Program Evaluation and Planning Verification Report

Music
November 2008

Program Evaluation Chair: Eve-Anne Wilkes

Program Evaluation Team: Tia Madison, Patti Morgan, Victoria Worch

Statement of Completion
The Music evaluation report is complete. After an in-person discussion with the Chair, the Evaluation Team suggested a priority change on the Program/Discipline Plan.

Strengths of the Program
- Successfully identified program and course-based SLOs.
- Program is carefully planned and well organized, with an eye toward future expansion and development.
- The Department Chair currently sits on the Napa County Arts Advisory Board and faculty have strong ties to the local and the Bay Area communities.
- Faculty are talented professionals who are connected to and are members of numerous professional and community organizations.
- Strong utilization of outreach and fundraising activities to supplement budget deficits through increased donor sponsorship and ticket sales.
- Have clear ideas for future program growth and have identified methods to expand revenue opportunities, such as season ticket sales and fee-based community youth programs.

Areas for Program Improvement
- Hire Performing Arts Manager for day-to-day operations, website development and maintenance, scheduling, fundraising, marketing, and outreach events. This position is of vital importance once the Performing Arts Center is completed and the workload for current staff increases due to program growth. Suggest that position be filled immediately for training and transition purposes.
- Hire additional Theatre Technician to run equipment in Little Theatre once new Performing Arts Center is completed. At this time only one technician is available to run and maintain lights and sound equipment in the Little Theatre. However, that same person will be in charge of lighting/equipment when the new Performing Arts Center is complete. An additional technician will be required if events are to occur at both sites simultaneously.
- Music website needs to be updated and developed to include online ticket sales, contact information for booking musical groups, such as the NVC Women’s Chorale group or Jazz Band.
- Budget increase from district funding needed to make up for annual budget deficit and the expected loss of donor sponsorship due to the current economic downturn.
- To fully realize the potential of both the new Performing Arts Center and the Little Theatre, additional staff and equipment will be required to expand current offerings and leverage revenue opportunities.

Summary of Verification Team Recommendations
The Music Program has done a tremendous amount of work that has benefited the college in so many ways. The Music Program’s full-time and part-time instructors have been willing to go beyond expectations to offer courses, performances, and professional development that has made
a difference in hundreds of students’ lives at the same time impacting the community. Over the
next few years, the Music Program will continue to develop and grow as they move into a new
Performing Arts Center.

Our recommendations, especially with the significant change the Performing Arts Center will
bring to the campus, is that the college strongly consider hiring a Performing Arts Manager and
an additional Theatre Technician before the center opens. The Performing Arts Manager would
handle the day-to-day operations, website development and maintenance, scheduling,
fundraising, marketing, and outreach events. The Theatre Technician is necessary to concurrently
manage both the new and the old performing arts facilities. We believe that the new challenge
facing the Music Program will be filling the additional staff and equipment required to expand
current offerings and leverage revenue opportunities created from the new Performing Arts
Center. We also recommend the district strongly be aware of the effects the current economic
downturn could have on a program that relies heavily on ticket sales and donations.
INSTRUCTIONAL PROGRAM EVALUATION SELF-STUDY

PART 1

PROGRAM: Music
DATE: April 16, 2008

1. MISSION

A. Program Mission Statement

The mission of the Music Department is to produce high quality instructional experiences for our students through individual development and group performance in musical events. We serve all segments of the community including transfer students, lifelong learners, and college staff, and contribute to the quality of campus life and the community at large by providing engaging and stimulating performances and learning opportunities. We are committed to student success by creating nurturing environments that promote development of self-discipline, positive self-esteem, critical thinking skills, and teamwork. In pursuing this mission, we reaffirm our commitment to diversity.

B. The program falls within one or more of the following categories (check all that apply):

☑ Transfer/Degree
☑ Vocational
☐ Remediation
☐ Non-Credit/Community Services

2. ACCREDITATION AND EXTERNAL REVIEWS

A. Review the Accreditation Planning Summary and results of previous program evaluations. Discuss the recommendations of the review teams relevant to the program and how the program responded.

Not applicable.

B. Indicate the sources of information used in Question 2A.

☐ Accreditation Self-Study Planning Agenda
☐ Accreditation Final Report
☐ Previous program evaluation recommendations

Not applicable.

C. Review the recommendations from any other licensing or accreditation bodies. Discuss the recommendations of the review teams relevant to the program and how the program responded.

Not applicable.
D. Reflect on your responses in Section 2, Accreditation and External Reviews, and write objectives for improvement on Schedule A, Program/Discipline Plan.

3. CURRICULUM AND INSTRUCTION

A. Prepare/revise the Student Learning Outcomes Matrix.

Please see attached SLO Matrix.

1. Review the course outlines of record:

   ▪ Assess the appropriateness of the degree and certificate requirements.
     The Music Department has reviewed degree and certificate requirements and found them appropriate. In 2008, the department created an AA degree in Music, to reflect an emphasis in vocal or instrumental music. In cooperation with the Drama department, Music created an AA degree in Musical Theater.

   ▪ Evaluate the appropriateness of courses to the program.
     All courses have been reviewed, and the Music Department faculty has deemed them appropriate.

   ▪ Assess the appropriateness of current pre- and co-requisites and recommended preparation. Have pre- and co-requisites been validated through the NVC curriculum process?
     The Music Department pre- and co-requisites are appropriate and have been validated through the NVC curriculum process. Conditions of Enrollment (COE) have been reviewed and are deemed appropriate, validated through the curriculum process and institutional research.

   ▪ Determine which course outlines have not been updated since the last program evaluation or within the past five years.
     The Curriculum Action Plan (CAP) lists these courses, all of which are scheduled to be updated (with the possibility of archiving specific courses as appropriate).

   ▪ Write SLOs for the program and for each course.
     This task is in process; see the CAP section 1B for details and the schedule for completion.

2. If you have not developed or revised program SLOs and course outlines for every course in your program, complete the Curriculum Action Plan. Follow the directions provided by the Curriculum Committee.

   See attached Curriculum Action Plan.

3. Describe how your program ensures that the syllabi for each instructor are congruent with the course outline. Describe what measures are taken if any syllabi are incongruent with the course outline.

   Faculty submit syllabi to the Division Chair and apt program coordinator for review. If syllabi are incongruent, the chair or coordinator meets with the faculty member to revise syllabi that are not congruent with the course outline of record.
4. Assess Student Learning Outcomes

- Explain the methods used to assess student learning outcomes. Describe which student performances were assessed and where the assessment occurred (please be specific).

  Student learning outcomes are assessed by periodic written exams, written assignments (both in-class and out-of-class), assignments, projects, completion of laboratory assignments (in lecture/lab courses), and performance and observation/analysis by faculty.

- Summarize your findings from the data.

  Since assessment of SLOs is new this year, data have not yet been collected. We will collect and analyze data during the 2008-2009 academic year.

- Describe how you used the data and the results to improve teaching and student learning.

  Not applicable; see above.

- An accreditation standard requires that the institution makes public expected learning outcomes for its degree and certificate programs. In what ways are the program’s expected learning outcomes made public? Check all that apply:

  Not yet applicable. SLOs for the AA degree with a major in vocal or instrumental music will be made public in the next revision of the college catalog. Course-level SLOs do not currently appear in all faculty syllabi, but this change will be made in the future as part of the curriculum revision process (see the attached Curriculum Action Plan).

  - Syllabi
  - Catalog
  - Brochure
  - Articulation/Transfer agreements
  - Website
  - Other ______________________________

5. Instructional Methods

- Discuss the methods used by the program to ensure that similar standards of academic rigor of the course outline of record are followed by all instructors in the discipline.

  Full-time faculty create course outlines of record; copies are given to adjunct faculty before they teach in the department. As part of NVC’s faculty evaluation process, adjunct faculty are observed and evaluated to determine if they are appropriately following the outlines. The syllabi of all full-time and adjunct faculty are reviewed for congruency with the course outline of record by the Division Chair and apt program coordinator. Full-time tenured and tenure-track faculty participate in the faculty evaluation process, which includes syllabus review, class observation, evaluation, and mentoring.

- Discuss the instructional methods used by program faculty to address the diverse student population and to encourage retention and persistence.

  The Music Department addresses our diverse student population and encourages retention and persistence through innovative teaching practices and course content including:

  - Group assignments in performance, production, and survey, and theory courses
  - Intensive one-on-one instruction in performance and production courses
Group and individual assessment of coursework, performance, and production work
Content and musical selections for readings, production, and performance assignments, to reflect diversity of gender, age, ethnic, and other apt areas.
Establishment of a computer-based voice lab, for in-class and open lab vocal instruction, providing individualized guidance and assistance in building proficiency, as well as enthusiasm for and commitment to the program and major.
Establishment of DVD recording of in-class work of voice students, providing an audiovisual document for students, leading to individualized assessment of proficiency and guidance in building physiological and performance skills, thus building enthusiasm for and commitment to the program and major.
Establishment of DVD recording of live on-campus concerts for educational viewing, providing an audiovisual document for Music and Drama students, leading to assessment of individual and ensemble proficiency and guidance in building physiological and performance skills, thus building enthusiasm for and commitment to the programs and their majors.
Establishment of individual practice times for Voice students, so they can make a weekly appointment with the accompanist and work to build their physiological, coaching (rehearsal), and performance skills.
Establishment of a three-hour supervised open lab for piano, theory, and voice students, providing a practice venue and the feedback necessary to develop physiological and performance skills, thus building enthusiasm for and commitment to the program and major. When the new Performing Arts Complex opens in 2010, individual practice rooms will be available, thus enhancing the student experience.

In addition to the above methods, persistence and retention are enhanced through the inherently communal nature of musical instruction and performance. Through coursework and, for apt courses, rehearsal and performance, students learn the value of commitment and collaboration with their diverse colleagues to create a significant and positive outcome. The study of music provides a safe arena for students to express themselves in new ways, leading to trust between student, peers, and teacher. This relationship allows the instructor to learn about the student’s background, assess their needs, and direct them to the appropriate resources at the college.

Discuss the instructional methods used by program faculty to address the differences in learning styles and to encourage retention and persistence.
See the section above, as the methods discussed apply to this section as well.

Instructional methods used by program faculty to address the differences in learning styles and to encourage retention and persistence include, but are not limited to, the following: information presented in a variety of modalities such as auditory lectures, demonstrations, models, performances, visual/verbal PowerPoint slides, visual/nonverbal films and videos, kinesthetic in-class exercises, and writing. Student performance is evaluated through multiple methods including discussions, essays, multiple choice questions, short answer questions, presentations, and evaluations of performances.

Full-time faculty hold office hours to assist, advise, and mentor students. Students in need of additional support services are referred to appropriate campus and community resources.

6. Review existing articulation agreements with high schools and other colleges. Are they adequate? Current? Effective? If not, what changes will be made?
Not applicable.
7. Reflect on your responses in Section 3, Curriculum and Instruction, and write objectives for improvement on Schedule A, Program/Discipline Plan.

4. COMMUNITY OUTREACH AND ARTICULATION

A. What recruitment and/or community outreach activities has the program engaged in or initiated?

The Fine and Performing Arts Division creates a seasonal events brochure that is mailed to 4500 community members who have requested to be notified of our exhibitions and productions. The Music Department sends postcards each semester to that mailing list for choral and instrumental concerts—College Chorale, Women’s Chorale, North Bay Wind Ensemble, North Bay Philharmonie, NVC Jazz Ensemble—a reminder of date, time, location, and ticket information. The Voice Department sends a notification for the special vocal event, An Evening at the Cabaret. For all these performances, we notify the newspapers (community calendar, create press releases) and e-mail campus, community members, and students (who’ve expressed an interest in the Music Department on their entrance applications). The Music Department also mails and posts flyers to publicize classes, and auditions. All events are listed on the Music Department webpage of the college website. As the seasonal calendar progresses, the events listed on our web calendar also move to the NVC website homepage.

The Vocal Department hosts community schools and organizations in our productions, such as: Blue Oak School Music Department, First Presbyterian Church choir, Harvest Middle School, Justin Sienna High School, and the Napa Valley Youth Chorus. These vocal groups have been invited to perform on our stage as guest artists. In these concerts, all singers join their voices in the final songs of the program.

Every semester, the entire music department presents the following public concerts: North Bay Wind Ensemble, NVC Jazz Ensemble, North Bay Philharmonic Orchestra, Choral Concert, and a Voice Recital. The printed programs for these events are also an outreach to the community: building awareness of the music productions, student performers, and the scholarship program, and thanking community donors.

Of course, the Music Department collaborates with the Drama Department in the production of the yearly musical. The entire production is a partnership from rehearsals, programs, press releases, ticket sales, opening gala (collaboration with the President’s Office and NVC Foundation), and performances.

The Fine and Performing Arts Division works with the NVC Foundation to present the Salon Events, an important part of the outreach to our community members who are interested in supporting the arts at NVC. The Salon Committee was initiated in 2006; its purpose is to build a support base for the arts at NVC. The Music Department has presented two events in the last two fall semesters for the Salon program.

The NVC Singers (College Chorale, Women’s Chorale, Prima voce) have sung for campus and community functions, such as the Scholarship Evening, Nursing graduations, and the Phi Theta Kappa Induction Ceremony. The Singers have also performed at off-campus venues: Napa Town Mall, Napa Factory Outlets, Napa Valley Opera House, St. John’s Catholic Church, Ubuntu Restaurant, and St. Supery Winery, to mention a few. The Women’s Chorale has assisted the NVC Foundation by performing for their Holiday Party fundraiser at Churchill Manor. In February 2008, the NVC Women’s Ensemble was invited to perform for the Mustard Festival at the Culinary Arts Institute in St. Helena.

The Music Department gets requests throughout the year for assistance in finding private voice and piano instructors, which are answered by the music faculty.
B. What has the program done to establish relationships with secondary schools and/or four-year institutions?

The Music Department has a very positive relationship with the music instructors at Napa and Vintage high schools. In fact, the instrumental conductors for those programs also teach the Wind and Jazz Ensembles at Napa Valley College.

