FULLERTON COLLEGE ELEVATING. EXCELLENCE.

Two-Year Program Review Template
Academic Programs

Program: Music Department
Division: Fine Arts

Statement of Collaboration

The program faculty listed below collaborated in an open and forthright dialogue to prepare this Program Review. Statements included herein accurately reflect the conclusions and opinions of the program faculty.

Participants in the review:
John Tebay (Department Coordinator; Coordinator, Choral Studies)
Bruce Babad (Coordinator, Jazz Studies)
Markus Burger (Coordinator, Music Technology)
Dr. Joseph Jewell (Coordinator, Guitar Studies)
Jim Linahon
Dr. Monica Lee (Coordinator, Piano Studies)
Dr. Anthony Mazzaferro (Coordinator, Instrumental Music Studies)
Dr. Bruce Miller (Coordinator, Music Theory)
Dr. Katharin Rundus (Coordinator, Vocal Studies)
Michael Scott
Jamie Shew (Coordinator, Vocal Jazz Studies)
Dr. Gregory Woll

Authorization

After the document is complete, it must be signed by the Department Coordinator and Dean prior to submission to the Program Review Committee.

Signature of Department Coordinator

Signature of Dean

Date of Submission

1.0   Mission and Goals

Briefly describe the relationship of your program to the college's Mission, Vision, Core Values, and College Goals.

The Music Department at Fullerton College is made up of many areas of concentration. Each area has submitted a supplemental report, giving the specific details of the given area. This program review will report on the Music Program as a department, and areas of concentration reports will be included in the appendix.

Music Department Philosophy, Mission, and Goals:

The Music Department faculty at Fullerton College considers the first two years of college to be the most important. It is during that time that students establish work habits, values, and attitudes that continue for a lifetime. To aid in the positive development of the whole person, it is the mission of the Fullerton College Music Faculty and curriculum to pursue the following goals:

Goal 1 - To provide an environment in which performance, composition, musical literacy and technology are   integrated. The synthesis of these elements will prepare the student for a musical career as a performer, director, composer, teacher, producer, engineer, or music businessperson. This goal coincides with the college goal of improving student learning and achievement.

Goal 2 - To offer a comprehensive musical education curriculum that provides knowledge and understanding of all musical forms and styles. Students should be able to recognize the importance of music to their society and enable them to have a more informed worldview. Students will participate in community events and performances that promote social awareness of the importance of music and art in society. This goal coincides with college goal of improving student learning and achievement and the college goal of strengthening connections with the community.

Goal 3 - To recognize music as a multi-cultural and multi-national art, which through its performance, fosters a respect for the diversity of all peoples, beliefs, and expressions. This goal coincides with the college goal of reducing the achievement gap by providing a multicultural approach to learning, which will increase interest and understanding of various cultures found in society.

Goal 4 - To experience education as a learning process and encourage the student to think clearly. This process is of greater importance than just the transfer of information from teacher to student. This goal coincides with the college goal of improving student learning and achievement.

The Music faculty identified these **skills sets developed by successful music majors**:

As a result of successful participation in the Music program, students will have the following skills and knowledge sets:

1. Demonstrate a passion for music and a curiosity about music.
2. Identify and accurately describe musical history, forms, genres, and styles.
3. Read and audiate music.
4. Demonstrate competence and discipline in the study of music in all of its facets.

5. Demonstrate effective practice techniques and a rigorous approach to practicing.
6. Demonstrate competency in ensemble skills and solo performance skills.
7. Demonstrate an understanding of the continually changing music business and the skills and attitudes necessary for being

The above Mission Statement, Philosophy, and goals of the Music Department follow the Fullerton College Mission, Vision, Core Values, and Goals.

2.0 Program Data and Trends Analysis

2.1 Key Performance Indicators (KPI)
For each KPI listed below, summarize the trend. (Attach 5-year longitudinal data to appendix.)

KPI	Trend
Enrollment	2006-2007: 7,881 annually 2007-2008: 8,176 annually 2008-2009: 8,996 annually 2009-2010: 9,558 annually 2010-2011: 9,056 annually This 13% increase has been due to increased recruitment efforts on the part of the fulltime faculty, the growing reputation of the department locally and throughout the state, and the willingness of the music faculty to accept numbers of students that far exceed the seat count limit for the purpose of servicing the students' needs, yet with no additional compensation. This increase is also in part by the state budget cuts limiting the number of students at the state universities.
Total FTES	2006-2007: 882 annually 2007-2008: 935 annually 2008-2009: 960 annually 2009-2010: 1,091 annually 2010-2011: 992 annually – Decrease due to extended day cuts. This is a 10% increase (see Enrollment analysis)
Sections Offered	2006-2007: 354 annually 2007-2008: 354 annually 2008-2009: 357 annually 2009-2010: 313 annually 2010-2011: 293 annually This 21% decrease in sections offered annually is due to mandated cuts to course offerings brought on by state budget cuts. In the midst of 21% less courses offered, the music department has experienced a substantial growth in numbers of students. This trend is due to increased recruitment efforts on the part of the fulltime faculty, the growing reputation of the department locally and throughout the state, and the willingness of the music faculty to accept numbers of students that far exceed the seat count limit for the purpose of servicing the students' needs, yet with no additional compensation.
FTEF	2006-2007: 48.7 annually 2007-2008: 49.2 annually 2008-2009: 49.8 annually 2009-2010: 46.2 annually 2010-2011: 43.5 annually This is a 12% decrease due to cuts to course offerings.
Fill Rate	2006-2007: 85% annually 2007-2008: 87% annually 2008-2009: 92% annually 2009-2010: 103% annually 2010-2011: 105% annually This is a 19% increase due to less course offerings, and an increase in enrollment due to

	faculty's willingness to take extra students.
WSCH/FTEF	2006-2007: 543 annually
	2007-2008: 570 annually
	2008-2009: 578 annually
	2009-2010: 709 annually
	2010-2011: 684 annually – Decrease due to deeper extended day cuts
	This is a 21% increase due to increased enrollment and the willingness of the music faculty to accept numbers of students that far exceed the seat count limit for the purpose of servicing the students' needs, yet with no additional compensation.
Retention	2006-2007: 85% annually
	2007-2008: 84% annually
	2008-2009: 86% annually
	2009-2010: 86% annually
	2010-2011: 88% annually
	This is a 3% increase due to consistent, effective teaching.
Success	2006-2007: 70% annually
	2007-2008: 69% annually
	2008-2009: 72% annually
	2009-2010: 73% annually
	2010-2011: 74% annually
	This is a 5% increase due to consistent effective teaching.

