

Full-Time Faculty Position Request Form 2027- 2028

This form is used by departments and programs to request new or unfilled faculty positions relying on Program Review and/or other justifications. Submit one form for each position requested. For multiple positions, indicate priority of request (e.g., Subject Position 1, Subject Position 2, etc.). Forms are due to Division Deans by September 16, 2026.

Position Requested:

Contact Person:

Discipline/Division: Starting Term: Fall Spring

This form requires the use Enrollment Management Tool data, which can be found at the following link: <http://www.laspositascollege.edu/researchandplanning/FacultyPrioritization.php> (If you have any questions about the data, please contact Rajinder Samra 925-424-1027 or rsamra@laspositascollege.edu) or your Dean. The data will be verified by the Dean. Do not attach data spreadsheets.

Check if position is a: Replacement ☐ or New ☒

If replacement: What is the position code? (see Dean)

Name of the person being replaced:

Length of time position(s) unfilled:

Date Retirement/Resignation is Board Approved:

If position is categorically funded, indicate source and duration of funding:

CRITERIA

1. Number of Full-Time Faculty currently in Discipline:
If requesting more than one position, add 1 to this number for each subsequent position requested.
2. Percentage of FTEF taught by full-time faculty as load for the past six semesters, and projected for one year assuming a successful hire. (Use data from link above. If requesting more than one position, see Rajinder Samra to determine the projected numbers.)

Projected

Fall 2023	Spring 2024	Fall 2024	Spring 2025	Fall 2025	Spring 2026	Fall 2027	Spring 2028
51.5	57.4	51.2	46.8	42.9	62.8	71.5	67.1

3. a. For Instructional Faculty: WSCH per FTEF for the past six semesters (use data from link above):

Fall 20233	Spring 2024	Fall 2024	Spring 2025	Fall 2025	Spring 2026
420.6	373.7	405.5	396.9	451.2	447.6

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b. For non-instructional faculty (librarians and counselors): Student/Faculty ratio for the past six semesters, and projected for one year assuming a successful hire. Divide headcount by number of full-time faculty. For example: 8000 students divided by 3 full-time faculty. 1:2666

(If requesting more than one position, see Rajinder Samra to determine the projected numbers).

Projected

Fall 2023	Spring 2024	Fall 2024	Spring 2025	Fall 2025	Spring 2026	Fall 2027	Spring 2028

4. Program Characteristics:

- a. List the courses taught and/or work performed in the discipline.
(Be brief and specific. Use your Program Review to complete this section.)

Due to formatting issues, see attached document for each prose portion.

- b. Total number of primary sections as identified in data taught in the discipline in each of the last six semesters (use data link from page 1):

Fall 2023	Spring 2024	Fall 2024	Spring 2025	Fall 2025	Spring 2026
40	40	43	48	43	31

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c. Student enrollments (FTES) in the classes taught (use data link from page 1) or number of students served in each of the last six semesters:

Fall 2023	Spring 2024	Fall 2024	Spring 2025	Fall 2025	Spring 2026
69.87	68.85	69.85	70.34	84.03	88.90

d. List special characteristics of the discipline such as: (Be brief and specific. Use your Program Review to complete this section.)

- Mandated class size limits due to state, contract, and accreditation standards.
- Facilities
- Number of courses out of the total number of courses in the discipline that meet General Education Requirements
- Number of courses out of the total number of courses offered that are required as part of an associates degree, certificate or transfer
- Discipline provides basic skills courses
- Discipline provides mandated and specialized services to students
- If position is categorically funded please add source and duration of funding
- Other

See attached document

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5. Describe how courses and/or services in this discipline impact other disciplines and programs. (Be brief and specific. Use your Program Review to complete this section.)

Type text here

Due to formatting issues, see attached document for each prose portion.

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6. If this is the first full-time position in the discipline, discuss: (Be brief and specific. Use your Program Review to complete this section.)

- a. Justification for the position.
- b. Projected start-up costs for equipment, facilities, and support staff for the first three years.
- c. Projected enrollment growth for the next three years, starting with the first semester of the projected faculty hire.

Please see attached document.

7. What are the impacts on students, the discipline and the college of NOT filling this faculty position? What are the programs/courses/services that have not been or cannot be offered due to the vacancy? (Be brief and specific. Use your Program Review to complete this section.)

Please see attached document.

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8. Any additional information that addresses justification of the position. If multiple positions are being requested, this is an opportunity to differentiate the justifications for additional positions.

Please see attached document.

Signatures:

 

Andreas Preponis, Dan Marschak,
and Cindy Browne Rosefield

Requestor

9/8/2026

Date



9/17/26

Dean

Date



9/21/2026

Vice President

Date

Las Positas College Full-Time Faculty Position Request Form 2027-2028
Music Faculty - Music Technology

4a Program Characteristics:

List the courses taught and/or work performed in the discipline.

(Be brief and specific. Use your Program Review to complete this section.)