Dr. Eve-Anne Wilkes has also conducted workshops at Napa High School at the request of their choral director, Travis Rodgers, and has an excellent working relationship with Mark Teeters at Vintage High School. She has also sung solos with the community chorus, Napa Valley Chorale.

C. What has the program done to establish relationships with the business community (if a vocational program)?

Since March 2006, Eve-Anne Wilkes has represented NVC in meetings regarding restructuring of the Napa Arts Council, and is currently on the Arts Leaders’ Coalition, the support organization for the Council. Through the original meetings and current coalition, she networks with directors of the arts organizations in the community, especially with the director of the Arts Council, Michelle Williams, and the Napa Valley Opera House Executive Director, Evy Warshawski.

Dr. Roberto-Juan González has been a guest lecturer and film presenter at Copia, The American Center for Food, Wine and the Arts. He is also the Artistic Director and Conductor for the San Francisco Lesbian/Gay Freedom Band and also Principal Conductor of the San Francisco Concerto Orchestra.

Currently we do not have a vocational component to the Music Department curriculum, but are researching the possibility of developing a Sound Design program involving digital sound in live production and recording studio situations.

D. How has the involvement of the advisory committee helped in improving and/or promoting the program? (vocational programs only)

Not applicable at this time.

E. Reflect on your responses in Section 4, Community Outreach and Articulation, and write objectives for improvement on Schedule A, Program/Discipline Plan.

REVIEWS AND SIGNATURES

Part I of the program evaluation report is to be reviewed by program faculty and staff, signed by the program evaluation chair and division chair or supervisor, and forwarded to the Office of Research, Planning and Development by May 1.
PROGRAM EVALUATION AND PLANNING

STUDENT LEARNING OUTCOMES: PROGRAM LEVEL

**MUSIC**

1. Comprehend and/or apply skills essential for performance in music
2. Collaborate with others through rehearsal & performance
3. Acquire an aesthetic appreciation of music
# Program Evaluation and Planning

## Student Learning Outcome (SLO) Matrix

### Music

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<tr>
<th>Course</th>
<th>#1 Comprehend and/or apply skills essential for performance in music.</th>
<th>#2 Collaborate with others through rehearsal &amp; performance</th>
<th>#3 Acquire an aesthetic appreciation of music</th>
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INSTRUCTIONAL PROGRAM EVALUATION SELF-STUDY

CURRICULUM ACTION PLAN

PROGRAM: Music

PROGRAM FACULTY: Dr. Eve-Anne Wilkes, Dr. Roberto-Juan Gonzalez

DATE: March 11, 2008

1. COURSE REVIEW LIST AND TIMELINE

A. COURSES REVIEWED WITHOUT SUBSTANTIVE REVISIONS

The following courses have been revised within the last five (5) years and/or do NOT require substantive changes to remain current.

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COMMENTS

B. COURSES THAT REQUIRE SUBSTANTIVE REVISIONS: DUE BY FALL 2008

The following courses need substantive revisions to course description, content, objectives, assessment methods, assignments, or conditions on enrollment.

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<th>COURSE NUMBER</th>
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COMMENTS

* Music 196, Music and Movement in Early Childhood, is linked with Early Childhood and is in the process of being rewritten for Fall 2008.
Twenty of the courses currently in the curriculum need to be rewritten to bring them up to date. It will be impossible to revise them all at once, but they can be divided by discipline or manner of instruction and completed in groups, e.g.:

- **Group Performance Skills: (Fall 2008)**
  - Music 185 Stage Band (2000)
  - Music 201 Summer Orchestra (2000)

- **Music Foundational Skills: (Spring 2008/Fall 2009)**
  - Music 114 Survey and History of Jazz (1985)
  - Music 120 Music Reading and Sight Singing (1998)
  - Music 221 Music Theory 3 (2000)

- **Applied Skills: (Spring 2009)**
  - Music 137 Introduction to Piano (1998)
  - Music 140 Beginning Guitar (2000)
  - Music 150 Beginning Percussion Instruments (1986)

When all twenty of these courses have been reviewed by the appropriate discipline faculty, they can be designed to be rewritten, suggested for the possibility of online instruction (distance learning), or archived.

C. **Courses to be Moved to Obsolete or Archived Status**

The following courses or course numbers are no longer relevant to our program. Those listed as Obsolete are outdated course numbers that correspond to currently offered courses. Those listed as Archive are courses that are no longer offered and which will be moved to Archived status.

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**Comments**
2. **NEW COURSES**

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**COMMENTS**

The Music Department is in the process of creating new programs; as these are developed, course numbers will be generated.

Music is creating a new experimental program in computer applications in music with the idea of building a foundational program for instruction in audio technology. The first course will be taught in Fall Semester 2008—Computer Applications in Music. This course will include musical sound manipulation and compositional programs. This will become an introductory course for the development of an audio technology program. Courses to follow will be in digital composition, sound design and sound recording.

The Music Department is collaborating with the Drama Department to develop the musical theater program, and also with Telecommunications for the development of the audio technology program, which we plan to include in the multimedia program currently being developed by Napa Valley College.

3. **COURSE-LEVEL STUDENT LEARNING OUTCOMES**

Course-level SLOs have been written for all revised and new courses and will be included in courses that are scheduled to be revised. See CAP section 1B above for the process and timeline.

4. **DEGREE OR CERTIFICATE REVISION TIMELINE**

In 2008, the Music Department created a new AA degree in Music, in which a student may select between two music emphases: Instrumental or Vocal. It also created a new AA degree in Musical Theater, in collaboration with the Drama Department.

The Music Department is developing certificates in vocal music, instrumental music, as well as a collaborative certificate with the Drama Department in musical theater (to include courses in stage movement, professional practices, and advanced performance skills).
5. Enrollment Trends and Student Satisfaction

A. Review the enrollment trends data, and describe recent trends. Are there external factors such as community demographics or the economy that have affected the program? What are the plans to address these factors?

During the four years for which we have data (2004-05 through 2007-08), enrollment in the Music Program has closely tracked college-wide enrollment. The year 2005-06 saw a 4.5% decline in Music enrollment, considerably less than the college-wide decline of 6.6%. The program grew 1.2% in 2006-07, compared to 2.6% growth for the college. In 2007-08, Music enrollment increased 6.4%, greater than the college-wide enrollment gain of 5.7%.

Increases in music enrollment have resulted from our offering new curriculum at times more convenient for our students. The Choral/Vocal Accompanist position was increased from ½-time to ¾-time, which has brought greater stability to the vocal program and has helped increase student retention and persistence. Moving this Choral/Vocal Accompanist position to a full-time basis will allow us to serve more students per class and help assist with the increased demands of the musical theater area, especially as we expand the number of performances and bring the Children’s Theater program (which includes musical theater) more heavily into musical drama.

The Choral/Vocal Accompanist position currently:
- accompanies all the voice classes: beginning, intermediate, advanced, commercial, and musical theater
- accompanies the department’s choral classes: the College Chorale and Women’s Chorale
- meets weekly with individual students from the intermediate-advanced classes to work on repertoire
- supervises the Music Department’s weekly open laboratory sessions
- accompanies some of the Musical Theater rehearsals (as time permits)

Even with the increase of the accompanist to three-quarter time, there is a considerable shortfall. Given the lack of staffing, the department has had to hire independent contractors to cover the musical theater rehearsals and performances, and some choral group rehearsals. This deficit limits the number of vocal and instrumental music courses and performances the program can present. For example, we cannot offer the Women’s Chorale in the spring because we need the accompanist to cover the musical theater rehearsals during that time. Further, we cannot offer a Men’s Chorale, which has been requested by students, because of the lack of accompanist time.

Thus, to serve the needs of both the Music and Drama departments, we must: increase the ¼ Choral/Vocal Accompanist position to full-time and hire a second full-time Choral/Vocal Accompanist to cover the existing classes, rehearsals, and required performances.
A Theater Manager position has been identified as a critical need for the program and division for over a decade; years ago, the original job block committee validated the need, recommending filling the position. The need has grown dramatically since that time, and the position should be expanded to a Theater/Performance Manager. This full-time Classified staff member will be in charge of fundraising, marketing, finance, volunteer theater staff (box office, concessions, ushering), outreach, and scheduling/facility management of the new Performing Arts Education Center.

A Theater/Performance Manager is paramount to executing day-to-day operations, as well as the operations of the division. Specific activities include producing and distributing concert/performance schedules, coordinating on- and off-campus performances and events (such as workshops in K-12 schools or in the community), oversight of logistics for the Performing Arts Academy, and liaison with the community (comprising approximately 20 contacts per week dealing with research, royalty legalities, recruitment, advertising, extra-requested events, and marketing).

We found some indications from the student evaluations that the program is not offering enough classes at times when students can take them. We are already overscheduled in the current facility, and will need the new facility to offer more classes at times consistent with student demand. There is a further and more significant problem with scheduling—not enough full-time faculty.

There are only two full-time faculty members in the Music Department to cover six disciplines in music. Because of this deficiency, we must cover all disciplines with adjunct faculty, and it is difficult to schedule these adjuncts at times convenient for students. Students have commented to the division chair that they would like to register for classes in Music, but the sections are not offered at the times the students are available.

Although we are fortunate at this time to have some outstanding adjunct faculty, the Music Department is missing a core full-time faculty member. For years, the program has desperately needed a Piano/Theory Instructor to bring cohesion to the theory/piano area and to the “core” of the program. Theory/piano is required for all music students, instrumental and vocal, and is needed for successful transfer of these students to our next-level institutions. Also within the basic skills area in music, we are missing the Musicianship (aural training) courses offered by our surrounding colleges and desperately needed by our transfer students. This area would be covered by a Piano/Theory Instructor. The theory area is the place within the curriculum where we could offer distance education classes, and it represents a significant growth area. Yet, without a full-time faculty member to develop this core/basic skills area of the program, we cannot offer this possibility to our students or to the college distance education program, or train students adequately for success in their continued music education.

A full-time Piano/Theory Instructor would strengthen and complete the department’s curriculum and scheduled offerings in the basic skills of music, assist with adjunct hiring, and implement student-friendly scheduling. The faculty member would also help develop distance-education music theory courses and develop/implement new courses in the multimedia program, using digital notational and recording software. The Music Department is just beginning to offer these classes in digital media, which has become the industry standard. With the rapidly growing popularity of individual recording (such as for the home studio entrepreneur), this area will only continue to grow in importance for our modern Music Department, letting us provide successful 21st century courses for our students. NVC is far behind other institutions in the development of these courses. We need a full-time Piano/Theory Instructor to assist with the jump-start of these programs, so we can capture enrollment of students who might otherwise consider competing community colleges.
In 2007, the Music Department developed an Associate of Arts Degree in Music (with emphasis in vocal or instrumental) and also an Associate of Arts Degree in Musical Theater. Within both of these degrees, one of the basic skills components is Music Theory and/or Music Fundamentals. The degrees will increase the need for quality, cohesive, and stable instruction in these core musical skill areas, which makes a full-time overseer of this program with a specialty in piano and theory imperative.

The division chair has become aware over the last three years that, although the Music Department is doing well with student numbers and satisfaction of students enrolled in the program, the department as a whole needs a leader to continue the vision of the entire program. The Music Department is behind on curriculum development and has been slow to progress into the digital area of music instruction because of the lack of the department working as a unit. We have only one full-time faculty member in the vocal area, and only one in instrumental, with no full-time person in the basic skills/music theory, and no one to assist with guitar, percussion, digital sound, and other key components of the program now held together by adjunct faculty.

The Music Department needs to update the curriculum and keep it current, evaluate new and continuing faculty (both full-time and adjunct), mentor faculty and students, and liaison with the division chair and with other programs, such as Drama and Dance. Without a Music Coordinator, there is no one to handle these internal department issues, inter-divisional activities, and out-of-the-classroom necessities. Especially since the Music Department is growing in numbers, expanding its curriculum, and will be moving into a new facility where there will be even more collaboration with our educational partners (such as Drama) required, a coordinator is essential to managing the six+ different musical disciplines which will have to be taught by adjunct faculty.

The Music Coordinator would oversee the entire Music Department; duties include:

- keeping the curriculum up to date and degree programs current
- working with scheduling of classes, in concert with the division chair
- guiding the music digital programs
- working towards implementing the college’s multi-media program
- working with drama and other performing arts programs outside the division, such as dance, for collaboration classes, such as the musicals, and the new performing arts academy
- working with intra- and inter-divisional programs on performances
- reaching into the community to work with music educators K-12 and community arts organizations

Like other programs (such as Art or English), the Music Coordinator would require 20% reassigned time for one of the full-time music instructors: vocal, instrumental, or the new Piano/Theory Instructor. The extensive duties documented above cannot be performed by the current faculty, because there is simply no time to do so. Implementing the coordinator position places the division in a strategic position to operate in a focused, unified, and effective manner.

As the Music Department develops the digital portion of the curriculum, the need for continued support from the technology area will become increasing important. An increase in the budget for continued upgrades to the hardware and software required to keep it at industry-standard level will be increasingly essential to the instructional integrity of the program (and the concomitant enrollment that a sound academic program will generate). In addition to technology demands, there will continue to be equipment demands for instruments to support the wide breadth of the program, from pianos to larger instruments needed for the instrumental performance groups. These instruments, required to play the orchestral and wind ensemble scores, are, because of their expense, traditionally owned by the institution and loaned to the students. The need will increase as the new facility comes online and programs expand, and the Music Department will require a budget for the maintenance, repair, and replacement of these instruments.
The enrollment increase in the program, along with the addition of the 21st-century curriculum, has not been reflected in an increase in the Music Department operating budget to serve the additional students and expanded scope of the program. This will become an increasingly significant issue as the new performing arts facility comes online. Our mission to serve students and provide high academic quality mandates an increase in the number of full-time faculty and Classified staff, and in the operating budget.

B. Review the load (WSCH/FTEF), productivity (FTES/FTEF), average class size, and financial data and describe recent trends.

