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I. Department/Program Mission	
1. State the department name and everyone who participated in creating the comprehensive program plan.	Music Department: 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 college mission ?	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.

II. Department and Program Description & Data				
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.	
Total	4	14		
Management and Classified Positions	Full-time Headcount	Part-time Headcount	Brief Description of duties	
Staff Accompanist	1	0	Supervise Piano Lab, Coordinate Performing Arts Alliance	
Instructional Associate	1	0	Supervise Electronic Arts Lab	

<p>4. Given the data, describe the trends in enrollment, FTES, and Average Class size. 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. Student Achievement: Given the data, describe the trends in overall success rates, retention rates, and degrees and certificates awarded. 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. Student Equity: Given the data, describe the trends with respect to underrepresented students. 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</p>	

	<p>rates for Asian students was 89%. Overall, underrepresented students had an overall success rate of 72%.</p>	
7. Given the data, discuss how the FTEF trends and FTEF/FTES ratio will impact your program. Include any need for increasing or reducing your program faculty. What are the implications for your department?	<p>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.</p>	
8. Given the data for distance learning , describe the trends related to success , retention , and student satisfaction . Discuss solutions to ensure that rates match or exceed those of comparable traditional format courses.	<p>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.</p>	
9. Optional: Provide any additional data relevant to your program. (Indicate the source of the data).	<p>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.</p>	
10. Are you seeing trends that are not reflected in the data cited above? If yes, please explain.	<p>It is our observation that demand is highest for online courses and Music Technology courses.</p>	

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		Upgrade the 2 existing control surface stations. Place D-Command in main studio with new preamps. 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 supports one or more college strategic initiative and/or supports student learning.		
Streaming server	A streaming server allows long videos to stream to the student without pre-loading. It allows instant access to the instructor's training videos and could be used for many other course offerings as well.	A streaming server, hosted by a webhost such as InMotion is not terribly expensive, but would require a yearly fee of approximately \$900.00. A more cost effective solution is to purchase the streaming server software and install it on a new server. It supports the college strategic Initiative of Putting Access into Action and Building a Community of		

		Scholars. Student learning would be greatly improved, and would allow online students to immediately view instructor video and audio without waiting to download.	
Surround Editing Suite: \$50,000	A surround editing suite will allow us to move into the fields of gaming and real music video editing.	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 electronic keyboards and computers for piano/theory classroom. \$140,000	New keyboards will allow multitimbral 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 diverse learners ?	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 prerequisites ? 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: Title V , course deactivation , updated prerequisites , cross-listed courses , measuring student learning outcomes , curriculum sheets , certificates and degrees).	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 distance education 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.	
8. If you offer distance education courses, list one or two short examples of how your distance education courses provide for effective interaction between students and faculty.	<p>The following student/faculty interactions take place within music department distance education courses:</p> <ol style="list-style-type: none"> 1. Direct communication via the private message function within Etudes NG. 2. Instructor feedback offered on student submissions. 3. Ongoing forums (e.g., the “Questions” forum within Etudes NG). 4. Real time instructor/learner interaction via the “Chat Room” function within Etudes NG. 	
9. If you offer distance education courses, list one or two short examples of how your distance education courses provide for effective interaction among students.	<p>The following opportunities for student interactions exist within music department distance education courses:</p> <ol style="list-style-type: none"> 1. Ongoing forums (including, in some courses, a student introduction forum) 2. Real time student interactions within the Etudes NG “Chat Room” function. 3. Direct communication to another student within the Etudes NG private message function. 4. Peer evaluation of student work. 	
<i>College Skills (Pre-collegiate) Overview (Data Available Fall 2009-filling out this section is optional)</i>		
10. What college skills should a student have before entering your program?		
11. Given the data, comment on the effectiveness of the assessment and placement of college skills students into your program. (For MATH, ENGL and ESL only).		
12. In what ways are you addressing the needs of the college skills students in your program?		
13. How are faculty in your program collaborating with other disciplines and services to meet the needs of college skills students?		
<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"> 1. Music 2A, 2B, 2C: Great Composers and Music Masterpieces of Western Civilization. 2. Music 3A, 3B, 3C: Music Theory, Literature, and Composition 3. Music 12A, 12B, 12C: Class Piano 4. Music 13A, 13B, 13, 13C: Class Voice 5. Music 66A, 66B: Introduction to Digital Audio 	
<p>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.</p>	<p>The SLOs for these sequential courses reflect their appropriate alignment and function with a series.</p>	
<p>16. If applicable, describe any capstone course, signature assignment (project, service learning, portfolio), or exam that demonstrates knowledge, skills, and abilities, indicating successful program completion?</p>	<p>n/a</p>	
<i>Course Scheduling & Consistency</i>		
<p>17. Given available data, describe the trends in the scheduling of morning, afternoon, and evening classes, as well as Friday, Weekend, and distance education classes. Comment on the feasibility of offering classes at non-standard times.</p>	<p>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.</p>	
<p>18. Are required courses scheduled in appropriate sequence to permit students to complete the program in the prescribed length of time? 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.</p>	<p>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.</p>	
<p>19. How does the department determine that classes are taught consistently with the course outline of record?</p>	<p>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.</p>	
Summary of Planning Goals and Action Plans		

