII. Career and Technical Education Programs

#### *Response to Labor Market Demand*

<p>1. How does your program meet labor market demand? Cite specific examples and sources.</p>	<p>Music Technology equipment provides hands-on training with professional quality equipment that mirrors the same level of equipment used in professional audio production careers, which prepares students to enter the labor market.</p> <p>Foothill's Music Technology Program provides significant student discounts on professional hardware and software (up to 50% off). It also allows students to learn at home, qualify for and directly participate in freelance work, and launch their own sole proprietorship and entrepreneurial ventures in the music industry.</p> <p>Since music technology is constantly evolving, students can re-take classes to improve their skill sets and remain competitive in the labor market.</p> <p>Music Technology Internship programs with professional audio production businesses prepare students for the labor market and often lead to fulltime paid positions. Foothill College's Music Tech Program has internship relationships with many commercial recording facilities, gaming companies, and video production companies including Sony, Wavegroup, and Suspect Studios. Many students are hired and recoup their tuition investment before even completing the program.</p> <p>In addition to audio production, music students learn a variety of skills associated with industry-standard digital media content creation workflows, which diversifies their skill sets. This includes working with digital images, video, databases, file transfer protocol client software, thus increasing their effectiveness and success in the labor market.</p>	
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<p>2. Given the number of enrollments projected for the program and necessary to support the program, are there enough openings locally to permit placement of the expected number of graduates?</p>	<p>Yes, the number of positions and opportunities in the music industry will continue to grow over the next 10 years. Graduates of our program will be prepared to meet the requirements of these positions. There are many different career opportunities available. Wherever we hear sound, there is someone pushing buttons.</p> <p>Despite tough economic times, the music industry continues to grow. A good example is the success of iTunes. All of the content required for iTunes, pod casts, Internet radio, and streaming video require competent music technology personnel in many areas including content creation, production, project management, and technical support. As Internet bandwidth increases, the need for qualified music technology specialists will also continue to increase.</p> <p>Another example is the video game industry. The video game market is the fastest growing sector of the entertainment industry. Game companies, such as Sony, Electronic Arts and Nintendo, require skilled music technology professionals for every step of production: dialog editing, sound design, music composition, audio mixing and mastering.</p> <p><b>The Competition</b></p> <p>The music business is very competitive. Students are drawn to this industry because of the opportunity to combine their passion for music with a professional career. Successful candidates must receive adequate training to master a diverse skill set. There is significant competition between schools offering music technology programs. The market includes more than 5,000,000 home recording enthusiasts whose biggest limitation is knowing how to use their own equipment to its fullest capabilities. A large number of these musicians are looking to obtain an accredited Certificate or Degree. The expanding number of schools may saturate the music technology workforce in the future. Therefore, it is imperative for Foothill College's facilities and curriculum to remain current. Foothill was the first community college in the country to offer an AA degree in Music Technology. It is also the first community college to offer an AA degree in Music Tech 100% online. Foothill has provided a model for success that many other colleges are striving to replicate. Although Foothill College has been an innovator in music technology education, competition for market share continues to grow in Bay Area schools and other online programs across the country. These schools are building new facilities, and they are attracting students. For example SAE School of Audio Engineering, with more than 30 campuses world-wide, has recently opened a location in the Foothill Bay Area territory (<a href="http://www.sae.edu">http://www.sae.edu</a>). With aggressive marketing campaigns, SAE represents ongoing competition to Foothill's program. Although private schools cannot match the low tuition of a community</p>
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3. Has the job market been: declining slowly? steady? growing slowly? growing rapidly? newly emerging?	Growing steadily. See above.	
4. What is the average starting salary a student can expect to make after completing a certificate or degree?	\$50,000 for first year. \$70,000 - \$90,000 after three years of work experience.	
5. What is the projected average percentage of salary increase in 2 years? 4 years?		
<i>Response to Program Credibility/Viability</i>		
6. If advanced degrees are typically needed for career advancement, will the courses required for this program transfer towards completion of the requirements for those degrees?	Yes	
7. If yes, are the courses in your program aligned and/or articulated with the four-year institutions.	Yes	
8. Will this preparation permit students to stay current in their field? Does the program teach basic principles and theory, as well as applications? Is it current? Is it of sufficient rigor to assure the capacity to continue to follow the literature and learn new techniques? Is it of sufficient generality to allow for later shifts in career?	<p>In addition to allowing students to re-take classes up to four times, Foothill offers lifetime support to its alumni. This includes membership to the Foothill Music Tech Forum and direct contact with faculty to provide answers to questions and general career guidance. Alumni have unlimited access to the private online resources developed for the Foothill Music Tech Program.</p> <p>The music tech program teaches basic principles of sound acoustics, signal path and processing techniques, which will remain valid and current regardless of any advances in hardware or software technology. In addition to offering practical vocational training, the program is academically rigorous and requires comprehensive study of related literature, research, and industry trade publications.</p>	
9. Does this preparation provide a significant secondary expertise to primary careers? If yes, explain the purpose of the training – is it designed primarily or in part to meet the needs of those already employed for upward mobility, entrepreneurship, or other career upgrade?	<p>Many students come to the Foothill Music Program to enhance or upgrade their current career paths. The lines between specific disciplines continue to dissolve and expand. The days of specialists (audio, video, photo, web design) have evolved into a new career of versatile Digital Media Content Creators. In many cases, audio is a secondary skill set that enhances students' primary careers. The importance of high-quality digital audio is recognized in many careers including video producers, educators, journalists, and web designers.</p>	
10. Describe any pre-collegiate or noncredit pathways that exist to direct students into the program?	<p>The equipment, hardware, and software required for music technology has never been more affordable. Pre-collegiate student prospects often start out with self-study resources. After a period of self-study, many realize the importance and value of enrolling in the comprehensive program offered at Foothill College.</p>	
11. How does this program prepare students for competitive employment?	The program offer Pro Tools Certification and real-world, hands-on experience.	