As it currently stands, the core classes for this position's load would include the following music classes: MUS 35 (Intro to Music Technology), MUS 36 (Intermediate Music Technology), and MUS 50 (Live Concert Sound). In addition, they would potentially teach MUS 22A/22B Scoring For Film and Multimedia 1 and 2, and the cross-disciplinary film sound course Film Studies 9 (Introduction to Sound Design and Production). These four courses are the backbone of three of our stackable Commercial Music certificates: Music Technology Fundamentals, Scoring for Film and Multimedia, Music Technology and Production, and the new AA-T in Music Industry Studies.

The new recording studio and keyboard lab under construction in Building 500 — replacing our current facility — is scheduled to open in Spring 2027 and will enable us to create additional classes in the near future, such as Audio Recording, Mixing, Songwriting, Sound Design, and Game Audio Design - which are both increasingly in demand. We would incorporate these into new certificates and degrees; however, it does not make sense to build out this curriculum until a full-time position is hired to anchor it.

The candidate would also be asked to teach other music courses as needed, including music theory, ensembles, applied lessons, and music appreciation, giving the department scheduling flexibility.

Supporting data from this request form:

- The discipline's WSCH/FTEF has climbed from 420.6 (Fall 2023) to 447.6 (Spring 2026) — a sign of increasing productivity and demand.
- FTES served in these courses has grown from 69.87 (Fall 2023) to 88.90 (Spring 2026), a 27% increase in enrollment load over three years without dedicated Music Technology FT leadership.
- Meanwhile, the number of primary sections offered has *dropped* from 40 (Fall 2023) to 31 (Spring 2026) — meaning more students are being served in fewer sections, a pattern that is unsustainable without additional capacity and consistent instructional oversight.
- The percentage of FTEF taught by full-time faculty is projected to jump from 42.9–62.8% (2025–26) to 71.5% (Fall 2027) with a successful hire — demonstrating that this position is essential to closing the department's full-time load gap, not simply a "nice to have."

From PR 2025: *"We plan to create a new curriculum including an AD-T in Music Industry Studies, and a larger CTE Certificate in Music Technology and Production. New classes will*

include one in Sound Design (likely in collaboration with the Film Studies program) and one in Live Sound. Both of these classes will increase the usage of the new recording studio."

Update from 2026 — These curricular plans have been realized: the AD-T in Music Industry Studies has launched, and the Music Technology and Production certificate is approved. The Program Review for 2026 will prioritize the need for a new FT faculty in Commercial Music to sustain and grow this work.

4d. List special characteristics of the discipline such as:

The district has made multi-million-dollar investments in the new recording studio (which includes live rooms, ISO rooms, a control room, and a technology lab), as well as roughly half a million dollars' worth of equipment, gear, and software. This is in addition to the department's existing Steinway Spirio | r — the world's finest high-resolution player piano, capable of recording and editing — acquired in 2022. A qualified point person is mission-critical to ensure that these major investments offer maximum student opportunities, are kept in excellent condition, and remain current with industry technology and software trends.

In addition to instruction and mentorship, the faculty's other duties would include writing relevant grants to ensure industry standards are met, chairing the Commercial Music Advisory Board, and overseeing all CTE Commercial Music Programs — which now number **seven stackable certificates** and will include a new AA-T.

The Music Department typically offers 41 classes per year, spanning both discipline-specific and general education courses. Of these, 21 are required as part of our general Music AA-T, the new AD-T in Music Industry Studies (launched 2026), and the CTE certificates — not counting two courses offered by the Film Studies and Theater Departments that also fulfill our certificate requirements.

5. Describe how courses and/or services in this discipline impact other disciplines and programs.

The discipline is highly collaborative with Film Studies, Musical Theater, Dance, Communication Studies, and the Performing Arts Center. The faculty would potentially teach the Film Studies 9 course as part of both the Music Technology and Production Certificate and the Film Studies degree — a linkage already reflected in the required core of the Scoring for Film and Multimedia certificate (MUS 19, 22A, 22B, 35, 36, 37). In addition, many programs and individuals across campus would benefit from having a dedicated point person for the recording facilities who can oversee recording projects in these spaces. Recording classes are, by nature, highly collaborative, and music technology students will benefit from learning how to record a wide variety of music, spoken word, film, and other use cases.

The faculty would also mentor students as they learn to run sound for live productions on the Mertes main stage, the newly renovated outdoor amphitheater (another huge district investment), the Black Box, Band Room 4138, and events around campus and in the

community, as well as outside rentals, in collaboration with theater technicians. This is precisely the skill set built through MUS 50 (Live Concert Sound), a core course for this position.

6. *If this is the first full-time position in the discipline, discuss: (Be brief and specific. Use your Program Review to complete this section.)*

- *Justification for the position.*
- *Projected start-up costs for equipment, facilities, and support staff for the first three years.*
- *Projected enrollment growth for the next three years, starting with the first semester of the projected faculty hire.*

This is the first time LPC has specifically requested a position in Music Technology. We feel strongly that this is the logical next step in our department's continued growth. We now offer seven stackable Commercial Music certificates, and have just launched a new AD-T in Music Industry Studies, yet none of the current three full-time faculty members specialize in this critical sub-field of the music industry. To properly oversee and teach these courses, an additional FT faculty member is essential.