<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"> • honors the changing needs/demographics of our students. • reflects recent scholarship and best practices in teaching and learning. • maintains high standards of intellectual rigor. • balances traditional music curricula with innovative programs. • provides “significant learning experiences” <p>These goals will be measured through:</p> <ul style="list-style-type: none"> • traditional means (tests, papers, evaluations, etc.). • “student learning outcomes.” • on-going dialogue between and among colleagues, learners, and administrators. 	
<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>			
Identified Resource	Purpose	If requesting funding, provide a rationale for how each request supports one or more college strategic initiative and/or supports student learning.	
Rebuilding the Steinway B in room 1220	The College is fortunate to have this beautiful instrument. It is 60 years old and in desperate need of rebuilding.	Pianos are integral to much music coursework (e.g., demonstrating historical/theoretical concepts).	
Printer for room 1402	Needed to print student scores.	Printing scores is essential to the music theory classes.	

IV. Student Learning Outcomes		
Student Learning Outcome Assessment		
<p>1. Be sure and complete your student learning outcomes assessment for each course online through the C3MS system. When the program review form is online, the resources that you tie to your student learning outcomes will be included here on this form.</p> <p>2. Are additional resources needed to accomplish your student learning outcome goals that were not included in C3MS report? If yes, identify the resource, as well as the purpose and rationale for each resource.</p>		
Identified Resource	Purpose	If requesting funding, provide a rationale for how each request supports one or more college strategic initiative and/or supports student learning.
Repair Ventilation System Buildings 1210, 1100, 1400	Lower the noise floor of air conditioner systems to provide adequate listening environments.	<p>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></p> <p>To achieve success with these SLOs requires a critical listening environment with a maximum background noise floor not to exceed 50dB. Noise floor volume level of the music classroom air conditioner ventilation systems is an average of 80dB, which is technically classified as <i>environmental noise pollution</i>. This noise floor is a significant distraction and prevents students from being able to listen to sound and music examples accurately. Such extreme noise floors limit the instructor's ability to present examples of music in the classroom and prevents real-time listening exercises and meaningful student discussions. The <i>signal-to-noise ratio</i> represents the relative loudness relationship of the sound/music (signal) to the air conditioner ventilation (noise). We must address classroom signal-to-noise ratios for our students to achieve successful learning outcomes and to ensure our students'. The ventilation noise floor also affects the <i>resolution</i> (or clarity) of audio in the classrooms. Technically measured in bits, examples of bit resolution include:</p> <ul style="list-style-type: none"> • 4 bit: telephone • 8 bit: 1980 video games • 16 bit: CD quality • 24 bit: DVD quality <p>The current industry-standard bit resolution is 24 bit. All of the computers and sound systems at Foothill College are capable of reproducing 24 bit. However, the ventilation noise floor degrades the audio playback quality to 8 bit. To adequately meet our SLOs, the listening environment must be improved to 24 bit.</p> <p>Students are forced to complete critical listening activities on their home stereo systems or iPods. Studies (see links below) have shown this level of constant environmental noise reduces student learning, causes drowsiness, and creates stress on the central nervous</p>

