

Music Department Program Review 2019

2018-19 Annual Program Review Update Submitted By: Ilan Glasman and Ron Dunn

APRU Complete for: 2018-19

Program Mission Statement: The De Anza College Music Department provides an excellent comprehensive music program to a diverse community of students in ways that are both congruent with fine baccalaureate programs (therefore supporting transfer to colleges, universities, and conservatories) and attractive to all students regardless of musical background or interest. The department provides courses and events for students majoring in music as well as those who are undecided, taking music courses as electives or general education requirements, and lifelong learners.

Program Learning Outcomes:

Music AA

- Demonstrate, through successful public performance, a synthesis of technique, memory, musicality and stage presentations in both group and solo presentations.
- Demonstrate proficiency in music literacy in all historical periods, ear training and keyboard harmony equivalent to nationwide lower division curriculum standards
- Distinguish musical cultures, historical periods forms and composers; while demonstrating an understanding of the roles of music in human culture, and the ability to understand basic concepts and terminology
- Produce, notate, and perform music using contemporary technologies

Music Program Learning Outcomes

- Students will demonstrate basic levels of skill and comprehension of the general discipline of Music through creative expression and interpretation of artistic works.
- Students will experience or explore music, including performance, listening, comprehension, and career choices and life goals

The Music Department's Mission and Program Outcomes align well with many of the College's Mission and Core Competencies:

- Communication and expression are at the core of our program's mission, and musical communication, whether in the context of beginning-level classroom voice or instrumental instruction, solo and ensemble performance, or comprehensive musicianship remains the foundation of our mission and are reflected in our Learning Outcomes.
- Physical/mental wellness and personal responsibility are well documented aspects of music study, particularly in the performing areas, and our Program Learning Outcomes reflect a commitment to both listening and "hands on" experience at both the AA and Program levels. While the well-being aspect of the college's core competency might be obvious, it's also important to note that any sort of ensemble performance requires a high level of commitment and responsibility to the group in order to succeed.
- Critical thinking is a necessary component of music learning, interpretation, analysis and composition, and is integral to several of our Learning Outcomes. Additionally, our GE Introduction to Music courses require that students synthesize and evaluate information, as well as to think critically about the roles that greater historical, social, and political trends play in the development of musical styles and cultures.

I.A.1 What is the Primary Focus of Your Program?: Transfer

I.A.2 Choose a Secondary Focus of Your Program?: Career/Technical

I.B.1 Number Certificates of Achievement Awarded:

I.B.2 Number Certif of Achievement-Advanced Awarded:

I.B.3 #ADTs (Associate Degrees for Transfer) Awarded:

I.B.4 # AA and/or AS Degrees Awarded: 5

I.B.5 Strategies to Increase Awards : The music has completed a Certificate for Piano Pedagogy that awaits approval by the curriculum committee. The purpose of this certificate is to position existing piano instructors who either have no degree, or a degree from another country, for greater opportunity. The Department has completed the application for the AA-T, which also awaits approval by Administration and the curriculum committee. Additionally, the Music Department has implemented a survey to students in all music classes to identify those who are majors who have completed education plans, as well as to identify preferred class times. We are currently collecting that data.

I.C.1. CTE Programs: Review of Perkins Core Indicator and SWP Outcomes Metrics:

I.C.2 CTE Programs: Labor Market Demand and Industry Trends ::

I.D.1 Academic Services & Learning Resources: #Faculty served:

I.D.2 Academic Services & Learning Resources: #Students served:

I.D.3 Academic Services & Learning Resources: #Staff Served:

I.E.1 Full time faculty (FTEF): 5.4

I.E.2 #Student Employees:

I.E.3 Ratio % of Full -time Faculty Compared to % Part-time Faculty Teaching: There has been a increase in Full to Part time load ratio from 2016-17 (56.8%) to 2017-18 (42.6). This represents a one-year decrease of 25%. Part time load increased 33% from 43.2 to 57.4%..

I.E.4 # Staff Employees: Eunsook Kang (12 hrs. week as accompanist). Funded through Music Dept B Budget.

I.E.4 #Staff Employees:

I.E.5 Changes in Employees/Resources: Four full time faculty members (out of six) retired in the past five years, and their positions remain unfilled, amounting to a loss of 2/3 third of full-time faculty. One of the remaining full-time faculty members moved to a reduced contract under Article 18. This is particularly problematic for a Music program, since music department normally require full time faculty specialists in the several critical central areas of the discipline. At De Anza, there are now no full-time faculty members in three significant areas: instrumental music ensembles, piano, and Comprehensive Musicianship (music theory). This represents a crisis in the department.