<i>Advisory Board</i>	
12. List your advisory board members. The list of advisory board members should include their job titles as well as their affiliations, and an accompanying explanation should make clear that the professionals on this committee represent those within the industry who would hire graduates of a proposed CTE program.	Ed Goldfarb, BA, Composer Producer for Francis Ford Coppola Scott Church, BS, VP Universal Audio Stephen Jarvis, BS, Chief Engineer Skywalker Sound Will Littlejohn, BA, CEO Wavegroup Robert Berry, Owner SoundTek Studios Tim Duncan, PhD, Director Digital Audio, Cogswell College Robert Campbell, MA, Chief Engineer One Union Marc Senesac, BS, Chief Engineer Sony Music Bruce Kaphan, Chief Engineer Fantasy Recording Studios Steve Savage, Ph.D., Professor SFSU Tony Shepherd, Producer for Whitney Houston and Quincy Jones.
13. List the dates and number of members attending of your most recent advisory board meetings.	We conduct quarterly meetings via online video conferences. The majority of members are usually present.
14. What have been the major outcomes of your advisory board meetings? Of those outcomes, which have been acted upon, and what is your plan of action with regard to other outcomes discussed?	Ongoing meetings infuse the Foothill Music Tech Program with contemporary vitality. Board members share their latest professional activities and academic research. Their suggestions provide guidance, inspiration, and practical advice for the Foothill Music Program. The consensus of industry experts ensures Foothill is on track to educate and prepare graduating students, so they can meet real-world demands when entering the workforce.
<i>Program Accreditation</i>	
15. Is this program subject to approval by specialized state, regional, or national accrediting agencies?	The National Association of Schools of Music.
16. What is the program's accreditation status?	Accredited.
17. Indicate recommendations of the most recent accreditation evaluation of the program and corrective actions taken or planned. Most recent accreditation report and all additional pertinent documentation and explanations should be available on site for consultant review.	N/A
18. Provide a brief analysis of student performance on licensure or board exams on first attempt.	It is very rare for anyone to pass the Digidesign Pro Tools Certification Exams on the first attempt. Instructors conduct exam preparation and review study groups to help prepare students to pass the Pro Tools Certification exams. Students committed to participating in these support resources have demonstrated a 100% success rate passing certification exams.
19. What indicators does your program use to determine success of our students after completion?	The Foothill Music Tech Program maintains an alumni database and stays in touch with students after program completion via newsletters, email, phone calls, job referrals, and special events at Foothill College