2.2 Ranking of Department
How does your program compare with peers? (Peers include similar programs at the college or programs at peer institutions as identified by the Office of Institutional Research)

Program: Music (1004) (Fall 2010)

College	Total Enrollments	Retained	Retention Rate %	Success	Success Rate %
Citrus	1,443	1,393	96.53	1,034	71.66
El Camino	1,770	1,463	82.66	1,256	70.96
Fullerton	**4,580**	**4,030**	**87.99**	**3,436**	**75.02**
Glendale	1,332	1,330	99.85	1,110	84.33
Golden West	1,441	1,165	80.85	926	64.26
Long Beach	1,183	988	83.52	839	70.92
Los Angeles	2,548	2,002	78.57	1,555	61.03
Mt. San Antonio	3,179	2,847	89.56	2,355	74.08
Pasadena	4,008	3,538	88.27	3,012	75.15
Saddleback	1,872	1,618	86.43	1,403	74.95
Santa Monica	3,543	3,036	85.69	2,645	74.65
Santa Rosa	1,312	1,087	82.85	975	74.31
Statewide	**121,096**	**103,783**	**85.70**	**86,315**	**71.28**

2.2 Ranking of Department Data Analysis
Among the 12 chosen community colleges, Fullerton College ranks the highest in Total Enrollments, fourth in Retention Rate, and third in Success Rate. Fullerton College has a 3.5% higher Retention Rate and a 5.6% higher Success Rate than the Statewide rates.

2.3 Achievement Gap
Indicate achievement gap for each of the groups listed below. (Attach to Appendix the Success and Retention by Ethnicity Data as identified by the Office of Institutional Research.)

Group	% Retention	% Success
Males	88%	74%
Females	87%	76%
Asian-American	89.69%	80.73%
African-American	85.06%	64.29%
Filipino	95.83%	87.50%
Hispanic	86.41%	69.74%
Native American	81.82%	81.82%
Other Non-White	84.96%	62.83%
Pacific Islander	82.35%	70.59%
White	87.90%	75.27%
Unknown	83.45%	65.83%
Range (Max-Min)	95.83% - 81.82%	87.50% - 62.83%

Analysis

The retention and success rates between males and females enrolled in the music program are nearly equal. The highest achieving ethnic group in music are Filipinos at 87.5%, while the lowest achieving ethnic groups with respect to student success are African Americans (64.29%), and other non-whites (62.83%). The greatest disparity between retention and success rates for a single ethnicity exists for other non-whites (retention: 84.96%; success: 62.83%), representing a 22.13% difference.

2.4 Other Data
Please include any other data (internal or external) that may be relevant to student achievement, learning, and trends within your Basic Skills, CTE, or Transfer Education program.

Fine Arts Division Certificates Awarded
Fall 2006 through Spring 2011

Music Certificates	Spr 2011	Fall 2010	Sum 2010	Spr 2010	Fall 2009	Spr 2009	Fall 2008	Spr 2008	Fall 2007	Spr 2007	Fall 2006
Piano Teaching	3	3	0	2	1	3	5	1	3	3	2
Recording Prod.	3	6	1	8	2	3	3	2	6	5	1
Totals	**6**	**9**	**1**	**10**	**3**	**6**	**8**	**3**	**9**	**8**	**3**

Analysis

The Piano Teaching program attracts a variety of students, but the most successful certificate completers usually already have a bachelor's degree in music, restricting the number of potential completers. The recording production program has experienced growth in enrollments and certificate completers. That program continues to show great promise for the future.

Other data:

The Music Department has on record emails from CSU Fullerton, CSU Long Beach, CSU Northridge, and Biola University stating that Fullerton College Music Students consistently rank highest in placement among transfer students.

According to the American Choral Directors Association, Fullerton College Music Department Choral Ensembles rank in the top three in the State among community colleges, in awards and performance excellence.

Awards and distinguished performance invitations:
- Southern California School Band and Orchestra Association Convention
    - Featured performance by Fullerton College Symphonic Winds - 2010
- American Choral Directors Association Convention
    - Featured performance by Fullerton College Concert Choir – 1995, 2008
- American Choral Directors Association Convention
    - Featured performance by Fullerton College Chamber Singers – 2012
- Eisteddfod International Choral Competition, Wales, UK
    - Fullerton College Concert Choir, 3rd place, 2004
- Sigezzi International Choral Competition, Gorizia, Italy
    - Fullerton College Concert Choir, 3rd place, 2007
- Singkreis International Choral Competition, Spittal, Austria
    - Fullerton College Chamber Singers, 1st place, 2nd place, 2011
- Whittier Solo Art Song Competition
    - 1st place, 2009, 2010, 2011
- Nation Association of Teachers of Singing Solo Competition
    - 1st place, 2007, 2009, 2010, 2011

The current bond construction projects did not include the Music Building, although the Music Building appears in the Educational Master Plan and the State Capital Construction Project list. The Music Building replacement Building is not funded, and there is no forecasted construction date at this time.

2.5 Strengths, Weaknesses, Opportunities, Threats (SWOT)

2.5.1 What are the strengths of your program as indicated in the above data?

2.5.1   Program Strengths represented in above data

Fullerton College has the largest community college music department the state of California.
- Largest number of students enrolled in music classes
- Largest number of music majors
- Largest number of Ensembles
- Largest number of students participating in ensembles

The Music Department has higher than state averages and college averages in student success and retention. The Music Department has seen a steady increase in enrollment in spite of budget cuts, because instructors have been willing to take additional students, with a high of 105% capacity at census in 2010-11. Average class size, FTES, and WSCH/FTES have steadily increased over the last five years.   Although an achievement gap does exist among ethnic groups studying music, it is not as pronounced as in other programs on campus. The highest annual number of Music majors was experienced in 2008-9 (896), and the decline in new majors since is attributable to the difficulty new students experience when registering for classes.