While the percentage of part time faculty has remained relatively stable in recent years, the total number of sections has been decreased.

The Music Department has been requesting at least 2 full time replacement faculty to stem this ongoing loss of expertise.

The sharp decrease in FTEF available to the department has been devastating resource loss.

With these reductions, we are unable to adequately serve students with support and guidance that full-time faculty provide, such as letters of recommendation, transfer advice, and tutorial help.

II.A Enrollment Trends: Enrollment in 2017-2018 was 1285, a 12.5% drop from 2016-17 (1468), and a 25% decline in five years. While acknowledging that enrollment declines in the department are part of a college and district wide trend, much of our declines are largely due to faculty retirements and permanent course eliminations after only one low enrolled cycle.

Previous Program reviews have detailed the injuries caused to the department by division and college policies; these factors have produced a self-reinforcing negative feedback cycle leading to diminished opportunities and resources for music students.

It is important to acknowledge that while enrollment trends are downward, the Music Department is still the third largest in the Division.

II.B Overall Success Rate: The Music department has remained relatively stable in success rates, from 76% in 2015-16, to 73% in 2016-17, and 74% in 2017-18, slightly below the college average of 77% in 2017-18. Success rates for targeted groups are addressed elsewhere in the APRU.

II.C Changes Imposed by Internal/External Regulations: College decisions have had a negative effect on the music department and on other performing arts programs, endangering the viability of the music program, and lessening its role in providing a historically central and critical component of a healthy and whole academic experience for all students. Over a period of years, we can trace the following trends and more:

- The number of students served by the music program has declined from a 2009-10 high of roughly 3800 to about 3,000 in 2012-13, and to 2490 in 2014-15, 2475 in 2015-16, and to 2,230 in 2016-17, to 1944 in 2017-18 a total of approximately nearly 50%.
- FTEF has been reduced from slightly above 10 FTEF in 2008-09 to 7.6 FTEF in 2012-13, 6.5 FTEF in the 2014-15 and 6.4 in the 2015-16, to 6.2 in 2016-17 to 5.4 in 2017-18 — an overall decrease of nearly 50% that continues unabated, with concomitant decreases in course sections, with the promise of even deeper reductions in the years to come.

It is critical to note that much of the real decrease in course sections and enrollment has been driven by policies including college and division enrollment management and class cancellation policies, the load task force adjustments, the elimination of the lecture-lab hour, and changes to the student registration system.

College/Division Policies

1. Almost as soon as registration begins, and many weeks before first class meetings, many sections are identified as being "under-enrolled," even though data from previous terms confirms that these enrollment levels are predictive of success rather than failure. In many cases these classes are then prematurely cancelled, often before large cohorts of students have even been able to register. The most likely outcome would have been sufficient enrollment or more at the start of the term and a number of cancelled classes would likely have filled. (In several cases in the past year where "exceptions" were made and such "under enrolled" courses were not cancelled, the sections ended up completely full.)
2. Cancellations based on speculation that a class might not "make" (including classes cancelled while registering at rates predictive of success) lead to permanent removal of the class from the schedule, and in virtually all cases the FTEF from these cancelled classes has been permanently taken from the department. In

other words, if a class section is terminated even once for any reason, the FTEF for that class is permanently withdrawn from the department, permanently decreasing the department FTEF every year.

3. This negative feedback loop has produced an inexorable downward spiral in the program. The premature speculative cancellations have secondary effects on course sequences in subsequent terms and years, often leading to those other courses then being subject to the premature cancellation policy and producing further reductions in department FTEF.

The above described circumstance has for several years been the primary factor in diminishing and shrinking the music department. Unless it stops this destructive cycle will predictably continue to eliminate classes, produce lower enrollment, and do significant harm to the program and to students.

COLLEGE AND DISTRICT POLICIES

During the past year the department was affected significantly by two outside decisions related to course load. The Load Task Force recommended changes to load for a number of classes, including Music classes. Most significantly, the Music 1 series course load was adjusted upward to conform with normal practice for "large lecture classes." During the same period the college decided to eliminate the "lecture-laboratory" hour designation used by many Music classes, requiring course reconfiguration to use only lecture and/or laboratory hours. This also produced changes in the load for various classes.

In meetings with Music faculty, senior college administration, and representatives of the Faculty Association it was repeatedly agreed that the department would be "held harmless" for these changes and that it was not the intend to use them to change the number of course sections offered, and that the department's FTEF would be adjusted to compensate for these changes.