Moreover, there is precedent for this in our district: Chabot College has a dedicated full-time music faculty member who coordinates, teaches, and oversees its successful MURT (Music Recording Technology) program. The LPC position is modeled in part on that structure. Chabot also maintains a multimillion-dollar facility that requires a dedicated specialist to oversee its equipment and software. Now that LPC has made a comparable investment in facilities and equipment, the need for a FT Music Technology faculty member is clear.

Projected start-up costs for equipment, facilities, and support staff. The major start-up costs, the multi-million recording studio in Building 500 and renovated Music Technology lab, plus roughly \$500,000 in equipment, gear, and software, have already been invested by the district and are set to come online in Spring 2027. What is needed now is qualified, full-time leadership to manage these investments and ensure they meet industry standards, not additional major capital outlay. That said, we will need to continue investing in software and equipment to keep them up to date and ensure students are learning on the tools and technologies they will encounter in the workforce. Determining which equipment and software to invest in, as well as applying for grant funding, would fall under the purview of the new faculty member.

Projected enrollment growth for the next three years. While difficult to project with precision, we anticipate enrollment will grow by 20–50 music technology majors, with many more students taking at least one course taught by the new faculty member. This is consistent with the trend already visible in this request's own data: FTES in music courses grew from 69.87 to 88.90 (a 27% increase) over the past three years *without* dedicated FT music technology faculty leadership. Once the new faculty member is on board, we plan to add further courses and

certificates in areas such as Audio Recording, Mixing, Sound Design, Game Audio Design, to support even more FTES. We know this trend is increasingly common across the state's music programs.

7. What are the impacts on students, the discipline and the college of NOT filling this faculty position? What are the programs/courses/services that have not been or cannot be offered due to the vacancy? (Be brief and specific. Use your Program Review to complete this section.)

If the college does not fill this position, growth in one of the most popular areas of the music industry will stall, and the district's substantial investment in a new recording studio and updated lab will not be properly utilized. Relying on part-time faculty to manage and oversee millions of dollars' worth of equipment and facilities is unrealistic, and our three current full-time faculty do not have the specialized skill set — or the bandwidth — to take this on themselves.

Our three full-time faculty regularly attend MACCC (Music Association of California Community Colleges) conferences, giving us direct insight into what's working at successful music programs across the state. One consistent takeaway is that Music Technology is one of the fastest-growing areas of student interest statewide.

We see this dynamic play out in our own program. Students frequently default into the traditional Music AA-T pathway — not because it's their first choice, but because that's where our three full-timers' expertise lies. Hiring a fourth full-time faculty member specializing in Music Technology is becoming the norm among our peer colleges, and it would allow us to finally meet the unmet demand for a music technology-oriented pathway that students are already gravitating toward.

Currently, our part-time faculty have highly limited compensated hours, and students suffer from the lack of a consistent, expert presence in the technology spaces. A full-time faculty member would resolve this gap and allow this growing side of the department to thrive, a need already visible in this form's own enrollment data.

8. Any additional information that addresses justification of the position. If multiple positions are being requested, this is an opportunity to differentiate the justifications for additional positions.

Equity and access. Music Technology offers a lower-barrier entry point into the music department than our traditional performance and theory tracks. Success in music technology, audio production, and music business does not require years of prior instrumental or vocal training, which means this discipline draws students — including first-generation and career-changing adults — who would not otherwise see themselves as traditional "music majors." Expanding this pathway with dedicated FT leadership directly supports the college's equity and access goals.

Workforce and funding alignment. Music Technology is explicitly CTE-coded, linking it to state and federal workforce-development funding priorities that our traditional Music AA-T lacks.

Retention and completion risk. The Music Technology and Production certificate has now launched, and the new AA-T in Music Industry Studies will be approved in Fall 2027. As it stands, there is no full-time faculty member to oversee and teach the primary courses of these new offerings. Students enrolling in a new program expect a defined, consistent pathway. Without dedicated FT oversight, we risk scheduling gaps, inconsistent advising, and, ultimately, student attrition in a program we have just invested significant capital in building. Filling this position now, before the degree's first cohort progresses, is essential to protecting that investment.

Regional and industry pipeline. LPC's Commercial Music program already has a track record of real outcomes: former students have transferred into prestigious music industry programs such as UCLA, CSU Northridge, SF State, Berklee College of Music, and others now work in live sound at venues including the Bankhead Theater, Yoshi's, Prime Time Entertainment, and various houses of worship. A full-time faculty member who specializes in Music Technology would allow us to formalize and expand these industry connections, through the Commercial Music Advisory Board, internships, and guest-artist partnerships, rather than relying on ad hoc relationships built by part-time faculty with limited hours.

Peer college comparison. Beyond Chabot College, most of the strongest Commercial Music/Recording Technology programs in the California community college system are anchored by dedicated full-time faculty, including Diablo Valley College, West Valley College, Cypress College, Pasadena City College, and Saddleback College. LPC's new facility investment puts us on par with these programs physically, but without a FT hire, we remain behind them in the instructional leadership needed to make full use of it.