2.5.1 Other strengths of the Music Department

Fullerton College Music Department has the most comprehensive music program offered in the state of California. The program offers the first two years of university music study. This results in greater numbers of quality music students choosing to study at Fullerton College. This reputation attracts the more serious music major.

The Music Department continues to place a strong emphasis on music fundamentals. This would include a rigorous theory program and an expectation placed on a high level of instrument proficiency and performance. This emphasis produces music students who are strong musicians. These students remain strong and competitive through university study and into their chosen vocation.

The Music Faculty is made up of top music professionals who are also excellent educators. This caliber of music faculty strengthens recruitment. It also produces outstanding solo and ensemble performances, and highly successful music theory, composition, and music technology students.

The Music Department has initiated several student advisement structures to guide the students successfully through the music major process:

1. There is a mandatory meeting for all music majors on the first Friday of the fall semester. The entire full-time faculty is introduced, with each instructor giving a brief personal introduction to themselves and their area of study. The students are given general guidelines and requirements for their specific majors.
2. There is a mandatory meeting for all voice majors on the Thursday before classes begin in the fall. Specific guidelines and requirements are given with a list of required music classes and a semester-by-semester schedule of classes. This meeting is followed by a question and answer period.
3. During the first week in the applied classes, the instrumental, vocal, guitar, and piano students are specifically advised as to which classes to take and when to take them.
4. In addition to these group meetings, the department coordinator and each area coordinator schedule one-on-one advisement sessions with any music student needing further specific advisement. These advisement structures have brought clarity to the complexities of the music major and place all students on a track toward successful completion or transfer. Students avoid wasting their time on unnecessary classes.

Fullerton College Music Students are well prepared for transfer in music to the university. They consistently rank among the highest in placement when transferring, with a high rate of completion success.

Fullerton College Music Department has strong connections to the community. Alumni relations are fostered and pursued. A strong recruitment program is in place with many effective, on going programs: The Faculty Jazz Cadre performance ensemble goes to surrounding High Schools and gives performances and clinics several times per semester. The Music Department hosts three major music festivals on the college's campus – A High School Choral Festival in November (over 25 high schools in attendance), a Piano Ensemble Festival in February, and the Fullerton College Jazz Festival in March (over 150 high schools in attendance). Several of the Music Faculty personally go out to high schools several times in each semester and rehearse, clinic, and adjudicate music students. Many of the

Fullerton College Ensembles give performances for numerous community groups throughout the Orange County area.

Recruitment is an area of strength. There are three music festivals held each year, which bring over 2,000 music students on campus to interact with faculty and experience the ensembles. These festivals include the Jazz Festival, the Piano Ensemble Festival, and the Choir Festival. The Faculty Ensemble, "The Jazz Cadre," goes out to feeder high school music programs several times each year, and performs, clinics, and lectures. In addition, several of the faculty goes out to the high schools to adjudicate, guest conduct and clinic.

2.5.2. What are the weaknesses of your program as indicated in the above data?

Very few students earn the AA degree in Music and the AA in Commercial Music.   Although the CTE certificate completers increase each year, those figures remain below expectations.

Both weaknesses may be addressed through improved advisement, the publishing of the educational plans for the degrees and certificates, and a review of the requirements of the AA degrees in Music as part of the Six Year Curriculum Review in fall 2012. The AA degree is not pursued by most music majors, because it does not function effectively as a transfer degree.

2.5.2 What are additional weaknesses of the Music program?

With a department this large and successful, it becomes increasingly difficult to maintain, as the number of full-time faculty decreases in size. There were 16 full-time faculty in 2002, and in the fall of 2011 the semester began with 12 full-time faculty. We have excellent adjunct faculty, but they cannot produce the same results as full-time faculty due to their limited time and commitment. A music department of this caliber and size requires the support of a larger full-time faculty.

The Music Technology program has experienced more than a 200% increase over the past three years. With this many additional students, classes and lab requirements, it has become imperative that this program be granted a staff assistant in the music technology area. Students are greatly limited from getting the oversight, supervision and guidance they need in this program.

For over 20 years, the Music Department had one fulltime and one 50% administrative assistant. Due to the recent budget cuts, the department lost the 50% administrative assistant in the midst of remarkable enrollment growth in the program. The one remaining staff position serves over 40 music faculty, and oversees the music library, the listening laboratory, the theory/computer laboratory, and the practice suite laboratory. All of this is in addition to the regular duties of schedule inputting for fall, winter, spring, and summer; organizing over 50 district and campus music budgets, and handling all purchase activities. The lack of staff support in a music department of this size and caliber creates a serious weakness.

Another serious area of weakness is the facility. It is run down, obsolete, deteriorating, unsafe, and insufficient in size. We have inadequate practice room facilities for individual or ensemble rehearsal, only one set of bathrooms on the second floor, poor quality performance venues, inadequate faculty office space, and a shortage of classroom space. The sound baffling insulation between classrooms is poor to non-existent. Most of the classes are based on intricate, specific listening skills. Many times

the noise coming from the next room makes it impossible to successfully complete a lesson or even an exam. It is difficult for a music department of this caliber and size to continue to function well with these challenges. Quality instruction and effective student experience is severely limited with this lack of attention to the facility.

2.5.3. What opportunities exist for your program based on the above data?

The vitality of the KPI scores in Music shows great opportunity for program growth when budgets are restored. The commitment of the faculty to rigorous standards explains why Music majors achieve junior standing when they transfer to excellent university training programs. Increased advisement and the publishing of education plans for students to follow should create greater student retention and success.

2.5.4 What other opportunities exist for the Music program?

Greater success in transfer exists as an opportunity for Fullerton College Students due to the above data. The reputation of being the largest and strongest music department is well known among many private and state music school and conservatories. Fullerton College Music Students are expected to be competitive in transfer, and they live up to that expectation.

Due to the size and strength of the music department, students have a greater opportunity to participate in higher-level performance ensembles, solo performances and academic/technological music classes.

As the Music Technology area continues to grow and progress, it will eventually become a training site for *PRO-TOOLS* and *LOGIC-PRO.* Students wishing to become certified in these two prominent software programs will save hundreds of dollars by receiving their training and certification through Fullerton College.

The existence of these opportunities depends upon meeting the challenge of staying technologically current. The ability to replace computers and technology through a Campus Tech Replacement Program is vital.

2.5.4a What threats exist for your program based on the above data?