REGISTRATION POLICIES

In addition, the manner in which courses are listed for students completing online registration has effectively capped enrollment in many popular Music classes. Since the schedule by default only shows students "open" sections, they do not even see classes once they fill. In general this discourages students from signing up for classes in which there would almost certainly be room for them, and means that their names do not appear on portal rosters that faculty could use to contact students to assure them that they would be added. This has also created a sort of double-jeopardy for some performing groups. We have traditionally set high seat counts for some of them, but then received negative feedback due to supposed low fill rates. We reduced the seat counts to avoid creating that incorrect impression, but then when courses achieve the lowered seat count registration levels, students who could be accommodated in the classes don't even see the classes in the schedule.

SUMMARY

Many factors can affect the enrollment levels and other measures of the success of a program. We believe that there is convincing evidence that among the most significant factors here are continuing administrative strategies and decisions that have the predictable effect of pushing the music program into a downward enrollment spiral from which a successful escape becomes increasingly difficult.

Changes imposed by internal/external regulations

Student costs continue to rise. This affects overall institutional enrollment levels, as we have seen as the college/district struggle with declining enrollment. This has a more significant effect on a few of the courses offered in arts programs, though it must be pointed out that the effect is no different in music than elsewhere for many courses that are designed for music transfer students and for other students taking classes to fulfill graduation and transfer requirements.

Repeatability regulations have changed, and more than once, in recent years. The effect was chilling when some were calling for no repeatability of community college courses, but more recent changes acknowledge that some courses are normally repeated in the lower division at four year institutions. Regulations now allow students to enroll in these courses in a more normal pattern, though there is still a significant number of students who are caught between success in one class and being sufficiently prepared to continue on to another.

Associate Degree for Transfer developments have changed the course patterns that those students limiting their transfer options to CSU programs may follow, and we have done significant work to bring our program in line with the new patterns. Four-year music major programs require students to include individual instruction as part of their lower and upper division programs. We developed a solution in line with what is done at other similar colleges, and reconciled unit limitations for the AD-T with our own units. Unfortunately, our application was rejected at the administrative level. In spring 2018, the viability committee voted to revoke our AA degree, though both the President and the Vice President are encouraging the Department to return to the committee with a plan to reinstate the AA degree.

III.A.1 Growth and Decline of Targeted Student Populations: 2017-18 Enrollment: In General, the percentages of targeted groups have been generally steady over the years: the percentage of Latinx remained stable at 21% from 2016-17, to 2017-18 in the Department, while at the college level, it is 25%; African Americans have enrolled at a constant rate in the Music Department and the college, at 4% in the same period, while Pacific Islanders have fluctuated from 0% in 2015-16, to 1% in 2016-17 and back to 0% in 2017-18 At the College, this group remained stable at 1%. Filipinx students have gone from 6% in 2015-16, to 7% in 2016-17, and 5% in 2017-18, while it remained stable at 7% at the College level. As with all targeted groups, the relatively small numbers can trigger significant fluctuations in the percentage of enrollment.

III.A.2 Targeted Student Populations: Growth and Decline: Generally speaking each group has remained at stable as a percentage of the student population, and near the college average, with the exception of Latinx students, which contrasts with the college at 21, and 25 percent in last year's data.

III.B.1 Closing the Student Equity Gap: Success Rates: in the 2017-18 reporting year, success rates for

*African American students was 57%; for

*Latinx students is was 66%

*Filipinx was 69%

*Pacific islanders was 86%

* Asians was 80%

* White was 81%

At the time of our last program review update we noted that: The music department had been making steady progress towards improving success rates for all students and toward diminishing the gap between success of targeted and non targeted groups, as addressed in our previous program reviews, and was essentially performing at levels typical of the college as a whole. This positive trend continued into 2015-17, moving to within a percentage point of the college overall, but declined to 65% in 2016-17, while the college remained steady at 70%

We noted two areas of focus:

1. Factors that faculty can address individually and as a department by means of their approaches to teaching, identifying and assisting students facing academic challenges, and more.
2. The negative effects on student success, amplified for targeted students, of negative trends in institutional support for the music program as measured by FTEF, part time to full time faculty ratio, number of sections

offered, and less tangibly by the institution of enrollment and policies that force the department into a kind of downward spiral by means of early cancellation of classes that would likely make, the subsequent permanent "take back" of music department FTEF from those classes, and the failure to make promised "hold harmless" adjustments to FTEF in the wake of the implementation of Load Task Force recommendations and the elimination of the lecture/lab load designation.

Faculty have worked individually and collectively to address the first area. (We do not have the authority to improve the second and, in fact, college decisions have worsened that situation. While we experienced a 5% drop in success rates among targeted groups from 2015-16, we have still seen an overall improvement in the past five years, from 61% in 2012, to 65% in 2016, 17, but we now see a 15% gap from the college success rate, and a 13% gap from targeted to non-targeted groups. Improving the situation described in #2 should support additional improvements for our students.