Load, productivity, and financial data were not available for this PEP report. A

The Music Program has, during several of the semesters covered in the datasets, performed near or above the college norm for load. Productivity has been lower than the college norm in some semesters, while coming near or exceeding the norm in others. It should be noted that, because of the nature of Music courses, many sections are small, limited by the size of ensembles, or limited because many Music courses are hands-on performance classes. While the college has identified target load as 525 and target productivity at 17.5, recent data provided by the college researcher demonstrate college-wide load at approximately 391 and productivity at 13. The data provided for this report reflect load in Music as ranging from 344 to 393, with numbers tending to be higher in the fall. Productivity has ranged from 11.5 to 13.1. Thus, Music load and productivity have ranged from 88% to 100% of the college norm.

Average class size for the Music Program parallels that for the college. In 2005-06, Music had an average class size of 21.3 students, while the college-wide average class size was 23.4. Music class size averaged 22.1 during 2006-07, while the college class size was 23.8. Data for 2007-08 were not available at the time this report was written.

It is important to note that many of the Music offerings are performance courses, and large class sizes are antithetical to effective instruction in this discipline. Applied music classes in our transfer institutions teach students on a one-to-one basis; therefore, it is important that we keep our applied areas—guitar, piano, voice classes—as small as possible for quality instruction.

We expect that the new performing arts center will help the Music Program generate higher enrollments, load, and productivity, not only due to the excitement and visibility the facility will bring, but also because the program will have appropriate venues in which to teach and perform. Because we are currently working with limited facilities, and running the entire instrumental and choral program from one room (1204), it has been difficult to schedule classes at ideal times for maximum enrollment. For example, we have to offer the jazz ensemble and percussion classes at Vintage High School, where the facilities and equipment are much better and more plentiful than ours. With the opening of our new facility, we will be able to offer these classes on our campus—but we will need funding to bring the equipment to the level that is available at Vintage High School.

Given the data provided, and this division chair’s knowledge of the program, it is reasonable to conclude that the productivity of the Music Program has been strong and that the program is likely to generate enrollment growth as the performing arts center comes online. This growth will bring significant challenges in terms of budget, faculty, and staff required to support an expanding, successful Music Program. Hiring a full-time Piano/Theory Instructor, a (Classified) Theater/Performance Manager, a (Classified) Choral/Vocal Accompanist, and increasing the current ¾-time Choral/Vocal Accompanist to full-time, will position the program for growth in the physical and online arenas.
C. Review the program’s schedule of classes and the student satisfaction survey results; discuss whether course offerings are scheduled appropriately to meet student need.

In the student survey, 80% of respondents agreed or strongly agreed that courses were offered at convenient times. Further, 89% of students expressed satisfaction or strong satisfaction with the course offerings of the Music Program. See Section 5A above for further analysis.

D. Discuss the results of the student satisfaction survey, identifying areas for improvement and continued success.

The results from the student survey indicate that the vast majority of the students are satisfied or highly satisfied with the program. Significant areas include instruction meeting student needs (92% agree or strongly agree), appropriate course content (77% agree or strongly agree), effective teaching techniques (83% agree or strongly agree), and satisfaction with course offerings (89%).

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>Not Applicable</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>The instruction in this program meets my needs as a student.</td>
<td>58%</td>
<td>34%</td>
<td>6%</td>
<td>1%</td>
<td>&lt;1%</td>
<td>&lt;1%</td>
<td>&lt;1%</td>
</tr>
<tr>
<td>The courses in this program provide an appropriate balance of lecture,</td>
<td>49%</td>
<td>28%</td>
<td>16%</td>
<td>3%</td>
<td>1%</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
<td>group work, and other activities.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The instructors in this program use a variety of teaching techniques to</td>
<td>55%</td>
<td>28%</td>
<td>12%</td>
<td>3%</td>
<td>1%</td>
<td>0%</td>
<td>&lt;1%</td>
</tr>
<tr>
<td>address different ways students learn.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>am satisfied with the course offerings in this program.</td>
<td>60%</td>
<td>29%</td>
<td>8%</td>
<td>2%</td>
<td>1%</td>
<td>&lt;1%</td>
<td>&lt;1%</td>
</tr>
<tr>
<td>The courses affiliated with this program are offered at convenient</td>
<td>50%</td>
<td>30%</td>
<td>15%</td>
<td>2%</td>
<td>0%</td>
<td>1%</td>
<td>2%</td>
</tr>
<tr>
<td>times.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Syllabi for courses in this program are clear and easy to understand.</td>
<td>60%</td>
<td>31%</td>
<td>5%</td>
<td>&lt;1%</td>
<td>0%</td>
<td>1%</td>
<td>1%</td>
</tr>
<tr>
<td>The course expectations are clear.</td>
<td>67%</td>
<td>27%</td>
<td>5%</td>
<td>&lt;1%</td>
<td>0%</td>
<td>0%</td>
<td>&lt;1%</td>
</tr>
<tr>
<td>Course material is presented fairly and objectively.</td>
<td>65%</td>
<td>28%</td>
<td>5%</td>
<td>0%</td>
<td>&lt;1%</td>
<td>0%</td>
<td>2%</td>
</tr>
<tr>
<td>The facilities and classrooms for courses in this program are</td>
<td>48%</td>
<td>27%</td>
<td>14%</td>
<td>4%</td>
<td>4%</td>
<td>1%</td>
<td>1%</td>
</tr>
<tr>
<td>appropriately equipped for those courses.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

E. What documented labor market demand does this program address? Does the program offer unique training (and not represent unnecessary duplication of manpower training) in the area? (vocational programs only)

Not applicable.

F. Reflect on your responses to Section 5, Enrollment Trends and Student Satisfaction, and write objectives for improvement on Schedule A, Program/Discipline Plan.
6. **STUDENT EQUITY AND SUCCESS**

A. Review the data on enrollment, retention, and successful course completion (and grade distribution, to be phased in). Discuss program trends relative to college-wide trends. Identify areas where disparity exists for any demographic group (ethnicity/race, gender, age, disability).

During the four years for which we have data (2004-05 through 2007-08), enrollment in the Music Program has closely tracked college-wide enrollment. The year 2005-06 saw a 4.5% decline in Music enrollment, considerably less than the college-wide decline of 6.6%. The program grew 1.2% in 2006-07, compared to 2.6% growth for the college. In 2007-08, Music enrollment increased 6.4%, greater than the college-wide enrollment gain of 5.7%. See Section 5 above for a detailed commentary.

Music Department retention rates for 2005-06, 2006-07, and 2007-08 were higher than the college-wide rates in each of those years, averaging 87-88%. The same is true for successful course completion rates, which averaged 77-80%. There are some disparities for individual courses that fall below these rates\(^1\), and strengthening performance in these areas is a vital task for the Music Coordinator position discussed in Section 5.

These classes are skill-building classes, where academia and physical skill go hand-in-hand. SLOs for those classes require performance objectives. We are lacking practice rooms and a proper facility to help students build these curriculum-required skills, and this has a direct deleterious effect upon the students. Along with individual time in a practice room, the students would benefit from more individual time/attention from the Choral/Vocal Accompanist. At present, individual students only get approximately 20 minutes per week, currently seeing 30 students per work on an individual basis. While students find time spent with the Choral/Vocal Accompanist effective, the current level of staffing allows no extra time to work with students with special needs and extreme remedial skills.

The Music Department also needs better recording equipment to help students practice. The applied music skills (voice, instruments, guitar, piano) are taught in higher level institutions on a one-to-one basis. Since that one-to-one level of instruction is not available with the community college structure, we need to develop strategies to assist these students, such as more open supervised music lab time, and/or more practice with the Choral/Vocal Accompanist.

The key to increasing the success of the entire music program is to increase the effectiveness of the core music skills, e.g. fundamentals, theory, piano. Simply stated, students who read music have greater success in learning music, and can therefore, achieve a higher level of skill. Hiring a Piano/Theory Instructor to create a more interactive program, giving attention to student success in basic skills areas will build higher retention and persistence. Also, with no practice facilities and limited time for open lab, it is difficult for the students to succeed and continue with the program, especially those who come into the program with skill deficits.

Because of the cutbacks in music education in the K-12 public schools, more and more students are entering our programs with remedial skills in music. Fewer students are able to read music. In essence they come into the program on a first-grade level, creating even more need for the fundamentals/theory program and a Piano/Theory Instructor.

Analysis of datasets by the NVC Office of Institutional Research (OIR) indicates that, “No equity group claimed a disproportionately small proportion of the population of students that were retained or successfully completed courses relative to the proportion the group claimed among the

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\(^1\) MUSI 121, 130, 132, 133, 135, 140, 150, 172, 230, & 232 retention rates were consistently lower than the program-level rate; MUSI 110, 121, 122, 130, 132, 135, 140, 150, 232, & 240 success rates were consistently lower than the program-level rate.
enrolled population.” Thus, the program serves a diverse group of students effectively, as demonstrated by their high retention and success rates, but a full-time Piano/Theory Instructor, two full-time Choral/Vocal Accompanists, and a Music Coordinator are necessary to lead the program to increase student retention and success in selected classes. See details in Section 5A.

For enrollment, retention, and success data, we have excerpted the table provided by the OIR; full data is available upon request. “The table below reports the population proportions claimed by each equity group among three different populations—the population of students enrolled in courses in the program, the population of students that were retained in those courses, and the population of students that successfully completed those courses. As described in the table, females claimed 52.9% of the enrollments in Music. Of the population of students retained in Music courses, 54.0% were female, and of the population that successfully completed Music courses, 55.5% were female.”

<table>
<thead>
<tr>
<th>Population Proportion Claimed by Group</th>
<th>Enrolled</th>
<th>Retained</th>
<th>Successful</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENDER GROUP</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>female</td>
<td>52.9</td>
<td>54.0</td>
<td>55.5</td>
</tr>
<tr>
<td>male</td>
<td>46.6</td>
<td>45.7</td>
<td>44.1</td>
</tr>
<tr>
<td>ETHNIC/RACIAL GROUP</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>African American</td>
<td>5.6</td>
<td>6.0</td>
<td>5.7</td>
</tr>
<tr>
<td>Asian/Pacific Islander</td>
<td>5.9</td>
<td>5.9</td>
<td>6.0</td>
</tr>
<tr>
<td>Filipino</td>
<td>13.2</td>
<td>13.0</td>
<td>13.2</td>
</tr>
<tr>
<td>Hispanic</td>
<td>20.2</td>
<td>20.9</td>
<td>21.5</td>
</tr>
<tr>
<td>Native American</td>
<td>0.5</td>
<td>0.2</td>
<td>0.3</td>
</tr>
<tr>
<td>Other</td>
<td>1.9</td>
<td>1.9</td>
<td>1.5</td>
</tr>
<tr>
<td>White</td>
<td>43.4</td>
<td>43.1</td>
<td>42.9</td>
</tr>
<tr>
<td>AGE GROUP</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>under 21</td>
<td>53.4</td>
<td>54.2</td>
<td>53.7</td>
</tr>
<tr>
<td>21 to 29</td>
<td>21.2</td>
<td>19.5</td>
<td>18.9</td>
</tr>
<tr>
<td>30 to 39</td>
<td>5.0</td>
<td>5.2</td>
<td>5.4</td>
</tr>
<tr>
<td>40 to 49</td>
<td>5.9</td>
<td>6.0</td>
<td>6.0</td>
</tr>
<tr>
<td>50+</td>
<td>14.6</td>
<td>15.0</td>
<td>15.9</td>
</tr>
<tr>
<td>DISABILITY STATUS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>disabled</td>
<td>4.3</td>
<td>4.4</td>
<td>4.8</td>
</tr>
<tr>
<td>not disabled</td>
<td>95.7</td>
<td>95.6</td>
<td>95.2</td>
</tr>
</tbody>
</table>

Interestingly, OIR found that, “The following groups claimed a significantly smaller proportion of enrollments in MUSI than they did in NVC credit programs as a whole:

- 2007-2008: females, Hispanics, Native Americans, students ages 21-29, 30-39, and 40-49, disabled students”

OIR also pointed out that “The following groups claimed significantly lower retention rates than their counterparts across the college: 2005-2006–none; 2006-2007–disabled students; 2007-2008–Native Americans.” The data revealed the positive finding that no groups enrolled in the Music Program claimed significantly lower successful course completion rates than their counterparts across the college. The data indicate that the program needs to help disabled students and Native Americans stay enrolled, so they can succeed in their Music courses.

Our students need access to practice pianos, for piano classes, voice classes, and theory. The keyboard is the foundation instrument for a music program. Considering that we have no practice
pianos available to our students, it is amazing that we have the degree of success that we currently
do with our program. Our guitar courses are also a significant component of the Music Program,
but we have no space for our guitar students to practice.

The data findings indicate that the Music Program needs to do a better job of recruiting diverse
students, something that is, frankly, impossible when the two full-time instructors work full loads.
A key inducement to attract potential students is the information that diverse students in the
Music Program enjoy better retention and success rates than do diverse students in the college as
a whole. The OIR points out, “Retention rates among equity groups in MUSI tend to exceed
retention rates among those groups at the institutional level.” OIR further states, “Successful
course completion rates among equity groups in MUSI tend to exceed successful course
completion rates among those groups at the institutional level.”

The data reveal that the program is doing well at helping students succeed in their Music courses
but needs to attract diverse students. Also, some student groups identified in the datasets need
support to complete their courses successfully. This year we have begun a Gospel Choir, which
we are hoping will attract more African-American students to our vocal programs. We are
choosing more diverse performance programs, including diverse languages and multi-cultural
repertoire, along with inviting student Guest Artists, such as Ballet Folklorico, into our choral
program. The Performing Arts Division hosted an Open Forum this September, inviting Napa’s
music and drama educators onto our campus to encourage more discussion and hopefully more
recruitment into our programs. Essential to recruiting students and to addressing the needs of the
diverse NVC student population—and concomitantly increasing program enrollment—is the timely
implementation of a Piano/Theory Instructor to address the basic skills, two full-time
Choral/Vocal Accompanists to provide students individual attention as they build their skills (as
well as accompany their performances), and a Music Program Coordinator to shape an inclusive
and effective program.

