

**Program: Music**

**Division: A&H**

**Date:**

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**With the approval of the Academic Senate and the Institutional Planning and Effectiveness Committee, we are moving to a bi-annual cycle of program review updates and full program reviews. **Fall 2023 is a Program Update cycle.****

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**Please note:** Program Update is NOT in itself a vehicle for making requests. All requests should be made through appropriate processes (e.g., Instructional Equipment Requests) or directed to your dean or supervisor.

**Time Frame:** This Program Update *should reflect* on program status during the 2022-23 academic year. It should *describe plans* starting now and continuing through 2023-24.

**Key Terms:** The Program Review Glossary defines key terms that you can review before writing: <https://bit.ly/2LqPxOW>

#### HELPFUL LINKS:

- 1) [Program Review Committee Page for Writers](#)
- 2) [Fall 2022 Program Reviews](#)
- 3) [Frequently Asked Questions](#)

**For Help:** Contact Nadiyah Taylor: [ntaylor@laspositascollege.edu](mailto:ntaylor@laspositascollege.edu).

#### INSTRUCTIONS:

- 1) Please respond to each question with enough detail to present your information, but it doesn't have to be very long.
- 2) If the requested information does not apply to your program, write "Not Applicable."
- 3) Suggested: Communicate with your dean while completing this document.
- 4) Send an electronic copy of this form to Nadiyah Taylor and your dean **by November 1, 2023**

## IMPORTANT CHANGES AND REMINDERS

**Some sections have been removed for ease of completion. However, these important tasks will need to be reviewed by programs:**

✓ **Check for Title V updates required for any of your courses or Programs:**

1. To check on the status of courses and programs to see if any updates are required
    - a. Log in to CurricUNET
    - b. Select "Course Outline Report" under "Reports/Interfaces"
    - c. Select the report as an Excel file or as HTML)
  2. If updates are needed, submit these updates to the Curriculum Committee  
This is being processed now through the committee.
  3. Then, compare each Program Map to your current course offerings and course sequencing. Pay close attention to prerequisite information and to classes that may only be offered during certain semesters.
    - a. If your map requires a **non-Curricular** change (i.e., course sequencing) consult your [Pathway counseling faculty liaison](#) to initiate any changes.
    - b. If your map requires a **Curricular Change** (Program modifications) - these are initiated through the Curriculum Committee.
- ✓ **Review your programs to see if there are any modifications needed**
- ✓ **Review your programs and courses to see if any will be sunset or deactivate**

## HAS YOUR PROGRAM HAD ANY SIGNIFICANT UPDATES SINCE THE LAST PROGRAM REVIEW?

- No, I'd like to skip the update this year, and I understand that I can only do this twice in three years.**

## THERE ARE TWO SECTIONS:

1. Updates - *All programs* (page 3)
2. CTE Review – *CTE programs only* (pages 4-7)

## ALL PROGRAMS: SECTION ONE

1. Please describe the most important updates, achievements, challenges, or barriers to your program in academic year 22-23.

(see below – text box not fitting)

By far the most important accomplishment this year was successfully hiring a FT replacement position for Choral/Vocal. We are so excited to welcome Andreas Preponis as our 3rd FT Music faculty! The department now feels balanced once again. This year we are really starting to feel the fruits of our recruiting efforts. We have over 40 Music Majors, all of our classes are full, and we continue to grow.

Another accomplishment are several Perkins projects that were successfully funded and implemented including the creation of a new CTE program in Piano Technology (which is currently running a pilot program through community education), offering F hours for Connor Moen to mentor students in recording technology and expand the use of the recording studio, and offering once again our highly successful jazz camps (1 week for Middle School, 1 for High School). We also recently added another Student Assistant whose primary duties are helping out in the recording studio and with Karl Haller for live sound needs. We also have recently started up more community events such as a monthly jam session at Longevity Winery, regular faculty performances in the Tri-Valley and beyond, and other student performances in the community. We look forward to hiring a new Outreach Specialist who is dedicated only to A&H. This will help us tremendously with recruiting.

Our primary constraint as a program is our space issue. The keyboard lab 4226 has 20 student stations, and is inadequate for all of this growth we are experiencing. It is also not ADA compliant. We are brainstorming other spaces we might be able to use. Of course, the perfect solution is to be in a completely new space such as the new STEAM building, where we could build a proper keyboard lab and have 30+ stations. We have also been in communication with Deanna Horvath about sharing her space which would potentially allow more space for music technology, film scoring, and theory classes. We put in an IER for updated Clavinovas to upgrade our 15+ year old instruments. The new models are a bit smaller, and will help a little with the space issue in 4226. The ultimate solution would be to integrate the upstairs outdoor courtyard into 4226. Due to our recruiting success, we have (for the first time ever) over 40 students in MUS 8A Musicianship and Theory 1 and Applied Music MUS 38. Although there is enough space in 4138, students are less successful because they do not have access to computers and keyboards. We are exploring using a computer lab in building 1000 which could house them, though it would be ideal for the room to house headphones and MIDI keyboards.