III.B.2 Closing the Student Equity Gap: Withdrawal Rates: African American: 20%

Latinx: 16%

Filipinx: 15%

Pacific Islanders: 0%

Asian: 12%

White: 10%

III.B.3 Closing the Student Equity Gap: 2017-18 Gap: Success Rate Gap

African American: 2013-14 was 55%, 2014-15 was 55%, 2015-16 was 53%, 2016-17 was 56%, 2017-18, 57%

Latinx: 2013-14 was 59%, 2014-15 was 68 %, 2015-16 was 68%, 2016-17 was 67%, 2017-18, 66%

Filipinx: 2013-14 was 71%, 2014-15 was 71%, 2015-16 was 83%, 2016-17 was 66%, 2017-18, 69%

Pacific Islanders: 2013-14 was 42%, 2014-15 was 58%, 2015-16 78%, 2016-17 was 63%, 2017-18, 86%

Asian: 2013-14 was 81%, 2014-15 was 80%, 2015-16 was 78%, 2016-17 was 80%, 2017-18, 80%

White: 2013-14 was 76%, 2014-15 was 80%, 2015-16 was 80%, 2016-17 was 77%, 2017-18, 81%

The above data show that generally, the past five years have shown modest increases in success among African Americans, a slight downturn among Asians, and more robust gains for the Latinx and White populations. Filipinx and Pacific Islanders' numbers fluctuated dramatically between each year's data, probably due to the small percentage of our student population.

III.C Action Plan for Targeted Group(s): We believe that meaningful responses to the equity gap issue, particularly regarding African American student success, may be considered in four areas.

1. In the general sense, we presume that the explanations for gaps in student success include things over which we have responsibility and control as faculty members. We have worked to address these and we intend to continue to do so. Over the long term the music department has made steady progress and success rates and trends among targeted and non-targeted groups often seemed congruent with similar rates measured for the Creative Arts Division and for the college as a whole, generally improving for all targeted groups, and moving in the direction of a smaller equity gap.

Music department faculty are highly conscious of the need to ensure that all students have every opportunity for success and we work to minimize and overcome the range of issues that can interfere with student success. This is a subject for discussion at every department meeting and frequently during informal meetings among music faculty members. For example, those among us who teach the general education classes regularly share strategies for engaging and helping students who find our courses challenging. We discuss factors affecting the success of individual students who are in several of our classes, and we employ specific strategies to encourage and assist them. Department faculty have participated in work on division/department equity plans, and have participated in off-campus outreach efforts for under-represented students. To the extent that costs may be a contributing factor, we have introduced ways for students to reduce costs of course materials — putting books

on reserve in the library, putting other materials online, and allowing e-editions to be used, facilitating student resale and sharing of texts, allowing students to use older editions, and even personally providing books and other materials to students.

2. To the extent that the continuing lower success levels among African American students is part of a pattern, department faculty need assistance in understanding the issues, determining more effective strategies to address them, and it may be very important to find ways to provide specific institutional support to programs targeting the success of African American students enrolling in Music courses. Our efforts to obtain such support two years ago were not successful, but we will try again in the next year. (Can we prescribe specific practices in this regard?)

3. The predictable and undeniable results of ongoing deep reductions to Music full-time FTEF, reductions to overall department FTEF, the increasing percentage of part-time faculty teaching music classes, the serious and ongoing reductions in the breadth and availability of music classes include exactly the sort of decrease in student success rates that we see among all students and especially among students who face greater academic challenges. It is critical to keep this realization at the forefront as the institution considers the effects of changes to program staffing, scheduling, and funding. Restoration of faculty and staff positions is critical to student success, especially among students who face other academic challenges.

4. As described elsewhere in this review, we again note that we have been unable to increase diversity among full time music faculty while the overall FTEF continues to be restricted, full time faculty positions are not replaced – and indeed, have shrunk by an additional 2 faculty - and there are few or no opportunities to diversify the part time music faculty. The Music department is committed to increasing the diversity among its full and part time faculty, but cannot do so until replacement faculty can be hired. The Music department has, however, hired an Asian woman to lead our Concert Band, who we also feel would make a fine full time faculty member.

The Department is committed to addressing issues of equity and closing the equity gap. To this end, we are seeking training and advice from the Equity Office and any programs associated with it.

III.D Departmental Equity Planning and Progress: Professional Development: The department would like additional resources and/or workshops in the area of multicultural sensitivity, including increasing awareness of unconscious bias.

Enhanced support for students: The department would like tutoring made available for all students, including targeted groups.