	<p>system for all occupants. Instructors often have to shout in order to be heard over the AirCon noise. In addition to the noise floor problems, classrooms are typically too stuffy and hot. A room filled with 32 large computers emitting heat, combined with 32 students releasing body heat, creates significantly high temperatures. This environment becomes very difficult for learning. The extreme temperatures make the students tired and irritable. It is difficult for them to concentrate, and they have trouble listening and being productive.</p> <p>Recent advances in ventilation system technology and acoustical design make it possible to retrofit the music department classrooms with noise floor specifications suitable for our students.</p> <p>Many other college music programs, including De Anza, Expressions, Ohlone, and Cogswell Polytechnical College, have facilities with adequate acoustics and functional ventilation systems. For Foothill to maintain its market share and reputation of excellence, these improvements must be made. One of the most frequent comments in student evaluation forms is "the acoustics, speakers, and air con noise need to be improved." It is unacceptable for one of the top Music Technology programs in the world to be limited with inadequate acoustical specifications, which may be damaging our students hearing.</p> <p>References: http://www.hearnet.com/ http://www.noiseoff.org/</p>	
Upgrade IDEA Center (1210) Loud Speaker System	<p>In addition to the noise floor created by the inadequate ventilation system in building 1210, as mentioned above, Foothill administrators must address the loud speaker system.</p> <p>Recurring SLO reflections suggest: <i>More and varied audio examples should be presented. Demonstrate professional digital audio editing techniques. Describe and discuss the aesthetic qualities of sound and music as it relates to the content of video.</i></p> <p>Unfortunately, classes held in the IDEA Center make this very difficult because of the inadequate loud speaker system. Music occupies a frequency bandwidth between 20Hz to 20,000Hz. The current IDEA Center speakers are only capable of reproducing the frequency spectrum of 80Hz to 12,000Hz. This renders them incapable of delivering an accurate representation of any sound examples to our students.</p> <p>Furthermore, the speaker position is not safe for our students. The horns, or <i>tweeters</i>, which produce the high-frequency components of the sound, are aimed directly at the students' ears if they are sitting in the back row of the room. Not only is this painful for our students in the back row; it is also a dangerous and serious risk that can induce permanent hearing loss. Instructors must reduce the volume amplification of the speakers so the level is safe and does not damage students' hearing. However, this means the rest of the class, especially students in the first row, can barely hear the sound at all. This makes it impossible to lecture and</p>	

		<p>demonstrate audio examples for student analysis and critical listening discussions, thus reducing student learning. For students in the front of the room to hear the music, the speakers must be set at 95dB. The maximum recommended volume level for extended listening should not exceed 82dB. Anything beyond this puts students at risk of hearing loss. The only solution is to install an array of several loud speakers properly positioned to evenly distribute the sound for all students to hear and participate.</p> <p>Considering, 28 million Americans have some hearing loss, and 15% of the population under the age of 18 is demonstrating signs of hearing impairment, it is important that Foothill College does not further contribute to this growing problem. Analogous to the smoking industry 20 years ago, we are just beginning to learn how important it is to protect our ears from what audiologists call “exhaustive sound exposure.”</p> <p>In Spring 2009, the music department hosted a series of industry professionals as guest lecturers to present music technology demonstrations. The guests were appalled by the substandard sound system. Not only do the sound systems fail in comparison to Foothill College’s excellent reputation, but the sound systems and acoustics are substandard by any degree of measurement. Many colleges in the Bay Area have superior sound and music acoustical monitoring specifications.</p>
Sound proofing between 1100 audio recording control rooms	Allow more hands-on experience for face-to-face students.	<p>SLO: Demonstrate professional digital audio editing techniques. SLO Reflections have observed: Students successfully recorded and edited complex music instrument digital interface continuous controller data. <i>Additional hands-on experience is needed before students can handle the rigors of real-life production demands.</i></p> <p>While students were able to operate Pro Tools with Ethernet-based control surfaces, many do not have skills to respond and collaborate with other producers and the variables encountered in recording studio environments.</p> <p>To offer our growing number of students adequate hands-on experience, we must operate multiple audio control rooms simultaneously. Unfortunately, the walls have no insulation and were not designed to provide adequate acoustical isolation between the rooms. The walls need to be fortified to help provide acoustical isolation so students can operate in parallel without disturbing each other. For the rooms to function in parallel, simultaneously, we need additional sound proofing between the rooms. The growing number of students need access to the equipment. The current design prohibits more than one room to operate.</p>
Acoustical 1100 Audio Control Rooms	Upgrade all listening environments for vocational audio production students.	<p>Supporting SLOs include:</p> <ul style="list-style-type: none"> • <i>Analyze the dynamic spectrum of a multi-track recording.</i> • <i>Describe and discuss the basic principles of acoustics and the physics of sound.</i> • <i>Design an acoustic environment in an alternative space.</i> • <i>More and varied audio examples should be presented.</i> • <i>Explain equalization and compression techniques as standardized in the modern recording industry.</i>