Quality of preparation and general instruction is threatened by the reduction of full-time faculty. Any area of concentration not directly run by a full- time instructor yields limited results. This threatens the level of preparation and experience the students are able to achieve.

Budget reductions continue to place unusual demands on class size, and create problems for students attempting to complete their transfer and certificate programs, and effectively have reduced the number of new music majors.

2.5.4 b: What other threats exist for the Music program:

A poor facility exists as a threat to the quality and effectiveness of the program. It limits the quality of instruction and performance.   There are many deficiencies in our facilities including, the absence of a

first floor bathroom, an under-sized recording studio, poor storage capabilities, broken and ineffectual seating in the Recital Hall, no sound baffling between classrooms, poor acoustics in the Band Room, poor atmospheric controls for the piano studio, an insufficient number of practice rooms for a program this size, and the absence of a Concert Hall.

3.0 Student Learning Outcomes Assessment

3.1 What percentage of courses have identified SLOs?

95% of music courses have identified SLOs. The remaining 5% consists of dormant or not recently offered classes that are still listed in the catalogue

3.2 What percentage of courses has ongoing SLO Assessment?

95% of music courses have identified SLO Assessment. The remaining 5% consists of dormant or not recently offered classes that are still listed in the catalogue.

3.3 How has assessment of course level SLOs led to improvements in student learning and achievement?

Assessments have proven to be a valuable tool in determining the effectiveness of the program. As an outcome of the assessments, adjustments have been made that result in improvements in student learning and achievement. These adjustments are discussed for each area of study in the supplemental materials.

3.4 How has assessment of program-level SLOs led to improvements in transfer or certificate/degree awards?

Assessments bring adjustments of instruction, curriculum and program direction. These adjustments have resulted in a better preparation for transfer, degree completion, and certificate award. Adjustments are discussed in the supplemental materials.

3.5 What challenges remain to make course and program level SLOA more effective?

The challenge to make course and program level SLOAs more effective lies with creating the assessment plan that will most effectively assess the SLO. Performance oriented music classes do not have this challenge, since critical assessment goes on in every class meeting. The challenge occurs in the general education music courses and the music theory courses. A final examination does not always effectively assess all SLOs, and here is where the challenge lies in coming up with an effective plan for each SLO.

4.0 Evaluation of Progress Towards Previous Goals

4.1 Evaluate steps taken to achieve goals established in the last program review.

4.1.1 General Department Goals

Goal 1: To provide an environment in which performance, composition, musical literacy and technology are   integrated. The synthesis of these elements will prepare the student for a musical career as a performer, director, composer, teacher, producer, engineer, or music businessperson.

Evaluation: The Music Department continues to require applied music majors to be enrolled concurrently in Applied Music, Concert Hour, Music Theory and Musicianship, and a major performance ensemble. If the music student drops of jails any of these four courses they may not continue in the Applied Music Program until the following semester. If they fail any of these four courses twice simultaneously, they are permanently dropped from the program. We have seen a great increase in success, retention, and overall quality as a result of these requirements. In the midst of the challenge of state budget cuts, we have taken steps to protect the core music major classes so that the goal to provide this specific environment has been strengthened and has grown in effectiveness. Our music majors have been provided a complete, comprehensive, university level music program during this difficult, budget-cutting season.

Goal 2: To offer a comprehensive musical education curriculum that provides knowledge and understanding of all musical forms and styles. Students should be able to recognize the importance of music to their society and enable them to have a more informed worldview.

Evaluation: This goal has been met and has exceeded the original expectations. In addition to offering a comprehensive musical education curriculum, awareness of this goal has reached high schools, universities, and conservatories throughout the State of California, resulting in increased recruitment and strong, successful transfers.

Goal 3: To recognize music as a multi-cultural and multi-national art which, through its performance, fosters a respect for the diversity of all people's beliefs, and expressions.

Evaluation: This goal is has been met and continues to grow in strength. This goal is met through the performance of multi-cultural literature composed by native composers. The study and performance of this music and its composers continues to be a rich experience in broadening the scope and understanding of other lands and peoples.

Goal 4: To equip students to see education as a learning process which permits one to see and think clearly and that this process is of greater importance than the transfer of information from teacher to student.

Evaluation: The challenge of this goal lies with each individual student. There have been many successes in this area, and many failures. This goal supports life-long learning.

4.1.2   Progress on Program Review Immediate Short Term Plans

4.1.2.1. General Department Plans

   a. **Improved articulation agreements with transfer institutions**.
        No new agreements were created in the last two years.

b. **Improve communication and respect among the Music faculty**

Opinions vary among music faculty about how well this goal has been accomplished.   It is not always easy to achieve accord and collegiality with a high-achieving cadre of faculty, but most of the faculty enjoy the respect and communication that they value.   A great deal of communication goes on within areas of music concentration (Piano, Instrumental, Voice, Guitar, Percussion, Jazz, Music Theory, General Education)

c. **Improve faculty advisement for music majors**

A voice student orientation meeting conducted at the beginning of the semester, private lesson teacher advisement, and the Applied Music classes all are designed to better prepare students for program completion and transfer.

d. **Increase collaborations with other departments, including Dance, Theatre Arts, Television and Radio, and CIS**

Markus Burger and Dana Parker have linked learning between music technology, Television, and Dance.   Tony Mazzaferro and John Tebay serve as musical directors, orchestra conductors, and advisors to the Musical Theatre program. Limited collaboration occurred with CIS faculty, since the Game Design program there was eliminated.

e. **Implement student learning outcome assessments**

Progress has been made in conducting assessments across the department's wide course offerings.

f. **Defend the music program against disproportionate cuts of arts education through effective lobbying and strong advertising**

From Ken Meehan's KPI report, one notes that the number of sections offered reached a high of 357 in 2008-9 and a low of 293 in 2010-11, demonstrating a cut of 64 classes due to budget reduction measures with respect to the extended day budget.

g. **Participate in the downtown arts scene by providing musical entertainment for a variety of downtown Fullerton events**

The Music faculty and student performance groups perform regularly at Steamers in Downtown Fullerton, and groups perform throughout Southern California and occasionally at festivals throughout the states and overseas. The groups perform locally for civic and social organizations and at Friends of Jazz events as well. The community band also performed at the Nixon Library and for the Fullerton College Foundation.