Although we are thrilled to have a recording studio (which opened 2 years ago and is a converted music library), the sound isolation is not acoustically adequate. It has been a saving grace for the music technology program, but ideally, we would have a space that is built from the beginning as a recording studio with the proper acoustical treatment and space. Again, ideally this would be part of the new STEAM building and could be shared with other programs such as JAMS and Communication Studies/Forensics and Theater. All of these programs could benefit from an acoustically ideal recording studio.

We are now an All-Steinway School, but the piano in 4130 is not suitable for performance and rehearsal. It is challenging to keep in tune, doesn't project enough, and it exhibits inconsistencies in its timbre throughout its register. Our goal is to replace it with another Steinway Model B (ideally a Spirio | r). It would be the ideal location for another fabulous instrument and would get plenty of usage. The space would also easily become a small recital hall in addition to its current usage. Additionally, the recording studio could fit a nice upright Steinway piano. We plan to write IERs for each piano in the near future.

One other issue is that the lockers are inadequate size for larger instruments such as tubas, trombones, etc. The lockers that were put in 4000 are small gym lockers, not instrument storage. Ideally the practice room turned into podcast room would become instrument storage once they get a space in the STEAM building.

Currently, the department is only able to offer our Piano Teaching courses cross-listed every other year due to FTEF constraints. Expansion of CTE courses have been prioritized in the most recent SCFF, but we cannot offer more classes and certificates without additional resources. Plans for future certificates include an expanded Music Technology certificate that would be collaborative with Chabot and as previously mentioned a new certificate in Piano Technology.

We are grateful to have a part-time collaborative pianist (accompanist) who is shared between Music and Theater but they should be full-time so that they may offer more support for music and theater faculty. The pay rate is also far below the standard rate for the skill set and education. Accompanists should get at least \$60/hour especially with an advanced degree. We will also continue to advocate for a department Instructional Assistant who would help with the recording studio, music library, instrument checkout, assist with filming/recording/archiving concerts, etc. One possibility would be to combine this position with the collaborative pianist position (as it is done at other institutions such as Cypress College). We will look into updating the district Classified job description for "Accompanist".

We (as a whole campus) need more ITS support. David Lee is supposed to be our IT support, but is always swamped with other issues (especially for new buildings). With each new additional building, the district should be hiring an additional IT support staff.

2. What are the most important things your program observed with respect to student learning, equity, and success in 22-23? This could be related to your SLOs or from other sources.

Student equity continues to be strong in the music department and we hope that with additional support from grants and other funding, we are able to continue our track record. For example, we have applied for several IERs related to equity: Procuring tools and supplies for the Piano Technology program so that students do not need to purchase it themselves, new listening systems and Clavinovas for the lab so that we are not using outdated and malfunctioning equipment, new instrument parts so we can repair deteriorating instruments with new strings and shoulder rests. We know that our student population does not encompass nearly enough BIPOC students, so we continually work on our outreach, and hope that there might be SEA funding to help us in this effort. More marketing targeted to those populations would be very helpful. One addition that would increase student success and learning would be to expand the Applied program so that it meets weekly and offers more students the opportunity to perform more frequently and receive feedback from professors and peers. More FTEF would be required to facilitate this, but this is very common at other college music programs. For example: Santa Monica College, Pasadena City College, Mt. San Antonio, Long Beach City College, Fullerton College, all have this additional Applied class.

The tutors we have are extremely helpful for ensuring that all students succeed regardless of their musical abilities. The theory and piano classes in particular benefit tremendously from having 2 tutors, though it would be even better to have 3.

3. Got anything new planned for 23-24?

We are excited to officially launch the Piano Technology program as official curriculum in Fall 2024! We would love to take some students abroad and perform nationally and internationally and we are beginning to formulate a general idea of what that might look like and how we could fundraise for it. The choirs are returning to festivals and competitions, and the combos are performing out in the community more than ever. We look forward to the ensembles performing in more venues throughout the community.

## CTE UPDATE (CTE PROGRAMS ONLY): SECTION TWO

*Vicki Shipman will provide you with or support any data needs*

### LABOR MARKET CONDITIONS: EXAMINE YOUR MOST RECENT LABOR MARKET DATA (WITHIN THE LAST 2 YEARS).

1. Demonstrate labor market need (demand – completers = need); projected growth for the next five years.

Commercial Music is a hotspot in the area. Earnings are high. Job posting activity is high. More FTEF is needed so we can offer more Commercial Music courses more regularly. Most jobs are independent contractors in this area. Many jobs in Music exist in the gig economy and are thus not reported. Helena Cruz did a survey a couple of years ago which showed strong demand. Degreeworks implementation would vastly help the completion data.

2. What is the median income for occupations within your program?

18% higher wages than national average.

### ADVISORY BOARDS:

1. Has your program complied with advisory board recommendations?
  - i.  YES  No
2. If not, please explain.

### STRONG WORKFORCE PROGRAM METRICS: UTILIZING LAUNCHBOARD, REVIEW THE STRONG WORKFORCE PROGRAM METRICS. REVIEW THE DATA AND THEN REPORT ON YOUR SPECIFIC PROGRAM.