III.E Assistance Needed to close Equity Gap: Yes

III.F Integrated Plan goals: current student equity data and action plan: 4. Engage faculty and staff in professional development activities focused on improving student success and closing the achievement gap, 5. Build on and broaden our existing relationships in the high schools and within the community to improve college readiness of entering new students

IV.A Cycle 2 PLOAC Summary (since June 30, 2014): 160% (8/5)

IV.B Cycle 2 SLOAC Summary (since June 30, 2014): 100 (79/79)

V.A Budget Trends: Music departments typically have regular budgets to cover expected costs for maintenance of instruments and facilities, repairs, piano tuning and adjustments, replacement of instruments and other equipment, lab software upgrades, and similar expenses. While we have seen improvements this year in equipment and software, this is an ongoing need. Software programs include Sibelius, Garage Band, Pro Tools, Logic, Practica Musica. Each have licensing costs and refresh schedules associated with them, and the Department expects that these ongoing funds will be allocated.

The Music Department relies significantly on money raised at performances to fund basic class needs typically funded elsewhere by operating budgets, including sheet music, guest artists, recording and costs associated with facilities rental. Vocal music has no dedicated B budget at all, as is the case for other performing groups. A greatly reduced and grossly insufficient "general music" fund exists and supposedly covers almost all areas of expense. Occasionally, the division has produced one-time money to purchase items such when the immediate need became acute.

But, generally, there are no longer any significant "B" budgets. Budgets that were once assigned to individual programs have disappeared or have been consolidated into umbrella budgets that were not increased to handle the large scope. These programs include world music, electronic music and others.

The music department receives some funding from DASB, each year, though this is a tenuous source, and it should be relied upon for ongoing support of academic programs. This funding has also remained somewhat stable, but for the academic year 2019-2020, these funds have been reduced by approximately 40%, mirroring cuts across the college. The foundation account holds funds which generous students, alumni and community members donate to the department and, sometimes these monies fund basic department needs.

In the absence of normal budgets and budgeting practices, music faculty members have been personally funding various aspects of the program out of their own pockets, in some cases spending hundreds or even thousands of dollars per year of their own money to cover necessary costs in the classroom and elsewhere.

Elsewhere we described how the Music FTEF allocation has been decreased over at least eight years, related to a decrease in enrollment and number of class sections driven by a systematic FTEF reduction policy predicated on cancelling supposedly low-enrolled class sections at the earliest possible time, typically weeks before the first class meetings, and often before many student cohorts have had a chance to enroll. For example, the date on which part-time students can enroll is later than the decision date to cancel many classes. In fact, in many cases where we have tracked daily enrollment leading up to the start of term, we can demonstrate that the enrollment numbers used to justify early cancellation have historically been predictive of successful courses.

Making the problem significantly worse has been a division policy (said to be opposed to a college policy) permanently taking away the FTEF of classes cancelled prematurely once for any reason, and permanently reducing the department's overall FTEF allocation. Over a period of years the net result has been a steady reduction in FTEF, class sections, and students served. This inexorably destructive process has then caused enrollment in other classes, including succeeding courses in sequences, to face enrollment challenges.

As described earlier in this report, in the wake of district-wide load adjustments and the elimination of lecture-lab hours the department has lost additional FTEF, which has led to elimination of even more classes from the schedule — despite the fact that the department, administration, and FA all agreed that the department would be "held harmless" for these changes and that additional FTEF would be allocated to prevent these very reductions.

In spite of the appearance that enrollment has declined, the reality is that with fewer and fewer courses offered each year, a systematic and gradual erosion of the Music program has occurred. 2017-18 was the tenth year in a row of reductions to the Music department FTEF. These policies were gradually but with certainty leading towards a dismantling of the Music department.

In addition, the applied courses of the music department have a built in mechanism to allow students to continue study (ie: 13ABC, 14ABCD etc) for additional quarters. These intermediate and advanced sections are taught for no-load. However, the number of students in the sections are often very low (1 or 2 in some cases) and so there is an appearance of low enrollment overall when averaging the average enrollments.

For many years the department had a full time staff position, as do other departments in the Creative Arts

Division and as is normal for college music departments. Critical staff support normally involves keyboard accompaniment for classes, oversight of musical instruments and other equipment, management of practice room schedules and keys, maintenance of the music library, checking out/in instruments and other equipment, and work related to various labs. Some years ago the position was lost to retirement and left unfilled. Although a part time classified employee was hired for a few hours per week, duties are restricted to giving out practice room keys to students and very limited piano accompanying. See section V(D) for justification of hiring a full-time classified employee.