4.1.2.2. Curriculum Plans

a. New curriculum: **Advanced Applied Music**, (still in development)
b. New curriculum: **Music Internship** (accomplished)
c. New curriculum: **Advanced Topics** in Music Technology. (accomplished)
d. Offer MUS 118 **History of Rock Music on line**. (postponed due to budget cuts)

4.1.2.**3.** **Personnel Plans**

a**.** **Lobby for the replacement of retired faculty.**
The Music Department has not been permitted to hire a full time replacement faculty member since the fall of 2006.

b. Lobby for the restoration of a **50% administrative assistant** to the Music Department staff ranks. (no progress)

c. Lobby for the addition of a **50% lab assistant for the Music Technology** program. (no progress)

d. Seek funding for an expanded **guest artist and guest clinician series**.
Some CTE funding was provided for one year, but there is no consistent source of guest artist funding.

e. Develop more systematic approach to **adjunct faculty evaluations**
Limited progress made**.**

4.1.2.4. **Facilities Plans**

a. Lobby for an **extensive remodeling to the Music Building**
In consultation with Dr. Portolan and Dean Jensen, the Music Department agreed to abandon the remodeling project for the Music Building in favor of building a replacement building on the south side of Chapman Avenue. The Music Building is included in the Fine Art complex in the NOCCCD Educational Master Plan for Fullerton College.

b. Lobby for the addition of a **Concert Hall** to the college facilities
NOCCCD Educational Master Plan for Fullerton College includes the conversion of Wilshire Auditorium into a concert hall.

4.1.2.5. **Equipment Plans**

a. **Consistently replace, repair and maintain of the current inventory of musical instruments,**
There has been some inconsistent funding for musical instrument replacement from the Instructional Equipment money and a small amount of repair monies generated by enterprise activity by the Instrumental Music program.

b. **Develop an annual plan for the replacement, repair and maintenance of the piano collection.**
CTE funding has helped with piano tuning and repair but on a small scale and not with any guarantee of continuance. One piano has been purchased in the last two years with CTE funds.

c. **Repair and improve all classroom technology and equipment.**

Instructional equipment monies purchased new large scale projectors for 1124 and 1111, which hold large general education classes.   A teacher station was added to 1123, but not finished.   Instructional Equipment funding financed the e quipping of a digital percussion laboratory in 1129.   The Music Technology classroom (1125) is well equipped with new keyboards, and 1121 was converted in a synthesizer and mastering studio. The seating in the Recital Hall is desperately in need of replacement.

4.1.2.6. <u>Music Festivals Plans</u>

a. **<u>Increase the number of participants to the Choral Festival, Piano Ensemble Festival, and Jazz Festival</u>.**
   Participation at the Choral Festival and Piano Ensemble Festival has been constant, but participation at the Jazz Festival has declined.

b. **<u>Increase Jazz Festival revenue over expenses</u>**
   The Jazz Festival has shown a profit only once in the last two years

4.1.2.7. <u>Career Technical Education Plans</u>

a. **<u>Create a music recording label at Fullerton College under the auspices of the Commercial Music program.</u>**
   Postponed due to lack of funding and leadership

b. Develop **<u>Career Technical Education articulation agreements</u>** <u>with area high schools and ROP programs</u>
   Markus Burger has created one articulation agreement with a high school music technology program and is investigating more.

c. **<u>Develop stronger relationships with music manufacturers</u>**.
   Through attendance at the NAMM show and music conferences, the music faculty continues to cultivate strong relationships with music manufacturers and software companies.

4.2 In cases where resources were allocated toward goals, evaluate the efficacy of that spending.

In the past six years, VATEA funds have been allocated for the certificates in Piano and Music Technology. These funds have been crucial in the ongoing effectiveness of these two certificate programs. Both areas have been able to offer a comprehensive musical education with the necessary equipment, instruments, and technology to make these programs successful.   Instructional equipment monies have been allocated to improve classroom teacher stations and make small inroads into music equipment replacement.

5.0 <u>Program Goals and Plans</u>

5.1 Short-term Goals **(two year cycle)**

5.1.1 Based on the above data and analyses, identify 2 or more concrete goals, measurable outcomes, and activities that you would anticipate resulting in improvements to the program in the next 2-year cycle.

Goal 5.1.1: To Align the Associate of Arts Degree Curriculum in Music and Commercial Music with the university transfer requirements for the Bachelor of Music Degree.

Measurable Outcome: This will increase and strengthen the completion of the A.A. degrees, making the A.A. a stronger terminal degree. It will also cause the A.A. to be a more efficient preparation for strong, competitive transfer to the university program.

Plan: To use the university transfer requirements as a model for the A.A. curriculum. This will result in minor additions and subtractions of specific courses.

Goal 5.1.2: To hire two new full-time music faculty to replace retired positions: Voice/Choral and Piano.

Measurable Outcome: With the addition of these two full-time professors, these areas of study (voice/choral and piano) will increase in size, quality and effectiveness. Adjunct faculty are limited in what they can do beyond teaching a class, as opposed to developing, implementing, and growing an area of study. These three areas of study have major components that need to be developed and implemented. This is not possible for adjuncts to accomplish. Until full-time faculty can cover these areas, the programs cannot progress to the level and demands of a top-level college music program.

Plan: As the opportunity arises, these two positions will be the department's first choice if granted the positions.

Goal 5.1.3: To hire a 50% administrative assistant to replace the position lost due to budget cuts.

Measurable Outcome: This staff position will allow the Music Department to function at an optimum level, which will affect all aspects of the educational process. This position would greatly strengthen the weakness stated under 2.5.2.

Plan: This position will relieve the impossible burden placed on the full time administrative assistant. He/she will help with general office duties and oversee the five computer laboratories.

Goal 5.1.4: To hire a 50% laboratory technician for the five computer laboratories.

Measurable Outcome: The computers and music technology equipment in the five laboratories will be inventoried, maintained, and repaired, and student usage of the laboratories will go on, uninterrupted.

Plan: The five laboratories covered by this technician would be 1) Music Listening Laboratory, 2) Music Theory Computer Laboratory, 3) Piano Laboratory, 4) Percussion Laboratory, 5) Music production laboratory.

Goal 5.1.5: Establish a consistent computer technology replacement program.