20. Does your program survey employers for satisfaction of our students who have earned a degree/certificate? Provide brief analysis of employer satisfaction.	Music Tech faculty maintain direct communication with employers of Foothill students. Employer satisfaction remains high due to the comprehensive training that Foothill Music Tech students receive.	
21. Does the department's analysis of labor market demand, advisory board recommendations, and accreditation status (if applicable) reflect the data?	Yes.	
22. Have any/all issues been identified in the program plan and are they adequately addressed with appropriate action plans? Explain.		
<b>Summary of Planning Goals and Action Plans</b>		
23. What are your 4-year goals based on areas identified in the <a href="#">Career and Technical Education</a> section of the program plan and how will those goals be measured?		
24. Are additional resources needed to accomplish career and technical education goals? If yes, identify the resource, as well as the purpose and rationale for each resource.		
Identified Resource	Purpose	If requesting funding, provide a rationale for how each request <b>supports one or more college strategic initiative and/or supports student learning.</b>

IX. Resource Planning: Personnel, Technology, Facilities, and Budget	
<i>Faculty</i>	
1. How does your <a href="#">PT/FT</a> ratio impact the program?	The music department is heavily dependent on part time instructors, and the loss of one of our most productive faculty members to the position of Interim Division Dean has and will have significant impact on our productivity and ability to offer a full range of courses to our student population.
2. What staffing needs do you anticipate over the next four years. (Consider: <a href="#">retirements</a> , <a href="#">PDL</a> , <a href="#">reassigned time</a> , <a href="#">turnover</a> , growth or reduction of the program)	If and when the new Music Technology Instructor position is replaced, we do not anticipate any new FTEF requests for the next 5 years.
<i>Classified Staff</i>	
3. What staffing needs do you anticipate over the next four years. (Consider: <a href="#">retirements</a> , <a href="#">PDL</a> , <a href="#">reassigned time</a> , <a href="#">turnover</a> , growth or reduction of the program)	We badly need another classified staff member to handle maintenance of high end equipment and software in the recording studios and rehearsal space. This position would also handle scheduling for the studio, which is currently handled by volunteers.
<i>Technology and Equipment</i>	

4. Are the existing equipment and supplies adequate for meeting the needs of the instructional program?	No. The computers in the piano lab are recycled from replacements in the IDEA Lab, and will soon become completely unuseable.
5. Do you have adequate resources to support ADA needs in your physical and/or online courses and classrooms?	Yes.
6. Is the technology used in your distance education courses appropriate to the nature and objectives of your courses? Please explain how it is appropriate or what changes are underway to make it appropriate. Explain.	Yes.
<i>Technology &amp; Equipment Definitions</i>	
<ul style="list-style-type: none"> <li><b>Non-instructional Equipment and Supplies:</b> includes equipment for “office use” that is non-instructional and that is not used in a lab or classroom – it includes non-programmatic equipment for individual instructors and staff, such as a desktop computer for office use. Desktop technology (computers, printers, scanners, faxes) and software requests are processed through your Dean or Director.</li> <li><b>Instructional Equipment and Supplies:</b> includes technology, software, and supplies used in courses or labs, including occupational program equipment. Instructional program equipment requests are prioritized by the department and then by the Dean or Director.</li> <li><b>Durable Equipment and Furniture:</b> includes non-instructional, non-technology equipment (chairs, tables, filing cabinets, vehicles, etc.) necessary to improve the operational functioning of the program/department.</li> <li><b>Note:</b> It is recommended that divisions perform and maintain an inventory of all their technology and equipment.</li> </ul>	
<i>Facilities</i>	
7. Are your facilities accessible to students with disabilities?	Yes.
8. List needs for upgrades for existing spaces	<ul style="list-style-type: none"> <li>Room 1211 (The IDEA Lab) a complete refresh of the AV system to accommodate larger computer monitor sizes.</li> <li>Room 1102 needs a secondary projection system to allow students to see the computer screen.</li> </ul>
9. List any new spaces that are needed	None
10. Identify any long-term maintenance needs.	Adequate budget for regular piano tunings are essential if we are to preserve our investment.
11. Are available general use facilities, such as classrooms, laboratories, and faculty office/work space adequate to support the program? Please explain.	Yes.
12. Are work orders, repairs, and support from district maintenance adequate and timely? Please explain.	No. Work orders, repair, etc. from district maintenance are frequently ignored or addressed in such an untimely manner that the equipment has to be abandoned. Ventilation issues from the remodel in the early 1990's have yet to be addressed. We requested the tables in the IDEA Lab be cut down to allow students to see the screens a year ago and we were told an “ad hoc” poll was taken with our students and they indicated it was not necessary. When asked, no student could recall any such “ad hoc” poll.
<i>Budget</i>	
13. Are the A-budget and B-budget allocations sufficient to meet student needs in your department?	Yes.