V.B Funding Impact on Enrollment Trends: In 2013-14, there were 2,622 students, in 2014-15, 2490, in 2015-16 there were 2475, in 2016-17 there were 2230, and in 2017-18, the total was 1944, a 25.9% decrease in census enrollment.

V.C.1 Faculty Position(s) Needed: Replace due to vacancy

V.C.2 Justification for Faculty Position(s):

1. A viable music department program relies on the contributions of faculty members whose expertise spans the range of critical sub-disciplines of music. Unlike many disciplines, music is a discipline wherein an individual faculty member is unlikely to be qualified to teach more than a small fraction of the range of courses in the curriculum. Among the most critical are performing ensembles and keyboard skills and performance.
2. When vacant full-time music faculty positions are not filled we rely increasingly on part-time faculty. While qualified part-time faculty can perform excellent classroom teaching, they are not effective at meeting the other needs of students, which include advice about career and academic direction, assistance outside of class with assignments, departmental work, and more. The correlation with the significant decline in full time faculty, increasing reliance on part-time faculty, and the static and subsequent declining success rates among music students, and particularly among some in the targeted groups, is striking.
3. The music faculty are increasingly concerned that failure to replace positions vacated due to retirement frustrates the important goal of diversifying the makeup of the music faculty, which seems even more critical in light of concerns regarding the success of targeted student groups and the recent retirement of the one female full time faculty member, leaving only one female part-time faculty member in the department.
4. Critical to the rejuvenation of the music department is hiring new, full time faculty whose job descriptions include the recruitment of new students, especially those who would be attracted to the impending Associate's Degree for Transfer. New full time faculty will also be required to teach some of the private lessons required in the Transfer Model Curriculum for Music as part of load, thereby making this important attractant, much more cost effective.

Position 1) Music Instructor: Director of Instrumental Ensembles

Justification: The now third largest department in the Creative Arts division is the Music Department. Historically, the Music Department enrollment has averaged around 1,000 students per quarter. Since the opening of De Anza College in 1967, the Bands, Jazz Ensembles, and Orchestra have displayed a high level of excellence that is known nationwide and have attracted many talented students. The ability to recruit and retain students is based on hiring full time faculty to direct two of the instrumental performing ensembles and provide leadership and budget oversight for all three aforementioned performing groups. We are looking for a candidate who has a dynamic vision for the revitalization and expansion of our instrumental ensembles. This full-time faculty position is necessary to provide in addition to excellent teaching skills, oversight of the instrumental inventory and repair, library, and lockers housed in the A3

building. To recruit students to our outstanding Music Department and provide the best performance education for transferring students who are Music majors, we are requesting this retirement position to be filled at this time. Filling this and the other open music position give the college and the department to diversify the full time music faculty.

Failure to fill this position will result in: With the retirement of full time faculty member in Music/Band and Jazz in 2014 the Music Department has made it difficult to sustain adequate instrumentation/enrollment in two performing ensembles. While two well qualified part time faculty have been directing the three instrumental groups over the past several years, a full time faculty member will more effectively recruit on-campus students and network with local high school "feeder" programs. In addition, a full time faculty member will also be able to increase the number of critical performance experiences for students on campus at De Anza, in the community, and at statewide, adjudicated music festivals.

Position 2) Music Instructor/Piano

Justification: The second largest department in the Creative Arts Division is the Music Department. The Music Department is composed of several distinct instrumental areas and a fundamental portion of any program of Music is Piano. Historically, the Music Department enrollment has averaged around 1,000 students per quarter. The ability to attract and retain students is based on the continued ability to hire full time faculty to provide leadership and oversight of specific instrumental areas of performance. This full time faculty position is necessary to provide oversight of the fleet of pianos including its maintenance. To be able to continue to recruit students to our outstanding Music Department and provide the best performance education for transferring students who are Music majors we are requesting this retirement position be filled at this time.

Failure to fill this position would result in:

With the retirement of full time faculty member in Music/Piano and Theory and the only female full time faculty member, the Music Department finds it difficult to sustain a performance level piano program for students transferring as Music majors and coordinate the piano program for the full range of music students. Several excellent and qualified part time faculty currently teach beginning levels of piano. It is the ability to teach the higher levels of performance piano that is now missing with this retirement, along with a piano specialist to coordinate course offerings from the beginner to advanced level. The department anticipates a job description calling for a pianist with a secondary area needed by the department. Filling this position provides an opportunity to meet two especially important needs of the department, adding a female and a person of color to the full time faculty.