	<p>SLO Reflection Findings: "Students were able to successfully identify and evaluate equalization and compression techniques on individual audio file waveforms and composite summations of analog and digital program material. But only with great difficulty <i>due to the acoustical limitations of the classrooms.</i>"</p> <p>Shortcoming: The current facility is inadequate for presenting audio examples.</p> <p>It is impossible for students to accurately analyze the dynamic spectrum of a multi-track recording, or intelligently analyze and discuss the basic principles of acoustics and the physics of sound, unless the listening environment is capable of reproducing the representative audio frequency response.</p> <p>The measured frequency response of building 1100 has an error rate of almost 24dB over the industry standard range of 20Hz to 20,000 Hz. This makes for an erratic, unpredictable, and useless environment for mixing music. Students are forced to <i>guess</i> or <i>imagine</i> how things really sound. This can be very confusing and frustrating, and greatly limits student learning. For students to make any sort of accurate mix decisions will require modifying and improving the Studio 1100 frequency response to be in the range of <i>at least +/- 3dB</i>. Early reflections and reverb time are more than 2.0 seconds and must be reduced to a maximum of 800 milliseconds.</p> <p>The current Studio 1100 environment has zero acoustical treatment or modifications. The rooms are just bare sheet rock. The building was not designed for audio production. Prefabricated acoustical panels are available to easily attach to the walls to help correct the frequency response anomalies.</p> <p>Although music tech equipment continues to become more and more affordable, nothing replaces the opportunity for students to gain experience in a professional recording studio environment. The major element that separates home recording studios from professional recording studios is the acoustics. One of the main problems with our music department facility is that the architects and designers had little experience with acoustical engineering parameters. Music department classrooms require special acoustical considerations that may not be required in other departments or disciplines.</p> <p>In Fall 2008, internationally acclaimed studio design acoustic architect Michael Blackmer visited the Foothill College Music Department for an initial acoustical consultation. His initial evaluation is encouraging. It is possible to cost-effectively retrofit and improve the department's existing designs to better serve our students and remain competitive with other schools.</p>
Studio 1100 Surround	Prepare students for