B. Identify strategies used to identify and assist students at risk; discuss their effectiveness.

Early assessment for us happens in the audition process and with the active class participation
inherent in our classes, but if we find deficits we have no integrated structure for remediating
those deficits and bringing students’ skills to the level necessary to be successful in the core
Music Program. We need a Piano/Theory Instructor to build a remedial program—which should
consist of fundamentals for those non-music readers, and aural theory for those who are pitch
challenged. We current are offering no programs for aural theory—it is a hole in the basic
program. We desperately need a specialist in the area, a Piano/Theory Instructor, to help us
develop an interactive program designed to meet the remedial level of that increasing population
who need the extra help to succeed.

When students are identified with learning disabilities, the music instructors are encouraged to
use the numerous support services at the college. We have also been working more closely with
the counseling staff, in particular, Margo Kennedy and Mark Martin, who are counselors assigned
to the FAPA Division. They develop and mentor students showing an interest in the arts, assist
students to continue with their music coursework, and steer students to appropriate courses. We
work together to strengthen retention, persistence, and success within the music program. An
essential program component for our transfer students is that they be able to successfully audition
on their instruments to gain entry into the music program of a higher-level institution. (An
audition in music is akin to a portfolio in art/graphics.) To help our students achieve success, the
program needs a full-time Piano/Theory Instructor to help students strengthen their basic skills in
music, two full-time Choral/Vocal Accompanists to provide them individualized assistance as
they build their skills (as well as accompany their performances), and a Music Program
Coordinator to shape the program and work with counselors to support students.
C. What has the program done to formalize links with support services for students?
   Currently, our syllabi contain information to help students find the support they might need. In addition, support options are discussed in division meetings throughout the semester. FAPA division meetings have invited personnel (e.g., Rebecca Scott, Windy Martinez, Beverly Wirtz, and Denise Rosselli) from the various campus student support services to discuss topics such as learning styles, and available student support services on campus.

   In 2005-06, disabled students in the Music Program achieved an 80.6% successful course completion rate, significantly higher than the college-wide rate of 60.7%. The 2006-07 rate was 76.6%, compared to the NVC rate of 73%. In 2007-08, the rate was 86%, much higher than the college-wide rate of 71.4%.

D. Review the full-time/part-time instructor ratio. Discuss trends, and needs.
   Data were not available at the time this report was written. As noted in Section 5A above, the Music Department is staffed by only two full-time faculty: one vocal specialist and one instrumental specialist. The vast majority of Music sections are staffed by adjunct faculty, with an average of 11 adjuncts teaching 32 sections per year, 12 of which are in music basic skills. In fact, the number of full-time Music faculty has not increased in over twenty years. Our key program need is in basic skills/theory, and the Music Department needs a full-time Piano/Theory Instructor. See Section 5A above for further details.

   Further, to bring the music curriculum current, to coordinate adjunct faculty and set consistent academic standards, to work effectively with other programs (such as Drama and Dance), and to provide oversight to the department, we need a Music Program Coordinator (20% reassigned time). See Section 5A above for further details.

E. Review the data on degree/certificate completion and any job placement data available. Assess the effectiveness of your program.  (vocational programs only)
   Not applicable.

F. Reflect on your responses in Section 6, Student Success and Equity, and write objectives for improvement on Schedule A, Program/Discipline Plan.

7. **PLANNING & BUDGET REQUESTS**

   When answering the questions in this section, consider the staffing available and the existing budget, as well as the objectives that you included in Schedule A. Requests must be linked to the 2005-2011 NVC Strategic Plan Goals and Objectives. Schedule A will be your program plan and will be sent to your Division Chair/Dean to be included as part of the division plan. Complete Schedules B-F to justify requests for additional resources; please note "No request" on the appropriate schedule if you do not wish to request resources.

   **A. Program/Discipline Plan**

   Reflect on your responses to all of the questions above. If changes and/or improvements are needed, write objectives on Schedule A. Add other objectives that will further the mission of your program. The objectives must support the NVC Strategic Plan Goals and Objectives. In the right column of Schedule A, identify all additional resources that are needed to accomplish these objectives.

   As described in previous sections of this report, the Music Department successfully serves a large, diverse, and growing population of students. The department faculty carry heavy teaching
and production loads, generate high total FTES, and maintain high student contact hours (WSCH) in comparison to institutional averages (see Section 6).

To serve the needs of both the Music and Drama departments, we must:

- Hire a full-time Theory/Piano Instructor to teach the basic skills requisite to strengthening student retention and persistence and guide students to success in the program.
- Increase the ¾ Choral/Vocal Accompanist position to full-time, to cover the musical theater rehearsals and performances, and other music rehearsals.
- Hire a (Classified) Performing Arts Manager, to undertake fundraising, marketing, finance, volunteer theater staff (box office, concessions, ushering), outreach, and scheduling/facility management of the new Performing Arts Education Center.
- Hire a second full-time Choral/Vocal Accompanist to cover the existing classes, rehearsals, and required performances, so we do not have to hire independent contractors, thus realizing cost savings, and freeing the program to expand the number of vocal and instrumental music courses and performances the program can present.
- Implement a Music Coordinator (20% reassigned time) to create, develop, and guide a sustainable multimedia music program that includes new areas such as music technologies and recording arts.

The Music course enrollments and the number of course sections offered have remained strong and higher than campus averages during the past several years (see Sections 5 and 6). This has been accomplished without any net increase in full-time faculty and with no increase in the department’s annual operating budget for more than twenty years. While there has been a lack of institutional investment in the Music Program, there have been major advancements in and increased deployment of new digital technologies required to maintain industry best practices, including computer hardware and software, and an industry-wide revolution in performance technologies, such as digital sound reinforcement and recording. Finally, there has been no increased budget for maintaining and keeping current the tools of the Music Program, by tuning, repairing, and replacing pianos and keyboards, instruments that are the core of the entire program. The pianos we have been using for the last 30 years are in desperate need of replacement, as the lack of sufficient maintenance funds have resulted in a state where major repairs are now more expensive yearly than the cost of replacement. In order to equip the music classes in the new Performing Arts Center, where all classes, (except guitar instruction,) require the use of a piano, the purchase of 15-20 pianos will be necessary.

With the completion of the new Performing Arts Center in 2008, there will be substantial improvements to and expansion of classrooms and performing facilities. Yet, the institution needs to budget for the basic equipment, such as pianos, keyboards, computers, and other digital technologies, required to ensure that our college’s Music Program meets academic and industry standards. This will be necessary to accommodate growing enrollments, enable more sections of impacted courses to be offered, and potentially attract more students to the Music Program and our new recruitment courses, the Performing Arts Academy.

In order to fully realize this opportunity, the Music Program will require one additional faculty member and 1.25 Classified staff members. Section 7B below discusses and supports the need for these faculty and staff to ensure that the college presents a viable and effective music program.

Therefore, the primary goals of the department over the next five years are: 1) to gain additional full-time faculty to support program growth and support the integrity of the Music Program; 2) to augment and update the department’s annual budget in order to meet the program’s true current and future operating costs; 3) to acquire additional resources needed to improve and keep the
Music Program at an industry standard level; and 4) to support further actions the department will take to fulfill our mission of educating students and preparing them for future success, such as the development of the music technology courses (campus wide multi-media/digital programs), musical theater program, remedial skills training, and the Performing Arts Academy.

Schedule A outlines the specific objectives and proposed actions that the department will undertake to meet the NVC Strategic Plan Goals and the departmental goals described above.

B. Staffing

Summarize the staffing resource needs identified in Schedule A, the Program/Discipline plan. Discuss any changes needed. Complete Schedule B, Request for New Permanent Faculty and Staff.

With the continued growth and changes in industry standards for music education and music technology, along with the need for remedial instruction in this area, and with the opening of a new Performing Arts Education Center in 2009, the Music Department must hire a full-time Piano/Theory Instructor to address the basic skills. We must expand the Choral/Vocal Accompanist support staff from one .75 position to two 1.0 positions, to provide students individual attention as they build their skills (as well as accompany their performances). Music needs a Music Program Coordinator to shape an inclusive and effective program. Finally, the Fine and Performing Arts Division needs a Performing Arts Manager (a Classified position) to take charge of the fundraising, marketing, finance, outreach, and facility management of the new Performing Arts Education Center.

Theory/Piano Instructor (Basic Skills)
The theory/piano core curriculum is the basis of all music programs. All music students need to have keyboard and theory skills in order to increase successful in all applied areas: voice, guitar, instrumental, choral, etc. This part of the program needs a cohesive organizational approach and the establishment of additional courses in aural theory (ear training) to develop a quality program throughout the department. All these courses are currently taught by adjunct instructors. A full-time Theory/Piano Instructor would expedite the continued progress in enrollment, retention, and student success, along with taking these parts of the program into distance learning venues.

Vocal/Choral Accompanist (.75 to 1.0 FTE)
The full-time Vocal/Choral Accompanist represents a .25 FTE increase from the current .75 position. The .75 Accompanist plays for all voice classes/performances, choral class-rehearsals and performances, musical theater rehearsals, and 30 students in individual rehearsal sections per week. The load is at the maximum level. The program cannot add any more classes or students, and in some cases cannot offer the same level of student assistance every semester, as the need in other areas, such as the musical, requires some rehearsal hours. Going to a full-time position would enable the Music Program to consistently offer the classes every semester, and help increase individual student practice/rehearsal time.

Performing Arts Manager
The Performing Arts Manager (a Classified position) will be in charge of the fundraising, marketing, finance, outreach, volunteer program, scheduling and day-to-day operation of the new Performing Arts Education Center. The entire music program will shift from offering all our classes in four spaces (two classrooms, small rehearsal room and one performance space) to working in four classroom spaces, three performance spaces, and eleven practice rooms—this will represent approximately a 350% increase in facility spaces and physical capability of the program. Yet, the Music Program is so understaffed at the moment, this increase in capability will impact the department in organization, staffing, equipment, and scheduling . . . major complexity increases in all areas. The new facility will also increase the demand for its use by entire campus
and community for space in the building. The academic program will grow, and so will all other demands from the campus and community. It will be impossible to address this increase without apt staffing.

**New full-time Vocal/Choral accompanist (new 1.0 FTE)**
The performing arts area currently must hire independent contractors in piano in order to meet the classroom-rehearsal needs. The need for piano support in all rehearsals during the musical is paramount for successful music, drama and dance rehearsals. The department has to overhire in the spring to accommodate the musical’s rehearsal needs, and this has kept us from offering enough choral classes for our needs, such as a Men’s Chorale. With the growth of the need for music in the Theater for Young Audiences performances and in summer production schedules, we must use our already over-stretched budget to support a pianist for these additions to our program.

**Music Coordinator**
As the Music Program expands its music theory and music technology offerings (multi-media program), as it collaborates with other multi-media programs, such as film and digital art and photography, and as it collaborates with other performing arts areas such as dramatic arts and dance, the need for a Music Coordinator becomes more critical. Music currently has two full-time instructors, and 10 adjunct instructors to cover the breadth of the rest of the disciplines. There is no one to oversee curriculum, SLO and new course development, or consistency in course syllabi, nor is there anyone to mentor faculty and students who will be working on Associate of Arts Degrees in Music and Musical Theater. Currently, these tasks are being undertaken by the Division Chair because it is her major discipline, but when that oversight is gone, so will be the cohesiveness of the program, since the two full-time faculty are in the disparate areas of vocal or instrumental music. There is no one to oversee the entire program and, with the development of the new degrees, there will need to be consistency of instruction to keep the program at a quality level required for our students to transfer successfully or achieve apt skill levels to obtain jobs in the profession.

C. Operational Budget
Are operational funds appropriate to enhance program success? If not, how would additional operational funds be used to enhance program success? Complete **Schedule C, Request for Operating Budget Augmentation**.

The Music Department is requesting an annual instructional budget of $48,000 starting in 2009-2010. Currently, our budget is $8,000 annually, but our spending for 2007-2008 was over $36,000 in music supplies, independent contractor fees, and equipment (acquisition, repair, tuning, etc.). This disparity between expenses and income has been a continuing problem for the department, requiring faculty to do extensive fundraising in order to maintain the same level of instruction year to year as supplies increase. It has also kept us from expanding the program with music technology classes, additional sections, productions, and performance classes. It has been impossible to purchase current industry-standard equipment, or much-needed instruments with no funds to do so. The budget we are proposing also includes the required costs for maintenance and repair of pianos and instruments that the program will need as we move into the new facility.

The difference between our annual budget and actual expenditures has been offset partly by student fees and partly by additional funds provided by the music, musical, choral, and instrumental trust accounts coming from fund raising events, ticket sales and donations. Music’s annual budget should more closely reflect our actual funding requirements. The breakdown in specific requirements for funding needed to teach the music courses projected is shown in Schedule C.
**Basic Equipment: Pianos & Instruments**

- All aspects of the music curriculum require pianos and/or keyboards. We are working with pianos in this department that are, at least, 20 years old, probably 30 years old. It is my understanding that the department has *never* bought a piano and has depended upon donated instruments to build the program. There is no question that we are teaching this program using substandard equipment, and it will be impossible to continue that trend as we move to the new facility. We will need new pianos throughout the building, in all music performing and rehearsal spaces. (See complete list below). Pianos will need a maintenance budget for tuning and minor repairs.

- Major educational institutions provide the large instruments for loan to instrumental music students. The NVC Music Department does not have those instruments available, requiring participating students to bring their own instruments. NVC music courses offered at Vintage High School must borrow their instruments, as their instrument availability is far superior to ours. Yet, the Music Program still does not have all the instruments required for repertoire appropriate for college-level performance groups. The new Performing Arts Center for Education will provide appropriate storage spaces for these instruments—only funding is lacking.

**Royalties/Rental Fees**

The department currently pays royalties for the musical from our trust accounts. Payment of royalties is a legal requirement in order to present these productions, even when they are for educational purposes. These royalties have never been covered by the college budget and have, inappropriately, always been paid through trust account expenses. There are also rental fees required for some instrumental performances where the scores cannot be bought and need to be rented in order for them to be performed. The college needs to supply the required funds needed to perform the materials required by our curriculum.