V.D.1 Staff Position(s) Needed: Replace vacancy

V.D.2 Justification for Staff Position(s):: Community college music departments comparable to that at De Anza typically have one or more full-time staff assistants, as do other departments in the Creative Arts Division. The De Anza music staff position was not replaced following a retirement more than fifteen years ago and we currently have only a part-time hourly staff employee piano accompanist who also performs support duties. Staff support is necessary to provide accompanists for classes, manage the music libraries, coordinate and oversee instrument repair and piano tuning, manage and coordinate open labs, manage and coordinate practice room access, and to support use of the Visual and Performing Arts Center. Additional critical details and background concerning this issue are provided elsewhere in this program review. Appropriate availability of accompanist in classes in which this is currently limited or missing contributes directly to meeting learning outcomes in those classes.

Students in a variety of music department classes (including but limited to Comprehensive Musicianship, Electronic Music, and various performance courses) are regularly assigned course work that must be completed using department lab facilities. A key component of a rejuvenated department will require additional

supervision of the A-2 building practice rooms. This will be increasingly difficult to provide as the new Associate's Degree for Transfer grows – the most clearly promising area for growth in the department. We also expect that certain lab-based student learning outcomes will improve with the availability of critical monitored lab time in such courses. We can provide an assessment of the state of our music libraries and the availability of music to students in courses that require it.

The Music department feels that it would be appropriate to employ two part-time staff persons; one to accompany vocal and instrumental students, as well as choral ensembles, and a second to oversee the various vocal and instrumental music libraries and labs, including practice room access.

When the ADT is implemented we will need more hours designated for an accompanist to the singers in the program.

There is also a need for tutoring in the comprehensive musicianship program. No funding is available and the instructor pays personal monies to staff student tutors.

V.E.1 Equipment Requests: Over \$1,000

V.E.2 Equipment Title, Description, and Quantity: HIGH PRIORITY SHORT TERM NEEDS

1. Replacement musical instruments: electronic keyboard for use with the orchestra (harpsichord and organ samples), and two saxophones.

2. Audio/multimedia playback system in room A29. The system will permit classroom playback of audio and other media from the system and from laptops and other devices. There was such a system in this room in the past, but the old system stopped working long ago, as it was several decades old.

LONG TERM NEEDS

1. Replacement/refresh of piano lab/classroom pianos and related equipment (headphones, controllers, audio systems) on a once-per-decade schedule, based on research/consulting to determine realistic predicted useful life of this equipment.

2. Lab computers and peripheral digital equipment should be replaced on the district-established five-year schedule.

3. Locks for A2/A3 practice rooms—new. 7 locks for A2, 1 lock for A3. Locks which can be reprogrammed from quarter to quarter for students who rent the keys each term. Locks with traditional keys are a possible alternative, but must be upgraded from the present configuration— e.g. they should allow access to the practice room when the key is turned, but not leave the door unlocked after the key is used to open it and removed. (See attached document for details of cost, etc.)

4. Jazz practice studio equipment, including audio playback equipment and appropriate sound mitigation (See V.F.1).

V.E.3 Equipment Justification: HIGH PRIORITY SHORT TERM NEEDS

1. In general, the instruments possessed by the department are very old and many of them require repair and the department does not possess a number of instruments called for in orchestral and wind ensemble scores. The need to provide instruments for those students who cannot afford to buy them is increasing (this is an equity issue) and the need to purchase new and higher quality instruments is also increasing. Specifically, if two students need certain instruments and only one is available, how does one decide which student gets

it? Also, occasionally a student will lose or seriously damage an instrument. Even with immediate action to attempt to recover an instrument or have the student replace one, at a minimum, a delay in the availability of that instrument or its repair or replacement will result.

3. The A29 audio/multimedia system will be used by faculty and students during classes. Infrastructure requirements are minimal and mostly already available in the room. They include AC power outlets, network connections. The impact of having no music playback system in the classroom is already significant, as music classes of all types essentially require playback systems. At this point some faculty are improvising by bringing in their personal portable systems, but these are not appropriate or sufficient for ongoing classroom use. Typical lifespan for such a system is between five and ten years.

LONG TERM NEEDS

1. Functioning piano lab is required for keyboard, music fundamentals, comprehensive musicianship and other courses.

2. Lab computers and peripheral digital equipment used as part of several core music department classes including Fundamentals, Comprehensive Musicianship, Electronic Music. Much of the current, non-updated software is incompatible with versions purchased by students.

3. The practice room locks will be used by students and faculty. The need has been identified as students have left rooms unlocked, allowing access by unauthorized people—a health and safety issue previously identified. Without this equipment, unauthorized persons may be able to enter the practice rooms, creating health, safety, and liability issues for the college, and putting expensive equipment at risk for loss or damage.