Sound Loud Speaker System	future industry-standard digital audio delivery formats.	<p><i>analog mixing board to mix a multi-track master to stereo.</i></p> <p>We must expand this SLO to include <i>create a 5.1 surround sound mix</i>. Surround Sound for Video games, film, and TV represent the fastest growing sector of the Music Technology industry. For Foothill College to remain current and adequately prepare students to enter the workforce, it is essential to address multi-channel surround sound. Surround sound is vital to the continued success of the Foothill Music Tech program.</p>
Electronic keyboards for piano/theory	Replace obsolete electronic keyboards.	<p>These SLOs require adequate electronic keyboards:</p> <p><i>Produce a simple musical composition applying the principles of basic four-part harmony.</i> <i>Refine and improve skills in sight singing, dictation, and aural recognition of music literature.</i></p> <p>New keyboards will allow multi-timbre output and better network connectivity. The current keyboards are outdated and do not meet students' needs, and the second-hand computers not supported by ETS.</p>
Appreciation Hall Upgrade	Implement live performance facility for Music Department and entire Foothill campus.	<p>A fundamental Music Department SLO is to <i>encourage the collaborative process</i>. <i>Demonstrate understanding of contemporary collaboration techniques to successfully complete digital audio productions with a group of contributors. Evaluate songs in a collaborative learning environment.</i></p> <p>SLO Reflections include: <i>Further hands-on experience of essential studio operational procedures, especially as related to the collaborative process, is needed.</i></p> <p>Live performance is a vital component for any music department. In contrast to other Bay Area community colleges, Foothill College does not have a dedicated performance venue for the Music Department. Music students need a facility where they can come together to showcase and express their work in creative collaboration. This facility will also be a vibrant addition to the entire Foothill community, encouraging campus-wide contributions and performance collaborations.</p> <p>Appreciation Hall acoustics are adequate, but the current sound system is 20 years old and needs to be refurbished. The facility needs to be retrofitted with a Sound System and a Computer with Digital Audio Workstation.</p> <p>With the proliferation of computer-generated digital audio production and home studios, music students are tending to work alone and becoming more isolated. It is more important than ever for students to have a public venue for live music performance to promote collaboration and community amongst them.</p>
Install Studio 1100 Projector	Allow students to see the computer screen used in lecture	<p>SLO: <i>Identity and evaluate stylistic audio recording techniques utilized in 20th century productions.</i></p> <p>The classroom accommodates 25 students, but only has a 27-inch computer display, making</p>

	presentations.	it impossible for all of them to see the screen. Instructors must set up a temporary projector. Because the classroom is so small (only 20 x 10 feet), a temporary projector creates an awkward footprint in the middle of the room. The room needs a projector mounted on the ceiling or an LCD/Plasma display mounted on the wall.	
Improve IDEA Center Projector Visibility	Allow students to see the projector screens used in lecture presentations.	<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"> • Students in the front row have 75% visibility. • Students in the middle row are restricted to 50% visibility. • Students in the back row are restricted to 25% visibility. <p>Therefore, most of the class can only see 50% or less of the projector screen. Not only is this inadequate for the music students, but also for graphic design and photography students.</p> <p><u>Solution: We need to replace the desks.</u></p>	
New IDEA CENTER	Design with High Ceiling and adequate Speaker system.	<p>SLO: <i>Identify, compare, contrast, analyze, evaluate, listen to, and appreciate music.</i></p> <p>We have outgrown our classrooms, and to effectively serve our rapidly expanding student population, we need another large lecture space with “smart” classroom capabilities.</p>	
Streaming Server	Organize and deliver multiple file formats to students and faculty.	<p>Supporting SLOs include: <i>Encourage the collaborative process. Demonstrate understanding of contemporary collaboration techniques to successfully complete digital audio productions with a group of contributors.</i></p> <p>ETUDES file size capacity is only 5MB, but Music Department students often require 2GB for one song. Many Foothill Music faculty members rent and maintain their own servers for delivering and sharing content with students. A dedicated server will help increase needed bandwidth for the growing needs of our students.</p>	
Acoustical Treatment for 1102 Studio	Allow recording of full performance ensembles.	<p>A very important Student Learning Outcome for the Music Department is to help facilitate group creativity and collaboration. The current studio design does not allow the recording of musical ensembles. Student performers must perform one at a time to help minimize negative acoustical anomalies. This defeats the purpose in trying to record any community college performing ensembles.</p> <p>Proper acoustics will improve student portfolios, Jazz Band, Choir, Faculty Recitals, and KFJC Radio. Proper acoustics will allow the facility to generate income by producing professional quality content and renting the facility to outside organizations.</p> <p>These acoustical improvements will last for decades and will serve the entire community for generations to come.</p>	