14. Describe areas where your budget may be inadequate to fulfill program goals and mission.		
15. Are there ways to use existing funds differently within your department to meet changing needs?		
<b>Summary of Planning Goals and Action Plans</b>		
16. What are your goals with respect to resource planning and how will those goals be measured?		
17. Are additional resources needed to accomplish your resource planning goals? If yes, identify the resource, as well as the purpose and rationale for each resource.		
Identified Resource	Purpose	If requesting funding, provide a rationale for how each request <b>supports one or more college strategic initiative and/or supports student learning.</b>

## X. Final Summary of Goals, Commitments to Action, and Resource Requests

- Upon review of this program plan, provide a comprehensive summary of goals met or in progress and resources awarded from the previous program plan.

Goal /Purpose - Met or In Progress	Resource(s) Awarded	Related Learning Outcomes	Related Strategic Initiative or Core Mission
Upgrade the 2 existing control surface stations.	16,000.00	Assess the comparative levels of tracks as they relate to the multitrack recording as a whole, and create a basic mix to a stereo master.	Transfer, workforce
Place D-Command in main studio with new preamps.	8,000.00	Demonstrate professional digital audio editing techniques.	Transfer, workforce
Rebuild the Steinway B in room 1220	800.00	• Students will be able to perform selected piano literature from the 18th	

		<p>and 20th centuries.</p> <ul style="list-style-type: none"> <li>• Students will be able to perform appropriate technical exercises to demonstrate keyboard proficiency.</li> </ul>		
<b>2. Upon review of this program plan, provide a summary of <u>current or continuing</u> goals and resources needed.</b>				
Note: If you are requesting resources this year, these items have to be included in your current program review. If you want the college to understand your full range of need, list every current and upcoming resource need in this section.				
<b>Goal/Purpose – Current or Continuing</b>	<b>Resource(s) Requested</b> (Costs need to be included)	<b>Related Learning Outcomes</b>	<b>Related Strategic Initiative or Core Mission</b>	
Improve IDEA Center Projector Visibility	<p>Upgrade Projection system with flat screen monitors. Replace video routers to accommodate 1080p, 16:9 resolution. Add document camera and blu-ray player (\$50,000).</p>	<p>Supporting SLOs: <i>Analyze simple compositions. Demonstrate the ability to contrast the difference between simple and compound time signatures.</i></p> <p>These SLOs, and any others, that require students to <i>view</i> the IDEA Center Projector screen are severely impeded because of poor projector screen visibility, for example:</p> <ul style="list-style-type: none"> <li>• Students in the front row have 75% visibility.</li> <li>• Students in the middle row are restricted to 50% visibility.</li> <li>• Students in the back row are restricted to 25% visibility.</li> </ul>	Transfer, workforce	

Improve IDEA Center Projector Visibility	Upgrade Projection system with flat screen monitors. Replace video routers to accommodate 1080p, 16:9 resolution. Add document camera and blu-ray player (\$50,000).	<p>Supporting SLOs: <i>Analyze simple compositions. Demonstrate the ability to contrast the difference between simple and compound time signatures.</i></p> <p>These SLOs, and any others, that require students to <i>view</i> the IDEA Center Projector screen are severely impeded because of poor projector screen visibility, for example:</p> <ul style="list-style-type: none"> <li>• Students in the front row</li> </ul>	Transfer, workforce	
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