Measurable Outcome: The classes pertaining to technology will remain current, effective, and competitive with other community colleges.

Plan: To fund the replacement of technology in the Music Department.

Goal 5.1.6: To replace seating in the Recital Hall and the Wilshire Auditorium. Fullerton College Music Department's performance ensembles and soloists are among the finest college level performers in the nation, yet they are without a fully functioning concert hall. The Recital Hall has a seating capacity of 150, and there are 68 working sets left with several in an unsafe condition. The Wilshire Auditorium has a seating capacity of 450, and there are 340 working seats left with several in an unsafe condition. In addition to performances, these venues are also used as classrooms.

Measurable Outcome: Fullerton College Music Department Ensembles and Soloists will have quality performance venues in which to perform and showcase the level of achievement they have attained each semester. These venues are also a useful tool in recruitment as the department continues to host multiple music festival opportunities for high school ensembles throughout the state. These performance venues/classrooms will no longer be unsafe.

Plan: To request that the Campus Facilities Master Plan include replacing the seating in the Rectal Hall and the Wilshire Auditorium.

Goal 5.1.7 To become an *AVID Pro-tools* training site.

Measurable Outcome: Students will save thousands of dollars with the opportunity to be certified on the use of *Pro-tools.* This will strengthen the Music Technology program and increase recruitment.

Plan: Music Technology instructors will go through the training to become *AVID Pro-tools* trainers.

Goal 5.1.8: Establish an ongoing equipment maintenance and replacement program. This would cover the ongoing need to replace orchestral instruments, performance sound systems, choral risers, choral shells, music stands.

Measurable Outcome: Students will be provided with vital, necessary equipment for a strong, effective music education.

Plan: Purchase needed equipment on a regular annual basis.

5.1.2 What specific aspects of these goals can be accomplished without additional financial resources?

Goal 1 can be completely accomplished without additional financial resources.
Goals 2-8 are dependent upon additional financial resources.

5.2 Long-term Goals **(six year cycle)**

5.2.1 Based on the above data and analyses, identify 2 or more concrete goals, measurable outcomes, and activities that you would anticipate resulting in improvements to the program in the next six years.

Goal 5.2.1: Replacement of the Music Building and remodeling of the Wilshire Auditorium as part of the new Fine Arts Complex as spelled out in the Educational Master Plan.

Measurable Outcome: The new and improved facilities will strengthen all aspects of music education at Fullerton College.

Plan: Obtain funding to complete goal and prepare to work with project directors and architects.

Goal 5.2.2: To hire two new full-time music faculty: A Symphony Orchestra Conductor/String Instructor and a Music Technology Instructor.

Measurable Outcome: With the addition of these two full-time professors, these areas of study (Orchestra/String and Music Technology) will increase in size, quality and effectiveness. Adjunct faculty are limited in what they can do beyond teaching a class, as opposed to developing, implementing, and growing an area of study. These three areas of study have major components that need to be developed and implemented. This is not possible for adjuncts to accomplish. Until full-time faculty can cover these areas, the programs cannot progress to the level and demands of a top-level college music program.

Plan: As the opportunity arises, these two positions will be the department's first choice (given the positions set forth in short-term goals have been filled) if granted the positions.

Goal 5.2.3: Establish a Two-Year Music Conservatory.

Measurable Outcome: The program would be the first two years of conservatory study offering a high level of music education at the community college cost. This would attract higher level music students and increase the transfer opportunities.

Plan: Conduct research, prepare plan, and obtain funding for the Music Conservatory.

5.2.2 What specific aspects of these goals can be accomplished without additional financial resources?

None of these goals can be accomplished without additional financial resources. `

6.0 Requests for Resources

For any specific aspect of a goal listed in 5.0 that would require additional financial resources, complete the form below.

Goal 5.1.2: Hire two new full-time music faculty to replace retired positions: Voice/Choral and Piano.

Type of Resource	Requested Amount	Potential Funding Source
Personnel- salaries for two full time faculty	110,760	State/District
Facilities		
Equipment		
Supplies		
Computer Hardware		
Computer Software		
Retirement, etc. 13.81%	15,296	State/District
Benefits (13,468)	26,936	State/District
Total Requested Amount	152,992	State/District

6.1. Describe the resource requests.
To hire two new full-time music faculty: Voice/Choral and Piano

6.2. What program outcome(s) does the resource request address?
With the addition of these two full-time professors, these areas of study (voice/choral and piano) will increase in size, quality and effectiveness. Adjunct faculty are limited in what they can do beyond teaching a class, as opposed to developing, implementing, and growing an area of study. These three areas of study have major components that need to be developed and implemented. This is not possible for adjuncts to accomplish. Until full-time faculty can cover these areas, the programs cannot progress to the level and demands of a top-level college music program.

6.3. What measurable outcome(s) will result from filling this resource request?
The hiring of two music specialists will contribute to the leadership to their respective programs, restore a male voice specialist to the department which has been without one since Gary McRobert's retirement, and provide an eminent classical pianist who will draw the finest classical piano students to the program, allowing Dr. Monica Lee to focus on the Beginning Piano program and Piano Teaching CTE program. The male voice teacher will also conduct two choral groups.

Goal 5.1.3: Hire a 50% administrative assistant position lost during budget cuts in 2003.

Type of Resource	Requested Amount	Potential Funding Source
Personnel- Admin 1, Step 33 50%/10 mo.	1,559/mo	District/College Funds
Facilities		
Equipment		
Supplies		
Computer Hardware		
Computer Software		
Retirement, etc. 29.683%	463/mo	District/College Funds
Benefits 13,358/yr	1,113/mo	District/College Funds
Total Requested Amount	3,135/mo 31,350/yr	District/College Funds

6.1. Describe the resource requests. Restore a part-time administrative position to the Music Department.

6.2. What program outcome(s) does the resource request address?

This staff position will allow the Music Department to function at an optimum level, which will affect all aspects of the educational process. This position would greatly strengthen the weakness stated under 2.5.2. The full time Music Department Administrative Assistant is responsible for the 18 music listening library/piano lab/percussion lab/music technology lab/hourly staff, the coordination of scheduling for student practice times and private lessons, the academic scheduling and budget development for 12 full time faculty, 35 adjunct faculty, and 25 musical performance groups. She is also responsible for all hiring paperwork, purchase orders, and invoicing for the three music festivals sponsored by the department.