Waves Gold Certification Software	Training with industry-standard audio software and Waves achieves Gold Certification.	<p>Supporting SLOs: <i>Demonstrate professional digital audio editing techniques. Create a stereo mix from a multi-track master. Operate a digital and/or analog mixing board to mix a multi-track master to stereo.</i></p> <p>The Foothill Music Technology Program should provide students industry-standard skills that prepare them for careers in the audio production industry. Every recording studio and editing suite uses Waves software, including Sony Games Music Division, Lucas Skywalker Sound, Disney Channel, etc. Every professionally released album project, feature film, or network TV station uses Wave plug-ins. In addition, many colleges feature the Waves software in their facilities. Waves software will help recruit students to Foothill.</p> <p>Furthermore, the Waves Certification Exam offers students a valuable addition to their resume and qualifies them for significant support and discounts from Waves International Inc.</p>
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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 articulation agreements ?		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.		If requesting funding, provide a rationale for how each request supports one or more college strategic initiative and/or supports student learning .
Identified Resource	Purpose	

VI. Professional Development	
<p>1. List a sampling of professional development activities that faculty and staff have engaged in during the last two years.</p>	<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"> • Take online classes with Berkeley School of Music Boston. • Attend annual Audio Engineering Society International Conventions. • Participate in private consultations in web design and video production for online classes. • Take private lessons from industry professionals. <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>
<p>2. What opportunities does your department take to share professional development experiences with colleagues?</p>	<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> <p>Bruce Tambling regularly presents at the Northern California Songwriters Convention.</p>
<p>3. In what ways have faculty shared, discussed, and used professional development activities to improve program effectiveness?</p>	<p>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.</p>

VI. Professional Development		
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"> • Maintain Expert-level certification. • Continue publishing textbooks. • Publish training DVDs and online educational videos. • Continue producing records. • Address physical fitness, exercise, stress reduction, and balanced living.
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 supports one or more college strategic initiative and/or supports student learning.
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>
Improved, Quieter Ventilation System	Maintain a comfortable, reasonable temperature in the room with an acceptable noise floor.	Allow faculty to conduct research and development and prepare quality lectures and class materials, so we can contribute this content to the academic and artistic community.

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?	No	Before assuming the position as Interim Dean of Fine Arts, Mark Anderson was Director of Music Technology. There is a huge amount of administrative work required to run Foothill College's Music Tech Program including: arranging equipment maintenance and repair, marketing and advertising initiatives, web design and website maintenance; returning calls; answering emails, attending office meetings; and conducting campus tours with parents of prospective students. Now that Mark is no longer available, all of these responsibilities must be handled by Bruce Tambling. Therefore, we need another fulltime Music Tech faculty or staff member with highly developed administrative skills.
2. Are there sufficient college and departmental computer labs available to support this program?	No	We could use another computer lab for the growing student interest. Labs are booked to capacity.
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 information resources ?	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 college catalog , class schedule , and online schedule of classes have on marketing your program? Does the marketing accurately reflect your program, requirements, and services available?	The success of the Music Tech Program is the direct result of Mark Anderson's online marketing efforts. To ensure future success, we need to retain another web designer with a comparable skill set.	
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"> • Opening professional recording studios in Bay Area • Becoming professional, intern, and apprentice recording engineers • Composing music for feature films • Releasing commercial CD projects 	
Summary of Planning Goals and Action Plans		
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 supports one or more college strategic initiative and/or supports student learning.

VIII. Career and Technical Education Programs	
<i>Response to Labor Market Demand</i>	
1. How does your program meet labor market demand? Cite specific examples and sources.	<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>

<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>The Competition</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 (http://www.sae.edu). 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.		
Summary of Planning Goals and Action Plans		
23. What are your 4-year goals based on areas identified in the Career and Technical Education 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 supports one or more college strategic initiative and/or supports student learning.