**Independent Contractors**

Additional professional musicians are required for specific performance events. There is no budget for these musicians, and the department currently hires independent contractors to cover those needs. The musician expense for the yearly musical is approximately $12,000. The production of the musical requires a pit orchestra for an average 9 performances; this coming Spring, the 2009 musical will run 14 performances. Performing in these productions is the required “final” for these classes, and the funds for the musicians have come, inappropriately, from the student trust accounts, and have never been paid by the division budget.

**Technology Updates**

1) The music department owns videotape machines for use in recording voice classes and music performances in the Little Theater; however, we need to be moving toward up-to-date digital equipment in that area.

2) With the addition of music technology classes, the department will require updated digital sound equipment for use in industry standing instruction in that area. The program will need industry-standard software, such as ProTools (see list below).

3) To ensure course integrity, we need software updates for the music laboratory: Sibelius, Finale, Final Cut Pro, ProTools

4) In order to maintain program currency, we must update piano keyboards as technology standards demand.
**Marketing/recruitment**

The Music Department generates a variable and unpredictable amount of income through performance events. In order to gain and grow income, we must build our audiences and donor pool. This will require an investment in marketing/recruitment materials, including postcards, brochures, programs, and signage. With the proper fundraising tools, we can raise money through sponsorships and individual gifts. Our effort will require donor and sponsorship collateral materials. Plus, we need to purchase ticketing/database software to stay up-to-date with our box office systems.

**Library/Media Materials**

The Music Department, in conjunction with the Library, has been building a DVD/CD library of audiovisual reference material for instructional use by our students. There have never been allocations from the FAPA budget to assist with providing those basic instructional tools.

The music library always requires sheet music for both instrumental and vocal performance ensembles, numbering six different ensemble classes currently.

### D. Program-Specific Equipment

Discuss the strengths and weaknesses of the program-specific equipment available to enhance program success. What needs remain? What strategies are planned to meet those needs? Complete [Schedule D](#), Program-Specific Equipment Request.

With the exception of specific instruments for the instrumental, and updates for the music laboratory, we have the equipment we need to maintain program success until we move into the Performing Arts Center. When we move, we will need the following equipment (also listed in Schedule D and the addendum thereto):

**Main Stage**
- Orchestra Pit In fill
- 54 Folding Chairs
- 12 Cordless Microphones
- Grand Piano (9’) w/Truck & Bench
- Grand Piano (7’) w/Truck & Bench
- 25 Pit Stands w/Lights
- Conductor Podium

**Voice Recital Hall**
- 1 Grand Piano (7’) w/Truck, Cover & Bench
- Seated Risers
- 60 Posture Chairs
- 2 Chair Racks
- Standing risers – 6 sections w/raill
- 60 Manhasset Music Stands
- 2 Music Stand Holders
- 1 DVD/Video Player/Smart Board
- 1 White Board
- 1 Projector Screen
- 1 Recording Equipment: CD Recorder; Comp Recording Equipment/AV & Sound
- 1 Emergency Phone
- 1 Waste Receptacle

**Vocal Music Library Storage**
- 6 Wenger Music Filing Rolling Cabinets
- 2 Work Tables for Sorting Music
- 6 chairs for work table
- 1 Mustek Scanner for Music 12x20
- 1 SMARTSCORE music scanning software
- 1 PC with Athlon 64-bit processor
- 1 Finale Software
- 1 Hewlett Packard 11x17 Printer for Music Score Pages
- 1 Waste Receptacle

**Orchestra Rehearsal**
- 1 Concert Grand Piano (9’) w/truck, cover & bench
- 95 Manhasset Music Stands
- 7 Cart for Music Stands
- 100 Chairs w/foldable or removable arms
- 1 Sunfire Surround Sound Receiver
- 1 Polk 5.1 Surround Speaker System
- 2 Sunfire True Woofers
- 1 Wenger Conductor Podium, Music Stand & Chair
- 1 Hitachi 65-70” rear-projection DLP HD widescreen TV monitor
- 1 Code-Free & Region Free JVC DVD Player w/DVD Audio
- 1 Pioneer DV919 Laserdisc player
- 1 Sony Dual-Well Cassette Player
- 1 Denon Phonograph Turntable w/ Stanton Cartridge
- 1 JVC Digital VHS & Super VHS VCR
- 1 Sony DVD player w/ HDMI Output& SACD
- 1 Sony DAT Digital audio Recorder/Player
- 1 Mini DV Digital VCR
- 1 Secure Media Cabinet to house playback Equip.
- 1 Terminal or Patch Cord Bay for Equip. Connection
- 1 Strobe Instrument Tuner
- 1 Concert Bass Drum, 5 foot, with Cart
- 1 full drum set (kit)
- 1 snare drum & stand
- 1 set cymbals
- 1 Vibraphone
E. Technology

Discuss the strengths and weaknesses of the technology available to enhance program success. What needs remain? What strategies are planned to meet those needs? Complete Schedule E, Technology Request.

Music Laboratory

The Music Laboratory is small with only 12 workstations, including the instructor’s station, but is updated with Macintosh computers and Sibelius music notation software. This laboratory equipment and software are the major instructional support for the piano, theory and music technology classes, and need to be updated as industry standards demand. This lab set-up will be moving to the new facility, but will need upgrades to Sibelius and Finale software before that time. As the music technology classes develop, ProTools software will be needed for all computers in the laboratory, for the new recording technology classes. The piano keyboards without workstations need to be upgraded to 88 key keyboards with MIDI capability.

- 12 MAC computers & keyboards for Music Workstations
- 20 Keyboards/Pianos
- 1 keyboard for instructor
- 1 Smart board w/DVD/Video player
- 1 Sibelius, Finale, ProTools software updates

Camcorder

The voice classes have repeatedly requested an updated digital camcorder to be used in voice classes; this would move with the department to be used in the new Performing Arts Center for Education. These performance recorders are used for classroom work for voice classes but also for performance recording in the theater, for all choral, voice and instrumental classes and groups.

The following system is basic for the development of the new music technology (sound reinforcement and recorder) program. These classes are the beginning of the music portion of the multi-media classes being developed by NVC. Equipment will need to be refreshed as industry standards progress.

- Yamaha mixer board; DBX Compressor; Patch Bay; Countryman DI box; cables, mic stands
- Microphones & Speakers: 3 Shure SM 57 (Instrumental); 2 Shure SM 58 (Vocal); 2 AKG D112; 2 AKG C-1000; Sennheiser MD 421; JBL Speakers $739; JBL Subwoofer

| 4 Chairs | 1 Celesta |
| 1 Waste Receptacle | 1 portable keyboard |
| **Music Studio** | 1 keyboard amp |
| 12 workstations for computers & keyboards | 2 Double Basses |
| 12 computers for Workstations | 1 electric bass |
| 12 Keyboards for Workstations | 1 bass amp |
| 20 Pianos | 1 guitar amp |
| 30 Piano benches | 1 viola |
| 30 Chairs | 1 cello |
| 1 studio piano & keyboard for instructor | 1 oboe |
| 1 Smart board w/DVD/Video player | 1 bassoon |
| 1 Vocal Lab Equipment | 1 bass clarinet |
| 5 Music Stands | 1 tenor sax |
| 1 White Board | 1 English horn |
| 1 Projector Screen | 1 double horn |
| 1 Emergency Phone | 1 baritone sax |
| 1 Waste Receptacle | 1 baritone horn |
| **9 Practice Rooms** | 1 bass trombone |
| 1 Piano or Keyboard | 1 tuba |
| 1 Piano Bench | 1 White Board |
| 1 Music Stand | 1 Projector Screen |
| 1 Wenger Practice Room Modules | 1 Emergency Phone |
| 2 Chairs | 2 Waste Receptacles |
| 1 Waste Receptacle |
Music Library

The following technology is needed to assist all music performances classes and support the score library housed in the music library office. It will move with the Music Department to the new Performing Arts Center. Along with the basic computer programs and workstation, it will need music software, such as Sibelius and Finale and ongoing updates.

- 1 Musitek Scanner for music 12x20
- 1 SMARTSCORE music scanning software package
- PC with Athlon 64-bit processor or MAC
- 1 Sibelius software package
- 1 Finale software package
- 1 HP 11x17 Printer for music score pages

Most of the projected technology needs for the new Performing Arts Center, classroom computers, LCD projectors, DVD/VCR player, and smart panels, are included in the plan for the new building. Funding for this equipment should be provided though the existing bond; however if these funds are not available, additional funding will be required. Specific technology requests for that facility are outlined in Schedule E.

F. Facilities Improvement/Renovation

Discuss the strengths and weaknesses of the physical resources available to enhance program success. What needs remain? What strategies are planned to meet those needs? Complete Schedule F, Facilities Improvement/Renovation Request.

With the exception of the Music Laboratory, now housed in a modular, and the renovation of the Little Theater (performance space), the Music Department conducts all performance classes in the worst acoustic space for a music department that could exist. The New Performing Arts Center will give this department proper acoustic classrooms and performance space, along with practice facilities for our students. The performing arts faculty has spent many hours working with architects and facilities to plan a space that is appropriate for the curriculum needs. It is our understanding that after the building is completed there will probably continue to be small issues that will need to be addressed to optimize and maximize the performance of this much-needed building.

G. Professional Development

1) Compile the individual faculty and staff Professional Development Information surveys to summarize professional development accomplishments of your program.

2) Complete Schedule G, Professional Development Needs, to indicate the areas of focus identified for future faculty/staff development. Note: Budget requests for Travel & Conference should be addressed on Schedule C, Operating Budget Augmentation.

The music faculty are committed to maintaining high professional standards. Many of our faculty continue to practice their art along with their teaching. There exists a strong motivation among department faculty to stay informed with the latest pedagogical and technological advances, as well as stay informed about contemporary composers, and performers. Both full-time and adjunct faculty members have attended and will continue to attend a wide array of conferences, seminars and training sessions. Finally, the collegial attitude that currently exists within the Music Department allows for knowledge and learned skills to be shared freely among members of the department, furthering the goal of maintaining high professional and academic standards and allowing the Division Chair to call upon the entire music faculty for help with curriculum and development of new programs, such as music technology.
H. Learning Resources/Media Materials

Complete Schedule H, Learning Resources/Media Materials Request to identify learning resources (e.g., books, periodicals, DVDs) needed to enhance program success.

The Music Department needs a basic repertoire collection of vocal and instrumental performances along with current pedagogical DVDs and artists’ performances. The Music Department’s curriculum SLOs require that we instruct students in an “aural” art, of which we have very few examples. The students need to hear repertoire and high-quality performances, with a wide variety of vocal and instrumental styles and compositions. With the building of the Learning Resource Center facility, the media “listening” resources for our student will expand and improve. The department needs to have funding to build a DVD/CD resource library of musical compositions and performances to be used for our program and the entire campus community.
# PROGRAM/DISCIPLINE PLAN: MUSIC

## SCHEDULE A

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<table>
<thead>
<tr>
<th>NVC STRATEGIC GOAL(S) Addressed: 1–5</th>
<th>PROGRAM EVALUATION SECTION AND PAGE NUMBER</th>
<th>OBJECTIVES</th>
<th>PRIORITY IN RANK ORDER</th>
<th>PROGRAM ACTIVITIES/ACTIONS</th>
<th>RESOURCES*</th>
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</table>
| 1, 3                                 | 3, 5, 6, 7 Pages 2-4, 30-46               | Revise, update and expand Music curriculum. | 1          | 1. Hire FT Piano/Theory faculty.  
2. Hire 2 FT Choral/Vocal Accompanists.  
3. Write new courses, including aural theory, music technology and music education.  
4. Create Music Coordinator position.  
5. Update old courses, adding SLOs to courses that are archived and need to be revived in new facility.  
6. Create music sections of the Performing Arts Academy. | 1. Approval of new FT faculty position  
2. Expansion of budgets for new technologies, equipment, and staff  
3. Approval of Music Coordinator  
4. Building and opening of Performing Arts Center |

| 1, 2, 3, 4, 5                         | 3, 5, 6, 7 Pages 2-4, 30-46               | Increase enrollment, persistence, and retention; mentor new A.A. degrees. | 2          | 1. Hire 1 FT Piano/Theory faculty.  
2. Hire 2 FT Choral/Vocal Accompanists.  
3. Create Music Coordinator position.  
4. Continue to create marketing and recruitment materials.  
5. Maintain updated technology & equipment in the classroom and music laboratory.  
6. Create music sections of the Performing Arts Academy. | 1. Approval of new FT faculty and support staff.  
2. Funding as outlined in Music PEP report.  
3. Continued institutional support to open Performing Arts Center |

* New requests should be defined on resource forms and included in the unit budget.

## Program Evaluation Section

1. Accreditation & External Reviews  
2. Curriculum & Instruction  
3. Community Outreach & Articulation  
4. Enrollment Trends & Student Satisfaction  
5. Student Equity & Success
**SCHEDULE A**

**PROGRAM/DISCIPLINE PLAN: MUSIC**

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<th>NVC STRATEGIC GOAL(S)</th>
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<th>OBJECTIVES</th>
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<tr>
<td>1, 2, 3, 4, 5</td>
<td>4, 5, 6, 7</td>
<td>Increase and formalize oversight of instruction, facilities, outreach,</td>
<td>3</td>
<td>1. Create and implement Performing Arts Manager, a Classified position.</td>
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<td>schedule, curriculum, marketing, volunteer development, day-to-day</td>
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<td>2. Create Music Coordinator position.</td>
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<td>operations, technology, support curriculum, and finance.</td>
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<td></td>
<td>3, 5, 6, 7</td>
<td>Increase visibility in the community for Music, and educate community on</td>
<td>4</td>
<td>1. Improve facilities.</td>
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<tr>
<td></td>
<td></td>
<td>the new NVC Performing Arts Center.</td>
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<td>2. Create new marketing materials and strategies.</td>
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<td></td>
<td>3, 5, 6, 7</td>
<td>Create certificates in Music and Musical Theater, and create Music and</td>
<td>5</td>
<td>1. Hire FT Music Instructor to coordinate core program and assist with music technology.</td>
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<tr>
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<td>Musical Theater courses in Performing Arts Academy (launch in Fall 2009.)</td>
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<td>2. Write new courses.</td>
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<td>Pages 2-4, 30-46</td>
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<td>3. Write certificate track.</td>
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* New requests should be defined on resource forms and included in the unit budget.