6.3. What measurable outcome(s) will result from filling this resource request?
This part time position will relieve the insurmountable burden placed on the full time administrative assistant in the Music Department.

Goal 5.1.4: Hire a 50% laboratory technician for the Music Department's seven computer labs.

Type of Resource	Requested Amount	Potential Funding Source
Personnel- Lab Tech, step 36, 12 mo	1,676/mo	District/College Funds
Facilities		
Equipment		
Supplies		
Computer Hardware		
Computer Software		
Retirement, etc. 29.683%	497/mo	District/College Funds
Benefits 13,358/yr	1,113/mo	District/College Funds
Total Requested Amount	3,286/mo 39,432/yr	District/College Funds

6.1. Describe the resource request. Provide a 50% ten month laboratory technician position to better meet the instructional and performance requirements for an extensive musical instrument inventory and five computer labs.

6.2. What program outcome(s) does the resource request address?
At this point only the faculty are responsible for the musical instrument inventory, their maintenance, replacement, and repair. At this point only the musical technology faculty are responsible for the maintenance, software and hardware upgrades, and replacement equipment research for the Recording Studio (1110 CR), Synthesizer and Mastering Studio (1121), Music Technology Classroom (1125). One other faculty member works with the only Apple Certified Academic Computing staff member to maintain the 1113L Composition and Music Theory Lab, and the Administrative Assistant and her student hourly staff maintain the iPod inventory used in the Music Listening Library. Another faculty member maintains the listening controls, keyboards, and twenty five computers in the Piano Classroom (1125) and makes arrangements for all piano tuning and repairs. Adding a laboratory technician to a Music Department of this size is critical to the success of the program.

6.3. What measurable outcome(s) will result from filling this resource request?
The stress placed on the full time faculty, adjunct faculty, and administrative assistant will be greatly reduced by the addition of a highly knowledgeable technician to the Music program.

Goal 5.1.5: Establish a consistent computer technology replacement plan

Type of Resource	Requested Amount	Potential Funding Source
Personnel-		
Facilities		
Equipment		
Supplies (ipods)	2,500/yr	College Technology Funds
Computer Hardware	75,000/yr	College Technology Funds
Computer Software	7,500/yr	College Technology Funds
Other		
Total Requested Amount	85,000/yr	College Technology Funds

6.1. Describe the resource requests. This plan is based on a three year replacement cycle for the computers. The Music Department has in its computer inventory: 70 Apple lab computers, 14 office computers (5 PC, 9 Apple), 6 teacher stations, 6 ceiling mounted projectors, and 30 iPods for music listening. This plan also includes a consistent budget for software upgrades.

6.2. What program outcome(s) does the resource request address?
This plan addresses the need for a technology replacement plan that consistently upgrades the technology and software required to teach industry standards and practices for Music majors. As a more prudent use of college funds, and because of the trade-in value on Apple computers, it is recommended that the food chain be abandoned. Music professors need current state of the art technology and software on their office computers because of the technological sophistication of their teaching platforms.

6.3. What measurable outcome(s) will result from filling this resource request?
Through the deployment of a technology replacement plan, the Music Department will be able to find an alternative funding source from the CTE funds upon which it has heavily depended and which becomes less and less permissible in the eyes of the federal government. From a federal perspective, those technology replacement costs should be institutionalized.

Goal 5.1.6a: Replace seating in the Recital Hall

Type of Resource	Requested Amount	Potential Funding Source
Personnel		
Facilities		
Equipment 80 theatre seats @ $300	24,000	District funds
Supplies		
Computer Hardware		
Computer Software		
Contracted Services.- labor for installation	5,000	District funds
Benefits		
Total Requested Amount	29,000	District funds

6.1. Describe the resource requests.
Replace damaged, 45 year old seating in the Recital Hall.

6.2. What program outcome(s) does the resource request address?
The Recital Hall serves as a large lecture classroom for general education classes, an applied music classroom for advanced voice and piano students, a rehearsal hall for choral groups and some small instrumental ensembles, performance venue each week for a widely diverse series of concerts, and a competition venue for multiple festivals sponsored by the department and by two outside festival companies. The current damaged seating dates from 1967, when it was installed on portable seating units in the then-named Studio Theatre (1319).   When that performance venue purchased new portable seating in 1992, the old seats were re-upholstered and moved to the Recital Hall.   All of the backrest cushioning is now gone, several seats are broken, and parts are no longer available.

6.3. What measurable outcome(s) will result from filling this resource request?
The purchase of replacement theatre seating will serve the safety and comfort needs of the large number of students and audience members using the Recital Hall every week, and, when the Performing Arts Complex described in the Educational Master Plan is built, well made theatre seats, like these, can be transferred into the new facilities.

Goal 5.1.6b: Replace damaged and un-repairable seating in Wilshire Auditorium

Type of Resource	Requested Amount	Potential Funding Source
Personnel		
Facilities		
Equipment 400 theatre seats @ $300	120,000	State Funds
Supplies		
Computer Hardware		
Computer Software		
Contracted Service for installation	15,000	Campus Theatre Rental Funds
Total Requested Amount	135,000	State Funds and Campus Theatre Funds

6.1. Describe the resource requests. Replace the damaged theatre seating in Wilshire Auditorium, which dates from 1984.

6.2. What program outcome(s) does the resource request address?
During the day, Wilshire Auditorium is for theatre arts performance classes; by late afternoon and evenings and most weekends, it is a performance or meeting venue for a large variety of events. The current practice of repairing damaged seats is to take replacement seats out of the back rows of the theatre. The seating capacity has declined from 450 to 340 with the promise of a continuing loss of available seating. The smaller capacity affects box office revenue potential, and the seats are unpredictably unsafe, since several fail each month.   The manufacturer of the original seating is no longer in business. New seats are required to complete the task.

6.3. What measurable outcome(s) will result from filling this resource request?
Improved safety, comfort, and box office revenue potential will be the results.