IX. Resource Planning: Personnel, Technology, Facilities, and Budget	
<i>Faculty</i>	
1. How does your PT/FT 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: retirements , PDL , reassigned time , turnover , growth or reduction of the program)	<p>We have an immediate need to replace the above mentioned full time faculty member, particularly if he decides to apply for the permanent position of Division Dean. As the faculty agreement does not allow administrators to teach, we have lost a very important part of the department. This position was not just instruction, it also handled all of the administrative duties in Music Technology, and was also Department Chair.</p> <p>The program is growing so fast that in addition to replacing the lost FT faculty mentioned above, we also need to identify potential PT faculty who can realistically teach our advance curriculum using the technology in place.</p>
<i>Classified Staff</i>	
3. What staffing needs do you anticipate over the next four years. (Consider: retirements , PDL , reassigned time , turnover , 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 & Equipment Definitions</i>	
<ul style="list-style-type: none"> Non-instructional Equipment and Supplies: 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. Instructional Equipment and Supplies: 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. 	

<ul style="list-style-type: none"> Durable Equipment and Furniture: includes non-instructional, non-technology equipment (chairs, tables, filing cabinets, vehicles, etc.) necessary to improve the operational functioning of the program/department. Note: It is recommended that divisions perform and maintain an inventory of all their technology and equipment. 	
<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"> • Room 1211 (The IDEA Lab) needs new tables to allow students to see the screens. • Room 1102 needs a secondary projection system to allow students to see the computer screen. • Ventilation repairs are listed in section IV (above)
9. List any new spaces that are needed	New IDEA Lab is listed in section IV (above)
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?	No, the Music Department has traditionally been given a much lower apportionment than other departments in Fine Arts, despite the fact Music is by far the largest and most productive department in the division.
14. Describe areas where your budget may be inadequate to fulfill program goals and mission.	<ul style="list-style-type: none"> • Inadequate funding to maintain and tune pianos • Inadequate funding to replace broken and outdated peripheral equipment, such as microphone cables and stands.
15. Are there ways to use existing funds differently within your department to meet changing needs?	No, but funding division wide could be rebalanced more realistically to meet the changing needs of the department in light of the high productivity in Music.
Summary of Planning Goals and Action Plans	

<p>16. What are your goals with respect to resource planning and how will those goals be measured?</p>	<p>In light of the current budget climate, our goal is to focus on</p> <ul style="list-style-type: none"> • replacing the full time faculty member who has moved into administration, • identifying and hiring qualified part time faculty who can teach classes using the technology in place. <p>We hope to be able to offer a complete consort of music classes after filling these positions. Currently, we are unable to staff approximately 10% of our most productive classes.</p>		
<p>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.</p>			
Identified Resource	Purpose	<p>If requesting funding, provide a rationale for how each request supports one or more college strategic initiative and/or supports student learning.</p>	

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

1. Upon completion of this program plan, provide a comprehensive summary of your goals and action plans for the next 4 years.

Goal: Complete offering all of our courses online, including instrumental instruction, such as guitar.

Action Plan: Develop regular training session with faculty, both full and part time, on using new media to deliver course content via ETUDES.

Goal: Replace Full Time Faculty who has moved into administration. Identify and hire qualified part time faculty.

Action Plan: Propose new faculty FTEF through PaRC and the President's office. Network via Craig's List, LinkedIn, etc. to identify qualified potential part time faculty. Expand PT faculty pool with District HR.

Goal: Continue to increase collaboration with industry in the Music Technology area.

Action Plan: Develop and offer more software and hardware specific training course that specifically address contemporary music software and hardware.

Goal: Develop and expand offerings in World Music while maintaining our current offerings of Eurocentric Music.

Action Plan: World Music is slated to be offered beginning Summer 2010 with a completely revamped curriculum that can be offered both face to face and online.

Goal: Continue to collaborate with other Fine Arts Division Departments in the IDEA Center, and move towards building a second such facility.

Action Plan: Work with current Division Dean to restore and reinvigorate IDEA Center Steering Committee, which foundered under past Dean.

Other Action Plans: In consideration of the dire budget climate, our plan is to move forward with goals that do not encumber funds, and hope that the situation statewide will improve to the point that we can further formulate plans at the next revise.

2. Final Resource Request Summary: **When the program planning and review form is online – the section below will automatically fill in with your responses from each section.**

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, then list every current and upcoming resource need in each section above.

Resource	Purpose	Rationale	Estimated Cost

<i>Supervising Administrator Signature</i> Mark Anderson	<i>Completion Date</i> 12/22/2009	
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