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**Program Evaluation Section**

1. Accreditation & External Reviews
2. Curriculum & Instruction
3. Community Outreach & Articulation
4. Enrollment Trends & Student Satisfaction
5. Student Equity & Success
REQUEST FOR NEW PERMANENT FACULTY AND STAFF

Accreditation reference: Human resource planning is integrated with institutional planning. The institution systematically assesses the effective use of human resources and uses the results of the evaluation as the basis for improvement.

List in priority order: Project additional needs above and beyond the current status. Please include in your projected needs any known position that will be vacated due to retirement. Replacement positions are not guaranteed. Information will be used in the faculty and staff prioritization processes.

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<thead>
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<th>Job Title and Justification</th>
<th>N/R*</th>
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<tr>
<td>Vocal/Choral Accompanist</td>
<td>R/increase</td>
<td>from .75 to 1.0</td>
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<tr>
<td>Performing Arts Manager</td>
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<td>1.0</td>
<td>Range TBD</td>
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</tbody>
</table>

With the growth and need for basic skills development along with the opening of a new Performing Arts Education Center in 2009, the Music Department needs a full-time Theory/Piano Instructor, a Performing Arts Manager (a Classified position), support of instruction with the increase of the Choral/Vocal Pianist from .75 to 1.0 FTE, an additional 1.0 Choral/Vocal Pianist to assist with the Musical Theater degree and production, and a Music Curriculum Coordinator to guide the development of a cohesive program.

Music Theory/Piano Instructor
The theory/piano core curriculum is the basis of all music programs. All music students need to have keyboard and theory skills in order to be successful in all applied areas: voice, guitar, instrumental, choral, etc. This part of the program needs a cohesive organizational approach and the establishment of additional courses in aural theory (ear training) to develop a quality program throughout the department. These courses are currently taught by five adjunct instructors. There is a high demand for these classes, and the department will be able to add more sections once the new Performing Arts facility is completed, provided staffing is available. A full-time Theory/Piano Instructor would expedite the continued progress in enrollment, retention, and student success, along with taking these parts of the program into distance learning venues and oversee the new music technology curriculum and program development.

Vocal/Choral Accompanist
The full-time Vocal/Choral Accompanist represents a .25 FTE increase from the current .75 position. The .75 Accompanist plays for all voice classes/performances, choral class-rehearsals/performances, musical theater rehearsals, and 30 students in individual rehearsal sections per week. The load is at the maximum level. The program cannot add any more classes or students, and in some cases cannot offer the same level of student assistance every semester, as the need in other areas, such as the musical, requires some rehearsal hours. Going to a full-time position would enable the Music Program to consistently offer the classes every semester, and help increase individual student practice/rehearsal time.

Performing Arts Manager
The Performing Arts Manager will be in charge of the fundraising, marketing, finance, outreach, volunteer program, scheduling and day-to-day operation of the new Performing Arts Education Center. The entire music program will shift from offering all our classes in four spaces (two classrooms, small rehearsal room and one performance space) to working in four classroom spaces, three performance spaces, and eleven practice rooms—this will represent approximately a 350% increase in facility spaces and physical capability of the program. Yet, the Music Program is so understaffed at the moment that this increase in capability will impact the department in organization, staffing, equipment, and scheduling—major complexity increases in all areas. With the new facility, Music’s academic program will grow, as will other programs in the division, and we will see growth in demands from the campus and community for use of the building. It will be impossible to address this increase without apt staffing.

CONTINUED ON NEXT PAGE
REQUEST FOR NEW PERMANENT FACULTY AND STAFF

Accreditation reference: Human resource planning is integrated with institutional planning. The institution systematically assesses the effective use of human resources and uses the results of the evaluation as the basis for improvement.

List in priority order: Project additional needs above and beyond the current status. Please include in your projected needs any known position that will be vacated due to retirement. Replacement positions are not guaranteed. Information will be used in the faculty and staff prioritization processes.

CONTINUED FROM PREVIOUS PAGE

<table>
<thead>
<tr>
<th>Job Title and Justification</th>
<th>N/R*</th>
<th>FTE</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>New full-time Vocal/Choral Accompanist</td>
<td>N</td>
<td>1.0</td>
<td>19.5</td>
</tr>
<tr>
<td>Music Coordinator</td>
<td>N</td>
<td>0.20 reassigned</td>
<td></td>
</tr>
</tbody>
</table>

The performing arts area currently must hire independent contractors in piano in order to meet the classroom-rehearsal needs. The need for piano support in all rehearsals during the musical is paramount for successful music, drama and dance rehearsals. The department has to overhire in the spring to accommodate the musical’s rehearsal needs, and this has kept us from offering enough choral classes for our needs, such as a Men’s Chorale. With the growth of the need for music in the Theater for Young Audiences performances and in summer production schedules, we must use our already over-stretched budget to support a pianist for these additions to our program.

Music Coordinator

As the Music Program expands its music theory and music technology offerings (multimedia program), as it collaborates with other multimedia programs, such as film and digital art and photography, and as it collaborates with other performing arts areas such as dramatic arts and dance, the need for a Music Coordinator becomes more critical. Music currently has only two full-time instructors, needing 10 adjunct instructors to cover the breadth of the rest of the disciplines. There is no one to oversee curriculum, SLO and new course development, or consistency in course syllabi, nor is there anyone to mentor adjunct faculty and advise students who will be working on Associate of Arts Degrees in Music and Musical Theater. Currently, these tasks are being undertaken by the Division Chair because music is her major discipline, but when that oversight is gone, so will be the cohesiveness of the program, since the full-time faculty are in the disparate areas of vocal or instrumental music. There is no one to oversee the entire program and, with the development of the new degrees, there will need to be consistency of instruction to keep the program at a quality level required for our students to transfer successfully or achieve apt skill levels to obtain jobs in the profession.

Submitted By: ________________________________  Approved By: ________________________________

Budget Center Manager         President/Vice President
REQUEST FOR OPERATING BUDGET AUGMENTATION

Budget Center: 6401  Activity: 100400

**Accreditation Reference:** Financial planning is integrated with and supports all institutional planning.

**Operating Budget—List in priority order:** This section is used to request and justify non-capital outlay additions to your department’s budget. This form applies only to Account Codes 113XX, 114XX, 523XX, 524XX, 54XXX and 55XXX.

<table>
<thead>
<tr>
<th>Account No. &amp; Description</th>
<th>Additional Amt Requested</th>
<th>Justification (Link to Plan)</th>
</tr>
</thead>
<tbody>
<tr>
<td>55199 Independent Contractors</td>
<td>$15,000</td>
<td>We need funds to support the hiring of independent contractors for musical staff. The choral and instrumental programs require extra professional musicians to assist in the performances, and the musical requires a pit orchestra. As we move into the new Performing Arts Center, we will need to support our students in productions and concerts in new spaces: Main Theater, Vocal Recital Hall and Studio Theater/Orchestra room.</td>
</tr>
<tr>
<td>55891 Marketing/Recruitment and Development Materials</td>
<td>$10,000</td>
<td>In order to gain and grow income, we must build our audiences and our donor pool through the use of marketing, recruitment, and development of collateral materials, as well as through ticketing/donor/database software.</td>
</tr>
<tr>
<td>Library/Media Materials</td>
<td>$7,500</td>
<td>The Music Department, in conjunction with the Library, has been building a DVD/CD library of audiovisual reference material for instructional use by our students. There have never been allocations from the FAPA budget to assist with providing those basic instructional tools. The department’s music library always requires sheet music for both instrumental and vocal performance ensembles, numbering six different ensemble classes currently.</td>
</tr>
</tbody>
</table>

Submitted By: ________________________________  Approved By: ________________________________

Budget Center Manager  President/Vice President
PROGRAM SPECIFIC EQUIPMENT REQUEST

Accreditation rationale: Equipment supports student learning programs and services and improves institutional effectiveness.

List in priority order: Examples of program specific equipment include maps, skeletons, microscopes, artifacts, etc. They may be located in each classroom or centrally located in a workroom. For this request, consider equipment with a value greater than $200. All technology requests should be listed on Schedule E.

<table>
<thead>
<tr>
<th>Description</th>
<th>Estimated Cost</th>
<th>Estimated Annual Maintenance Cost</th>
<th>Justification (Link to Plan)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Instructional</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>With the exception of specific instruments for the instrumental, digital camcorders, and updates for the music laboratory, we have the equipment we need to maintain program success until we move into the Performing Arts Center. When we move, we will need the equipment listed in the addendum on page 53.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Camcorder</td>
<td>Cost: $1500</td>
<td>No annual maintenance cost</td>
<td></td>
</tr>
<tr>
<td>A camcorder is needed for digital taping of voice classes (in the curriculum), and music performances. It would be housed in 1204 and move to the Performing Arts Center when the facility is completed. Spaces do not need modification to accommodate technology, and no network requirements are necessary. The equipment will need to be replaced when technology advances.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17 Pianos</td>
<td>Cost: $600</td>
<td>Maintenance/Tuning/Repair: @$275/piano = $4675</td>
<td></td>
</tr>
<tr>
<td>Pianos are needed to fully equip the new Performing Arts Center basic skills, vocal and instrumental classes, rehearsals and performances. Spaces will be prepared for these instruments, and no network requirements are necessary.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instruments needed for instrumental ensembles</td>
<td>Cost $100,000</td>
<td>Maintenance/Repair: @$200/instrument = $1600</td>
<td></td>
</tr>
<tr>
<td>The following instruments are needed to fully equip the instrumental classes for performing college-level repertoire. Students, who supply their own smaller instruments, will not own these extremely expensive and large instruments—they are traditionally owned by the academic institution. Storage spaces will be prepared for the instruments; they have no network requirements.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Vibraphone</td>
<td>1 Concert bass drum, 5 foot</td>
<td>1 Contrabassoon</td>
<td></td>
</tr>
<tr>
<td>1 Celesta</td>
<td>1 Cart for bass drum</td>
<td>1 Baritone saxophone</td>
<td></td>
</tr>
<tr>
<td>2 Grand pianos (9') w/truck &amp; bench—Performance Quality</td>
<td>2 Grand pianos (7') w/truck &amp; bench—Performance Quality</td>
<td>9 Practice room pianos</td>
<td></td>
</tr>
<tr>
<td>1 Mini-grand piano w/bench</td>
<td>1 Studio piano for music laboratory</td>
<td>2 Studio pianos for ensemble rooms</td>
<td></td>
</tr>
<tr>
<td>2 Double string basses</td>
<td>2 Studio pianos for ensemble rooms</td>
<td>9 Practice room pianos</td>
<td></td>
</tr>
<tr>
<td>1 Studio piano for music laboratory</td>
<td>2 Studio pianos for ensemble rooms</td>
<td>9 Practice room pianos</td>
<td></td>
</tr>
<tr>
<td>1 Baritone saxophone</td>
<td>2 Double string basses</td>
<td>9 Practice room pianos</td>
<td></td>
</tr>
</tbody>
</table>

Justification
All of the equipment listed in the Schedule D Addendum on page 53 is required to run the instructional program and performances of the Music Department. Without this equipment, the program simply cannot offer the classes and performances required by the curriculum.

It is clear the expense is substantial, but the college must present a credible transfer/degree program that meets accreditation standards. While the lack of a teaching and performance space has made it difficult to house instruments and other equipment necessary to the program, the new Performing Arts Center presents the institution with the opportunity to fulfill the needs of one of our most visible programs in the community.

Submitted By: Budget Center Manager
Approved By: President/Vice President
**SCHEDULE D—ADDENDUM**

**MUSIC: PROGRAM-SPECIFIC EQUIPMENT REQUEST**

With the exception of specific instruments for the Instrumental program, and hardware/software updates for the Music Laboratory, we have the equipment we need to maintain program success until we move into the Performing Arts Center. When we move we will need the following equipment:

<table>
<thead>
<tr>
<th><strong>Main Stage</strong></th>
<th><strong>Music Library</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestra Pit In fill</td>
<td>6 Wenger Music Filing Rolling Cabinets</td>
</tr>
<tr>
<td>54 Folding Chairs</td>
<td>2 Work Tables for Sorting Music</td>
</tr>
<tr>
<td>12 Cordless Microphones</td>
<td>6 chairs for work table</td>
</tr>
<tr>
<td>Grand Piano (9') w/Truck &amp; Bench</td>
<td>1 Musician Scanner for Music 12x20</td>
</tr>
<tr>
<td>Grand Piano (7') w/Truck &amp; Bench</td>
<td>1 SMARTSCORE music scanning software</td>
</tr>
<tr>
<td>25 Pit Stands w/Lights</td>
<td>1 PC with Anthon 64-bit processor</td>
</tr>
<tr>
<td>Conductor Podium</td>
<td>1 Finale Software</td>
</tr>
<tr>
<td><strong>Voice Recital Hall</strong></td>
<td>1 Hewlett Packard 11x17 Printer for Music Score Pages</td>
</tr>
<tr>
<td>1 Grand Piano (7') w/Truck, Cover &amp; Bench</td>
<td>1 Waste Receptacle</td>
</tr>
<tr>
<td>Seated Risers</td>
<td><strong>Orchestra Rehearsal</strong></td>
</tr>
<tr>
<td>60 Posture Chairs</td>
<td>1 Concert Grand Piano (9') w/truck, cover &amp; bench</td>
</tr>
<tr>
<td>2 Chair Racks</td>
<td>95 Manhasset Music Stands</td>
</tr>
<tr>
<td>Standing risers – 6 sections w/rail</td>
<td>7 Cart for Music Stands</td>
</tr>
<tr>
<td>60 Manhasset Music Stands</td>
<td>100 Chairs w/foldable or removable arms</td>
</tr>
<tr>
<td>2 Music Stand Holders</td>
<td>1 Sunfire Surround Sound Receiver</td>
</tr>
<tr>
<td>1 DVD/Video Player/Smart Board</td>
<td>1 Polk 5.1 Surround Speaker System</td>
</tr>
<tr>
<td>1 White Board</td>
<td>2 Sunfire True Woofers</td>
</tr>
<tr>
<td>1 Projector Screen</td>
<td>1 Wenger Conductor Podium, Music Stand &amp; Chair</td>
</tr>
<tr>
<td>1 Recording Equipment: CD Recorder: Comp Recording</td>
<td>1 Hitachi 65-70” rear-projection DLP HD widescreen TV monitor</td>
</tr>
<tr>
<td>Equipment/AV &amp; Sound</td>
<td>1 Code-Free &amp; Region Free JVC DVD Player w/DVD Audio</td>
</tr>
<tr>
<td>1 Emergency Phone</td>
<td>1 Pioneer DV919 Laserdisc player</td>
</tr>
<tr>
<td>1 Waste Receptacle</td>
<td>1 Sony Dual-Well Cassette Player</td>
</tr>
<tr>
<td>Vocal Music Library Storage</td>
<td>1 Denon Phonograph Turntable w/ Stanton Cartridge</td>
</tr>
<tr>
<td>2 Music Library System (Model: Wenger)</td>
<td><strong>Medium Ensemble</strong></td>
</tr>
<tr>
<td><strong>Medium Ensemble</strong></td>
<td><strong>2 Small Ensemble Rooms</strong></td>
</tr>
<tr>
<td>Wenger Practice Room Modules. 1 expanded ensemble</td>
<td>1 Studio Piano</td>
</tr>
<tr>
<td>1 Piano-mini grand or studio piano w/bench</td>
<td>1 Piano Bench</td>
</tr>
<tr>
<td>4 Chairs</td>
<td>1 Wenger Practice Room Modules. 2 small ensemble</td>
</tr>
<tr>
<td>1 Waste Receptacle</td>
<td>1 Music Stand</td>
</tr>
<tr>
<td>2 Small Ensemble Rooms</td>
<td>4 Chairs</td>
</tr>
<tr>
<td>1 Studio Piano</td>
<td>1 Waste Receptacle</td>
</tr>
<tr>
<td>1 Piano Bench</td>
<td><strong>Music Studio</strong></td>
</tr>
<tr>
<td>1 Wenger Practice Room Modules. 2 small ensemble</td>
<td>12 workstations for computers &amp; keyboards</td>
</tr>
<tr>
<td>1 Music Stand</td>
<td>12 computers for Workstations</td>
</tr>
<tr>
<td>4 Chairs</td>
<td>12 Keyboards for Workstations</td>
</tr>
<tr>
<td>1 Waste Receptacle</td>
<td>20 Pianos</td>
</tr>
<tr>
<td><strong>Music Studio</strong></td>
<td>30 Piano benches</td>
</tr>
<tr>
<td>12 workstations for computers &amp; keyboards</td>
<td>30 Chairs</td>
</tr>
<tr>
<td>12 computers for Workstations</td>
<td>1 studio piano &amp; keyboard for instructor</td>
</tr>
<tr>
<td>12 Keyboards for Workstations</td>
<td>1 Smart board w/DVD/Video player</td>
</tr>
<tr>
<td>20 Pianos</td>
<td>1 Vocal Lab Equipment</td>
</tr>
<tr>
<td>30 Piano benches</td>
<td>5 Music Stands</td>
</tr>
<tr>
<td>30 Chairs</td>
<td>1 White Board</td>
</tr>
<tr>
<td>1 studio piano &amp; keyboard for instructor</td>
<td>1 Projector Screen</td>
</tr>
<tr>
<td>1 Smart board w/DVD/Video player</td>
<td>1 Emergency Phone</td>
</tr>
<tr>
<td>1 Vocal Lab Equipment</td>
<td>1 Waste Receptacle</td>
</tr>
<tr>
<td>5 Music Stands</td>
<td><strong>9 Practice Rooms</strong></td>
</tr>
<tr>
<td>1 White Board</td>
<td>1 Piano or Keyboard</td>
</tr>
<tr>
<td>1 Projector Screen</td>
<td>1 Piano Bench</td>
</tr>
<tr>
<td>1 Emergency Phone</td>
<td>1 Music Stand</td>
</tr>
<tr>
<td>1 Waste Receptacle</td>
<td>1 Wenger Practice Room Modules</td>
</tr>
<tr>
<td>2 Chairs</td>
<td>2 Chairs</td>
</tr>
<tr>
<td>1 Waste Receptacle</td>
<td>1 Waste Receptacle</td>
</tr>
</tbody>
</table>

**9 Practice Rooms**

<table>
<thead>
<tr>
<th><strong>Music Library</strong></th>
<th><strong>Orchestra Rehearsal</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>6 Wenger Music Filing Rolling Cabinets</td>
<td>1 Concert Grand Piano (9’) w/truck, cover &amp; bench</td>
</tr>
<tr>
<td>2 Work Tables for Sorting Music</td>
<td>95 Manhasset Music Stands</td>
</tr>
<tr>
<td>6 chairs for work table</td>
<td>7 Cart for Music Stands</td>
</tr>
<tr>
<td>1 Musician Scanner for Music 12x20</td>
<td>100 Chairs w/foldable or removable arms</td>
</tr>
<tr>
<td>1 SMARTSCORE music scanning software</td>
<td>1 Sunfire Surround Sound Receiver</td>
</tr>
<tr>
<td>1 PC with Anthon 64-bit processor</td>
<td>1 Polk 5.1 Surround Speaker System</td>
</tr>
<tr>
<td>1 Finale Software</td>
<td>2 Sunfire True Woofers</td>
</tr>
<tr>
<td>1 Hewlett Packard 11x17 Printer for Music Score Pages</td>
<td>1 Wenger Conductor Podium, Music Stand &amp; Chair</td>
</tr>
<tr>
<td>1 Waste Receptacle</td>
<td>1 Hitachi 65-70” rear-projection DLP HD widescreen TV monitor</td>
</tr>
<tr>
<td><strong>Orchestra Rehearsal</strong></td>
<td>1 Code-Free &amp; Region Free JVC DVD Player w/DVD Audio</td>
</tr>
<tr>
<td>1 Concert Grand Piano (9’) w/truck, cover &amp; bench</td>
<td>1 Pioneer DV919 Laserdisc player</td>
</tr>
<tr>
<td>95 Manhasset Music Stands</td>
<td>1 Sony Dual-Well Cassette Player</td>
</tr>
<tr>
<td>7 Cart for Music Stands</td>
<td>1 Denon Phonograph Turntable w/ Stanton Cartridge</td>
</tr>
<tr>
<td>100 Chairs w/foldable or removable arms</td>
<td>1 JVC Digital VHS &amp; Super VHS VCR</td>
</tr>
<tr>
<td>1 Sunfire Surround Sound Receiver</td>
<td>1 Sony DVD player w/ HDMI Output &amp; SACD</td>
</tr>
<tr>
<td>1 Polk 5.1 Surround Speaker System</td>
<td>1 Sony DAT Digital audio Recorder/Player</td>
</tr>
<tr>
<td>2 Sunfire True Woofers</td>
<td>1 Mini DV Digital VCR</td>
</tr>
<tr>
<td>1 Wenger Conductor Podium, Music Stand &amp; Chair</td>
<td>1 Secure Media Cabinet to house playback Equip.</td>
</tr>
<tr>
<td>1 Hitachi 65-70” rear-projection DLP HD widescreen TV monitor</td>
<td>1 Terminal or Patch Cord Bay for Equip. Connection</td>
</tr>
<tr>
<td>1 Code-Free &amp; Region Free JVC DVD Player w/DVD Audio</td>
<td>1 Strobe Instrument Tuner</td>
</tr>
<tr>
<td>1 Pioneer DV919 Laserdisc player</td>
<td>1 Concert Bass Drum, 5 foot, with Cart</td>
</tr>
<tr>
<td>1 Sony Dual-Well Cassette Player</td>
<td>1 full drum set (kit)</td>
</tr>
<tr>
<td>1 Denon Phonograph Turntable w/ Stanton Cartridge</td>
<td>1 snare drum &amp; stand</td>
</tr>
<tr>
<td>1 JVC Digital VHS &amp; Super VHS VCR</td>
<td>1 set cymbals</td>
</tr>
<tr>
<td>1 Sony DAT Digital audio Recorder/Player</td>
<td>1 Vibraphone</td>
</tr>
<tr>
<td>1 Mini DV Digital VCR</td>
<td>1 Celeste</td>
</tr>
<tr>
<td>1 Secure Media Cabinet to house playback Equip.</td>
<td>1 portable keyboard</td>
</tr>
<tr>
<td>1 Terminal or Patch Cord Bay for Equip. Connection</td>
<td>1 keyboard amp</td>
</tr>
<tr>
<td>1 Strobe Instrument Tuner</td>
<td>2 Double Basses</td>
</tr>
<tr>
<td>1 Concert Bass Drum, 5 foot, with Cart</td>
<td>1 electric bass</td>
</tr>
<tr>
<td>1 full drum set (kit)</td>
<td>1 bass amp</td>
</tr>
<tr>
<td>1 snare drum &amp; stand</td>
<td>1 guitar amp</td>
</tr>
<tr>
<td>1 set cymbals</td>
<td>1 viola</td>
</tr>
<tr>
<td>1 Vibraphone</td>
<td>1 cello</td>
</tr>
<tr>
<td>1 Celeste</td>
<td>1 oboe</td>
</tr>
<tr>
<td>1 portable keyboard</td>
<td>1 bassoon</td>
</tr>
<tr>
<td>1 keyboard amp</td>
<td>1 bass clarinet</td>
</tr>
<tr>
<td>2 Double Basses</td>
<td>1 tenor sax</td>
</tr>
<tr>
<td>1 electric bass</td>
<td>1 English horn</td>
</tr>
<tr>
<td>1 bass amp</td>
<td>1 double horn</td>
</tr>
<tr>
<td>1 guitar amp</td>
<td>1 baritone sax</td>
</tr>
<tr>
<td>1 viola</td>
<td>1 baritone horn</td>
</tr>
<tr>
<td>1 cello</td>
<td>1 bass trombone</td>
</tr>
<tr>
<td>1 oboe</td>
<td>1 tuba</td>
</tr>
<tr>
<td>1 bassoon</td>
<td>1 White Board</td>
</tr>
<tr>
<td>1 bass clarinet</td>
<td>1 Projector Screen</td>
</tr>
<tr>
<td>1 tenor sax</td>
<td>1 Emergency Phone</td>
</tr>
<tr>
<td>1 English horn</td>
<td>1 Waste Receptacle</td>
</tr>
<tr>
<td>1 double horn</td>
<td>2 Waste Receptacles</td>
</tr>
<tr>
<td>1 baritone sax</td>
<td><strong>9 Practice Rooms</strong></td>
</tr>
<tr>
<td>1 baritone horn</td>
<td>1 Piano or Keyboard</td>
</tr>
<tr>
<td>1 bass trombone</td>
<td>1 Piano Bench</td>
</tr>
<tr>
<td>1 tuba</td>
<td>1 Music Stand</td>
</tr>
<tr>
<td>1 White Board</td>
<td>1 Wenger Practice Room Modules</td>
</tr>
<tr>
<td>1 Projector Screen</td>
<td>2 Chairs</td>
</tr>
<tr>
<td>1 Emergency Phone</td>
<td>1 Waste Receptacle</td>
</tr>
<tr>
<td>2 Waste Receptacles</td>
<td><strong>9 Practice Rooms</strong></td>
</tr>
</tbody>
</table>
TECHNOLOGY REQUEST

Accreditation reference: Technology planning is integrated with institutional planning. The institution assures that any technology support it provides is designed to meet the needs of learning, teaching, college-wide communications, research, and operational systems.

In order to determine the feasibility of your idea, it is necessary to consult with the Information Technology (IT) Department. It is important that all computer-related technology be centrally coordinated. This will allow the IT Department to know the full picture of the need, to plan for adequate capacity of equipment and infrastructure, and to ensure standardized equipment is purchased, if possible. It is equally important that all technology requests are consistent with the NVC Technology Plan.

List in priority order. Provide a general description of the project that includes:

1. The equipment needed, students and/or staff who will be served, and how often it will be used.
2. Will installation and maintenance support be required?
3. Where will the equipment be located? Will space need to be modified?
4. Software support needed (i.e. new licenses, upgrades, system integration, ongoing support)
5. Is additional furniture necessary?
6. Useful life of equipment – when will the equipment need to be replaced?

Music Technology (Sound Reinforcement/Recording Class)

The following system is basic for the development of this course, to become the introductory class for the music technology area. It will serve enrolled students and will be used throughout the semester. Faculty will handle installation and maintenance. The system will be located in the theater; no network is required; no software is needed for the basic system. Equipment will need to be refreshed as industry standards progress.

**Basic Sound System: $7645**

- Yamaha mixer board ($2,089); DBX Compressor ($509); Patch Bay ($89); Countryman DI box ($180); cables, mic stands ($600).
- Microphones & Speakers: 3 Shure SM 57 (Instrumental) @ $98 ($296.00); 2 Shure SM 58 (Vocal) @$99 ($198.00); 2 AKG D112 @ $235 ($470.00); 2 AKG C-1000 @ $260 ($520); Sennheiser MD 421 ($380); JBL Speakers $739 ($1,478); JBL Subwoofer $936.

Music Library

The following are needed in the new facility and could already be housed in 1204 as a tool to assist all music performances classes and support the score library already housed in the music library in that room. It will require installation and maintenance support. Along with the basic computer programs, it will need music software, such as Sibelius and Finale and ongoing updates. A computer station is required furniture, and will need to be replaced as digital hardware changes.