Goal 5.1.7: Become an Avid/Protools Training Center

Type of Resource	Requested Amount	Potential Funding Source
Personnel- Coordinator stipend	1,500	Program Review
Facilities		
Equipment		
Supplies/promotion	500	Program Review
Computer Hardware		
Computer Software	3,000	Program Review
Staff Development- train the trainer training	4,000	Program Review
License Fee	1,000r	Program Review
Total Requested Amount	10,000	Program Review

6.1. Describe the resource requests.
Invest one-time only funds to establish an Avid/Protools Training Center at Fullerton College, providing funding for train-the-trainer certification for at least three professors, a software upgrade, a coordinator stipend, and a licensing fee paid to Avid.

6.2. What program outcome(s) does the resource request address?
Currently the only way to gain Pro-Tools certification, the recording industry standard, is to pay $3,000 and take the training at a private training facility.   Avid representatives have taken a strong interest in Fullerton College's music technology program and the technology present in the recording studio, synthesizer and mastering studio, and the music recording classroom.   The faculty is proposing an intensive course in summer 2012 and another during winter intersession 2013 course to allow music technology students and industry professionals seeking certification to be able to receive training and next take the certification test offered by Avid. Fullerton College music technology majors will save thousands of dollars by the introduction of this industry standard training program.

6.3. What measurable outcome(s) will result from filling this resource request?
This program will draw new college students and industry professionals to the college, and certificate winners will enhance their portfolios and credentials for industry placement and advancement.

Goal 5.1.8: Establish an on-going musical equipment maintenance and replacement program.

Type of Resource	Requested Amount	Potential Funding Source
Personnel/Tuner	8,000	Program Review
Facilities		
Equipment	50,000	Program Review
Supplies	2,500	Program Review
Computer Hardware		
Computer Software		
Repair and Tuning.	9,000	Program Review
Other		
Total Requested Amount	69,500	Program Review

6.1. Describe the resource requests.
This proposal establishes an annual allocation for musical equipment maintenance, repair, and replacement.

6.2. What program outcome(s) does the resource request address?

Funding would address the ongoing needs to replace orchestral instruments, performance sound systems, choral risers, choral shells, and music stands used throughout the applied music and performance programs in the Music Department.

6.3. What measurable outcome(s) will result from filling this resource request?

Student learning will be improved by access to reliable and accessible musical instruments and equipment. Insufficient and inconsistent funding sources have not addressed a growing crisis in keeping pace with the cycle of repair and replacement.

7.0 <u>Executive Summary</u>

The Fullerton College Music Department continues to be a leader in size and quality among Community Colleges and many Universities across the country. The Faculty and Students are among the finest in the State. The main threats and weaknesses are in two areas: facility issues and too few faculty and staff due to state budget cuts. In spite of these challenges, Fullerton College Music department has remained strong in enrollment, retention, success, performance and transfer. If these weaknesses are not addressed and remedied, the department will not be able to maintain its current success, strength and effectiveness.

This program review information for the Fullerton College Music Department was compiled and produced as a result of several meetings among the Music faculty.

John Tebay met with the full time faculty in August, September, October and November 2011. Discussions included strengths, weaknesses, opportunities and threats (SWOT); structures of ongoing programs, effectiveness and needed changes; successes and challenges of ensembles, theory program, music technology and general education. The faculty also discussed and came up with short and long term goals, which would provide solutions to weaknesses and threats, and provide continued growth and greater success.

Dr. Katharin Rundus met with the voice faculty in May, and December 2011. Discussions included placement of private students with voice teachers, evaluation and assessment of student performance, methods of motivation and retention, and maintaining high standards and requirements for voice students.

Dr. Bruce Miller met with the Theory faculty fall 2011. Discussions included subject matter needing to be covered in each level each semester, challenges in covering the material, suggestions for getting the material covered, and establishing that secondary dominants with an introduction to modulation should be covered by the end of Harmony I.

Dr. Monica Lee met with the piano faculty fall 2011. Discussions included continued quality control of effective teaching in Beginning, Intermediate, and Advanced Piano; successes and challenges of the applied program, including Jazz Piano; evaluation and adjustment of placement of students with private teachers.

Dr. Jewell met with the guitar faculty fall 2011. Discussions included faculty teaching assignments, successes and challenges of the applied guitar program, and overall evaluation and assessment of the program.

Jim Linahon met with general education faculty fall 2011. Discussions included the unification of each class through choosing one text, developing a new text for Music Appreciation, designed to better fit the class and lower the cost. The faculty also discussed methods of assessments for SLOA's.

John Tebay met with the choral faculty, including vocal Jazz in September, November and December 2011. Discussions included quality and quantity of choral ensembles, possible restructuring of the Vocal Jazz Program, methods of assessment for SLOA's, successes and challenges of concerts and performances.

Markus burger met with the music technology faculty fall 2011. Discussions included overall direction of the music technology program, proposals for future purchases and program adjustments, evaluation of growth and effectiveness, the implementation of a technology upgrade program, and immediate needs assessments.

The key concerns raised during program review discussions and contained in this report are:
1. The importance of replacing retired and retiring full time faculty. No faculty replacement has taken place since the fall of 2006.
2. The importance of completing SLOA cycles.
3. The importance of new music facilities to better meet the needs of the program and allow for program growth.
4. The importance of a regularly funded technology replacement plan that addresses hardware and software upgrades for our computers, classrooms, and offices of a highly creative faculty who work extensively with digital technology. Equally important are augmentations to the supply and equipment budgets.
5. The importance of a regularly funded music equipment replacement plan that addresses musical instruments and music equipment.
6. The importance of developing and publishing of education plans for both transfer students and CTE students.
7. The importance of restoring one part time classified position and the critical importance of creating a laboratory technician position for the Music program.

Division Deans' Program Review Summary

I support and commend the Music faculty for the comprehensive work reflected in this Music Department Program Review report.

I also support the data analysis, SWOT analysis, goals, and resource requests contained herein.

I respect and admire the Music faculty for their high teaching competence and high standards of student performance, their professional accomplishments, and their compassionate concern for the welfare and success of their students. The comprehensive scale of this report reflects the high standards, commitment to student success and high reputation of the Music Department at Fullerton College.

Robert R. Jensen
Dean, Fine Arts

Division Deans' Program Review Summary Page

☐   I concur with the findings contained in this Program Review.

☐   I concur with the findings contained in this Program Review with the following exceptions (include a narrative explaining the basis for each exception):

Area of exception:

_____

_____

_____

_____

☐   I do not concur with the findings contained in this Program Review (include a narrative exception):

_____

_____

_____

_____