V.F.1 Facility Request: 1. Expansion of practice room facilities.

2. Jazz practice facility with audio/multimedia playback system (See V.E.3).

3. A recording studio

V.F.2 Facility Justification: 1. Currently the number of students transferring without a degree is much higher than the number getting a degree. When the new Associates Degree for Transfer program is implemented and expands, the numbers of degrees and transfers should be nearly the same. In this program, students enroll in a privates lessons course that requires concurrent enrollment in other courses, thereby increasing enrollment.

2. The Jazz practice facility with audio/multimedia playback system will provide students enrolled in classes in jazz performance techniques classes with a lab in which to use practice and drill software. The facility will incorporate audio playback equipment, computer, and "Band in a Box" software. These courses are major ensemble and applied music courses that are central to the ADT in music and other transfer patterns.

3. In order to better serve students, a recording studio is being requested in order to give transferring students recordings of their performances and compositions. These recordings better the students' chances of advancing academic levels, applying for jobs, and being able to enter music competitions. (While Foothill College has a fully developed recording arts program, De Anza Music students need access to the technology without having to enroll in a class at Foothill).

V.G Equity Planning and Support: Based on data from Instructional Research from the past few years, our "most vulnerable" student cohort appears to be African American students whose success rates are below the 60% threshold. We have described some of our specific responses to this concern earlier in section III of this report.

After several years of improvement, The department has seen small reductions of overall student success rate among students in targeted groups - African Americans, Pacific Islanders, Filipinx, and Latinx. During the most recent year for which data are available, the success rate for targeted students in Music rose from the previous 61% level to a high of 69% in 2015-2016, to 62%, in 2017-18.

Department faculty have tried to understand the low overall success rates among the African American student cohort. To this end, we hope for assistance from the Office of Student Equity (see III.D above).

We are certain that funding for tutoring help would increase the potential for success among our students. Restoration for open labs would also give students who need it additional time to work on class projects, particularly in labs with specialized equipment that many students cannot afford on their own.

V.H.1 Other Needed Resources: Funding for student tutors

Open lab supervision in A91

V.H.2 Other Needed Resources Justification: Funding for tutoring help would increase the potential for success among our students. Restoration for open labs would also give students who need it additional time to work on class projects, particularly in labs with specialized equipment that many students cannot afford on their own.

Students in the classes taught in A91 often need additional time to work on class assignments and projects, and the software and hardware are not available outside of this classroom. Reestablishing the former open lab hours will promote student success, especially among those students who need additional time on task.

V.J. "B" Budget Augmentation: Given the increased workload of department chairs, and the woefully inadequate compensation for the many hours of work to complete the required tasks (\$500/yr!), we request reassigned time for department chairs in Creative Arts. This the work warrants at least .15 FTEF. Faculty are reluctant to continue or begin the chair assignment without some form of increased compensation comparable to work done in other divisions, and accepting a department chair responsibility current means being the point person for sometimes difficult processes and discussions and it means working many hours for sub-minimum wage compensation.

"B" budget augmentation is requested in the following areas: choral/vocal music ensembles. In this area there is no "B" budget at all and the instructors find they must pay for necessities, such as concert programs and professional sound/light personnel, through concert income. In addition, electronic music (licensing and software), comprehensive musicianship (tutoring and worksheets) and other areas of the music department are in need of "B" budget funds.

We have been advised that the grand pianos in A25 and A11, for which normal maintenance has been deferred too long, are in serious need of refurbishing — regulation, action, hammer repair. Failure to maintain this expensive asset will result in much higher costs later on.

long term: music lab, piano lab, practice room expansion, full time classified staff position (includes accompanying, music librarian, key management, etc.), instrument repair and replacement (a number of woodwind and percussion instruments are in need).

V.K.1 Staff Development Needs: 1. To better serve targeted student groups, assistance from the Office of Equity (See III.D above).

2. Continued funding for faculty staff development, including workshops and conferences.

V.K.2 Staff Development Needs Justification: 1. Refer to Sections V.G, and III.D above.

V.L Closing the Loop: Given the diverse funding needs of music after many years of decrease and insufficient funding, the evaluation of the success and effectiveness of the funding would likely be by equally diverse measures.

In some cases, the needs are so basic that a measure of success might be the fact that the program or course continues to be offered and available to students. In some cases the assessment can be based on student learning success, such as in the case of students who use laboratory software and hardware as part of their successful achievement of learning outcomes. In other cases, such as practice rooms, we can assess the number of students who successfully complete the "lessons" portion of the two-year transfer degree program and/or transfer separately to four-year institutions in music.

[ask Dean Smith for assistance with this one]

Last Updated: 03/20/2019