- 1 Musitek Scanner for music 12x20
- 1 SMARTSCORE music scanning software package
- 1 Sibelius software package
- 1 HP 11x17 Printer for music score pages
- 1 SMARTSCORE music scanning software package
- 1 Finale software package
- 1 HP 11x17 Printer for music score pages

Music Laboratory

The following are ongoing needed equipment and software support for the piano, theory and music technology classes. This lab exists in 2210, but needs to be updated as industry standards demand. This laboratory will be moving to the new facility, but will need upgrades to Sibelius and Finale software before that time. As the music technology classes develop, ProTools software will be needed for all computers in the laboratory. The lab needs IT support. New furniture is not required.

- 12 MAC computers & Keyboards for Music Workstations
- 20 Keyboards/Planos
- 1 keyboard for instructor
- 1 Smart board w/DVD/Video player
- 1 Sibelius, Finale, ProTools software updates

Cost estimates will be provided for priority projects only.

Submitted By:            Approved By:

______________________________     ______________________________
Budget Center Manager         President/Vice President
Facilities Improvement/Renovations Request

Accreditation reference: Facilities support student learning programs and services and improve institutional effectiveness. Physical resource planning is integrated with institutional planning.

This request is for small capital construction projects such as remodeling a small area, reconfiguring walls, building shelving, etc. Generally, projects should be under $5,000. Larger scale projects will be considered in bond construction and renovation plans.

In order to make sure that your idea meets legal requirements or is even feasible to do, we ask that you consult with the Director, Facilities Services, and address the following items on the form.

List in priority order. Provide a description of the project that includes:
1. How the project supports the mission and objectives of your program
2. Project description
3. Location of the proposed project
4. Health and safety impacts of the project
5. On-going maintenance that will be necessary

No request at this time, as the program will move into the new Performing Arts Center.

There may be projects necessary as we develop the program and, in consequence, the classrooms and workspaces in the new facility.

Cost estimates will be provided for priority projects only.

Submitted By: ______________________________

Approved By: ______________________________

Budget Center Manager

President/Vice President
PROFESSIONAL DEVELOPMENT NEEDS

Accreditation reference: The institution provides all personnel with appropriate opportunities for continued professional development, consistent with the institutional mission and based on identified teaching and learning needs.

Please identify the professional development needs required for faculty and staff to stay current in the discipline, office technology, diversity, safety, instructional methods, and other areas. Specific training and estimated number of attendees are requested.

1. What training needs have been identified from your program review?
   Music Department faculty need funding for a variety of professional conferences, such as the American Choral Directors Association, the National Association of Teachers of Singing, and the College Music Society, and workshops in such fields as conducting and vocal physiology.

2. What pedagogical training needs have been identified in your program review?
   The music faculty require updating of their technical skills, professional currency, and teaching methods. The most valuable venues for such professional growth are masters classes, in which a renowned artist works individually and in groups with participants to develop current practices.

3. What types of technology does your program use? What technology training needs have you identified?
   Music faculty need training in the new software packages and versions addressed in this report, such as Sibelius, Finale, Final Cut Pro, and ProTools, as well as for Apple applications, such as Garage Band.

4. What are the leading publications specific to your discipline and/or program?
   - *Chorus America*
   - *Choral Journal*
   - *eVoice, Journal of Singing* (NATS)

   And publications from the following professional organizations:
   - American Composer’s Forum
   - American Symphony Orchestra League
   - California Band Director’s Association (CBDA)
   - California Music Educators Association (CMEA)
   - Conductor’s Guild
   - Music Educators’ National Conference (MENC)
   - Music Teachers Association of California (MTAC)

Submitted By: ______________________________  Approved By: ______________________________

Budget Center Manager                      President/Vice President

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# LEARNING RESOURCES/MEDIA MATERIALS REQUEST

## Books including Reference:

- Number of titles to add: 9

  **Basic reference needed to be kept current:** The new *Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrrell (future availability of this major resource for musicians may have most current information online.)

**Recommendations/comments:**

1. *On the Art of Singing* by Richard Miller (ISBN: 978-0195098259) Cost: $40. This book from the same author as #1 approaches singing from the artistic perspective. It is a comprehensive volume on all facets of vocal performance: the specifics of interpretation and communication, the factors that contribute to career preparation and maintenance, and the application of functional information to the art of singing.


**Estimated cost for new materials:** $305

## Periodical Titles: (Newspapers, Journals, Magazines)

- Number of titles to add: 1

**Recommendations/comments:** Library periodical offerings are inadequate for students to research current advancements in music.

A subscription to the *Journal of Singing* published by the National Association of Teachers of Singing will allow students and instructors to research recent pedagogy regarding voice and repertoire.

**Estimated cost for new materials:** An institutional costs $50 per year, with an added $20 for shipping: total $70 annually.

## Electronic Databases and Indexes:

- Number of databases to add: None at this time

**Recommendations/comments:**

**Estimated cost for new materials:**

## Media Collection (closed captioned or DVD):

- Number of titles to add: 1000 total (200/year for five years)

**Recommendations/comments:** The Music Department needs to purchase new CDs and DVDs that cover traditional and current repertoire and current methodologies in the field of instrumental and vocal pedagogy. Since music is an aural and visual language, it is important that the students have access to audio & video recordings of repertoire and artistic interpretations of such along with examples of varieties of individual sound characteristics of voice and instruments. Since NVC has a very small sampling of CDs and DVDs in this area, the purchase list would be extensive and perhaps needs to have an allotment of monies annually to bring us to an adequate library by the opening of the new LLRC.

**Estimated cost for new materials:** $5000 annually

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Yes X No__ Are library/ learning resource service hours adequate for this course/ program?

Yes X No__ Is the quantity of materials sufficient for students within needed time frame?

Yes X No__ Will library/learning resources assignments be used in your course?

Yes X No__ Will this course/program require the assistance of library faculty for orientations or other information competency instruction?

I would like to meet with a Librarian for developing a plan for selecting and adding materials to the Library or Media Center.

To keep the collection reflecting current knowledge, I will alert the librarians of new developments in my field and send suggestions of books and other materials to be ordered.

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PROGRAM EVALUATION SUMMARY FOR

Music

Complete the following sections based on the completed program evaluation. This summary will be forwarded to the Planning Committee after the verification phase is complete.

Preface
It is impossible to represent effectively the scope and complexity of the Music Program and its needs in a summary. We encourage readers to examine the entire report for a full and fair representation of the program’s achievements, deficits in institutional support, and needs.

Program Achievements (major achievements, changes, implementations, progress since last program review)
As described throughout this report, the Music Program is a dynamic and successful academic program that serves a large, diverse student population. The Music Department has maintained its numbers and, at times, exceeded the college growth figures and experienced substantial enrollment growth. It has made significant progress on updating the curriculum and including technology into the current basic and theoretical courses and creating new music technology offerings. Following is a summary of the major achievements of the Music Program since the last program review. The Music Department has:

- increased Music course enrollments and the number of course sections offered
- updated Music courses and defined program- and course-level Student Learning Outcomes
- worked closely with the Campus Planning and Construction Department in designing the new Performing Arts Building
- increased Supplemental Instruction in voice and tutoring
- created the beginnings of open lab instruction for our music students in piano, theory, and voice
- improved coordination between full-time and part-time faculty in the department
- created courses using music notational, and sound reinforcement and recording technology, as we are building the college multi-media program

Strengths (unique characteristics, special capacities)
The Music Department has many strengths, the greatest of which is our highly qualified, talented and dedicated faculty. The commitment of the Music faculty to excellence in teaching and high academic standards, and the ability of the faculty to work together as a cohesive group, have greatly enhanced the Music Program in recent years. Additionally, the new Performing Arts Building will soon (and finally) provide a state-of-the-art learning and teaching facility that will support the growth and improvement of the Music Program. Currently, we have many highly motivated and talented students enrolled in our music performance courses; this growth trend will multiply as the Music Department moves into the new facility. The traditional training, new courses in modern technology, and a new facility will attract and retain goal-oriented students, and will assist in playing an important role in advancing the faculty’s academic and professional goals for our students.

Challenges (concerns, difficulties, areas for improvement)
1. Insufficient full-time faculty, especially in strategic core curriculum.
The vast majority of Music sections are staffed by adjunct faculty, with an average of 11 adjuncts teaching 32 sections per year. The Music Department is currently teaching the core curriculum with “ever changing, limited schedule” part-time faculty—and this core of the curriculum has been taught by adjunct faculty for over 20 years, never having the direction and stability that full-time faculty provide. The core program (theory/piano) needs to develop aural theory and a variety of fundamentals courses and piano to assist students in developing skills for
transfer, performance classes. Currently, written theory courses could be taught in an online format. We need a discipline expert to develop these courses.

This is an extreme concern for the two full-time faculty teaching the instrumental and vocal curricula, as the academic integrity of the Music Program requires a Piano/Theory full-time faculty member and a 20% reassigned Music Coordinator. See the report for a thorough discussion of and justification for these positions.

2. Need to assist students to meet academic standards in basic core classes (such as Theory/Aural Theory) and to increase student preparation and success in higher-level performance courses.

As noted in Challenge 1 above, and in this report, a full-time faculty member teaching in basic skills (Theory/Piano) is essential to providing a cohesive program and helping students meet apt standards.

3. Need to strengthen the Music Program by developing additional curriculum to improve student retention, persistence, and success through the core and performance courses.

A full-time faculty member in basic skills (Theory/Piano) is essential to developing and teaching a unified and consistent curriculum that reinforces best practices, to help students achieve success in the program and in their transfer and career goals. As discussed in depth in this report, this faculty member would also develop the multimedia, technology, and distance education strands of the Music Program, so students would have a multiplicity of course offerings appealing to diverse learning styles and learner preferences (e.g., online courses). The faculty member would also develop vocational offerings, such as in Recording Arts.

Because of the department’s low full-time to part-time faculty ratio, and because adjunct faculty who teach Music basic skills courses require a great deal of mentoring by full-time faculty to maintain consistency and standards, there are extra demands on the full-time faculty that cannot be met consistently. A Music Coordinator (20% reassigned), discussed in the report, is essential to developing curricula and ensuring that adjunct faculty meet curricular standards.

4. Insufficient level of support staff.

The .75 Accompanist plays for all voice classes/performances, choral class-rehearsals and performances, musical theater rehearsals, and 30 students in individual rehearsal sections per week. Load is at maximum. The program cannot add any more classes or students, and in some cases cannot offer the same level of student assistance every semester, as the need in other areas, such as the musical, requires some rehearsal hours. Increasing by .25 would enable the program to consistently offer the classes every semester, and help increase individual student practice/rehearsal time.

A Performing Arts Manager (a Classified position) is required to be in charge of fundraising, marketing, finance, outreach, volunteer program, scheduling and day-to-day operation of the new Performing Arts Education Center. The Center will present a 350% increase in facility spaces and physical capability of the program. Yet, the Music Program is so understaffed at the moment, this increase in capability will impact the department in organization, staffing, equipment, and scheduling—major complexity increases in all areas. The new facility will also increase the demand for its use by entire campus and community for space in the building. The academic program will grow, and so will all other demands from the campus and community. It will be impossible to address this increase without apt staffing.

The performing arts area currently must hire independent contractors in piano in order to meet classroom-rehearsal needs. The need for piano support in all rehearsals during the musical is paramount for successful music, drama and dance rehearsals. The department has to overhire in the spring to accommodate the musical’s rehearsal needs, and this has kept us from offering enough choral classes for our needs, such as a Men’s Chorale. With the growth of the need for music in the Theater for Young Audiences performances and in summer production schedules, we must use our already over-stretched budget to support a pianist for these additions to our program. A second 1.0 Accompanist is required to meet the program’s instructional and performance needs.

5. Insufficient, damaged/worn, and out-of-date equipment.

Students are frequently frustrated by antiquated, worn-out equipment. In many cases, the core instruments (pianos) do not provide the quality of sound required for industry standard, which makes learning difficult and compromises the academic integrity of the program.

6. Lack of adequate ongoing funding for equipment, supplies, and instruments.

Not only does the department need to purchase new equipment (pianos and instruments for instrumental program), it needs to maintain industry standard equipment in music technology and have an adequate annual maintenance, repair and tuning budget.
7. Lack of consistent funding for required maintenance of equipment.

Piano and instrumental repair, along with piano tuning, has always come out of instructional equipment money, which is inadequate. The service contract for the pianos (about $1,000) will increase when the department will have 17 pianos in the new facility.

**Process:** Briefly describe the process used to complete the PEP Report.

The two full-time music faculty collaborated on the preparation of this PEP Report. Because major parts of the curriculum are being taught by part-time faculty, they were contacted, and they assisted with data for the areas in which they are teaching. Dr. Eve-Anne Wilkes was the lead writer and contact person for this information. The PEP process, the creative approach of our new faculty, and the collaboration of the Drama Department with the development of the musical theater area has helped to further the collaborative spirit and common goals of the entire Performing Arts Division.
The program evaluation report is reviewed by the program faculty or staff, signed by the program evaluation chair and division chair or supervisor, and forwarded to the VP (Instruction or Student Services) or President, with a copy to the Office of Research, Planning, and Development for the verification phase.

| Program Evaluation Chair Signature: ______________________________ |
| Division Chair/Supervisor Signature: ______________________________ |
| Date: ______________________________ |

**Verification Phase**

The verification team will review the Program Evaluation Report for accuracy and completeness, and the process used to develop the report (see verification team duties). Once the report is verified and shared with the PEP team, will be forwarded to the appropriate Vice President or President (for administrative services).

| Verified on: ______________________________ |
| Verification Committee Signatures: ______________________________ |

**Acknowledgement Phase**

The Vice President (or President for administrative services) reads and acknowledges the program and planning document and sends a letter to the program team and discipline/program faculty or staff, with copies to the Academic Senate President, the Planning Committee, and the President of the college (who will forward them to the Board of Trustees). The vice presidents and/or President will use program evaluation results to 1) base discussions and decision making on data and evaluation provided by program evaluation; 2) inform program planning; and (3) advocate for program needs.

| Vice President/President ______________________________ |
| Date Letter Sent: ______________________________ |
| Recommend review in 2 years: Yes _____ No _____ |