#### Data Reporting Notes:

Data are suppressed according to FERPA to protect students' personally identifiable information. Suppression takes place when too few students are included in the metric. Meaning, if there is not data, your program did not have a minimum of ten (10) students for this metric.

LaunchBoard data metrics lag in terms of academic year reporting. For your program review SWP metrics, report on the latest year available with a notation of the year. Meaning, if there is not data, your program did not have a minimum of ten (10) students for this metric.

### ***CI. STRONG WORKFORCE PROGRAM STUDENTS***

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Report on students in your program who took at least 0.5 units in any single credit course or who had at least 12 positive attendance hours in any noncredit course(s) in the selected year or who enrolled in noncredit course(s) in Spring 2020 or any term in academic year 2021 and who enrolled on a TOP code that is assigned to a vocational industry sector in the selected year.

How may these metrics improve?

We now have a new FT Faculty Andreas Preponis who will be overseeing the Music Technology program, so we hope that will help. Moreover, we have a recording studio now which should help attract more students. We have also been talking with our colleagues at Chabot about offering a collaborative certificate which uses some of their classes as they have a much more robust Music Technology program.

We will be adding a Piano Technology program starting in 2024 based on strong labor market demand and a desire to be the only program of its kind West of the Rockies. The LMI is not taking piano technicians is very similar to piano teachers in that employers are not hiring them full time. 99.9% of Piano technicians are independent contractors who have private clients. And there is a very strong demand for it, it's just not being captured by the LMI since major employers don't hire them, individuals do. Also, the wages are much higher than reported on the LMI. Rates vary from \$150-250 per piano service.

### ***C2. SWP STUDENTS WHO EARNED 9 OR MORE CAREER EDUCATION UNITS IN THE DISTRICT IN A SINGLE YEAR***

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Report on students in your program, the proportion who successfully completed nine or more career education semester units in the selected year within a single district

How may these metrics improve?

In 2018-19 we had a peak of 94 students. During the pandemic the number of students dropped off as it did for most other programs. Another issue may have been that our FT faculty Ian Brekke was teaching Music Technology and he resigned so we had a year of PT faculty teaching that class and heading up the program. Another major issue is that we had to cut our FTEF and are only able to offer certain CTE courses (Piano Teaching for example) every other year.

### ***C3. SWP STUDENTS WHO COMPLETED A NONCREDIT CTE OR WORKFORCE PREPARATION COURSE***

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**LPC Equity Definition:** Equity is parity in student educational outcomes. It places student success and belonging for students of color and disproportionately impacted students at the center of focus.

Report on students in your program with a noncredit enrollment on a CTE TOP code or a noncredit enrollment in a workforce preparation course, the proportion who completed a noncredit CTE or workforce preparation course or had 48 or more contact hours in a noncredit CTE or workforce preparation course(s) in the selected year

How may these metrics improve?

There are insufficient data to calculate this metric. We do not currently offer any noncredit CTE.

#### ***C4. SWP STUDENTS WHO EARNED A DEGREE OR CERTIFICATE OR ATTAINED APPRENTICESHIP JOURNEY STATUS***

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Report on students in your program the number of unduplicated SWP students in your program who earned a noncredit certificate, Chancellor's Office approved certificate, associate degree, and/or CCC baccalaureate degree on a TOP code assigned to a vocational sector and who were enrolled in the district on any TOP code in the selected year or who attained apprenticeship journey status on a vocationally flagged TOP code in the selected year and who were enrolled at any community college at the start of the apprenticeship program on a vocationally flagged TOP code

How may these metrics improve?

Data are suppressed according to FERPA to protect v personally identifiable information. Suppression takes place when too few students are included in the metric or when complementary data suppression must be implemented. Learn more about suppression and complementary suppression here.

#### ***C5. SWP STUDENTS WHO TRANSFERRED TO A FOUR-YEAR POSTSECONDARY INSTITUTION***

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Report on students in your program who earned 12 or more units at any time and at any college at any time up to and including the selected year and who exited the community college system, the number of students who enrolled in any four-year postsecondary institution in the subsequent year

How may these metrics improve?

No data on Launchboard.

#### ***C6. SWP STUDENTS WITH A JOB CLOSELY RELATED TO THEIR FIELD OF STUDY***

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Report on students in your program who responded to the CTE Outcomes Survey and did not transfer to any postsecondary institution, the proportion who reported that they are working in a job very closely or closely related to their field of study.

How may these metrics improve?



There are insufficient data to calculate this metric. Learn more about suppression and complementary suppression here. Data should be tracked on a local level through Institutional Research at LPC.

#### ***C7. MEDIAN ANNUAL EARNINGS FOR SWP EXITING STUDENTS***

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Report on students in your program who exited the community college system and who did not transfer to any postsecondary institution, median earnings following the academic year of exit

How may these metrics improve?

Only one data point. We should recruit more top employers in Music to recruit from LPC. Data should be tracked on a local level through Institutional Research at LPC.

#### ***C8. MEDIAN CHANGE IN EARNINGS FOR SWP EXITING STUDENTS***

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Report on students in your program students who exited and who did not transfer to any postsecondary institution, median change in earnings between the second quarter prior to the beginning of the academic year of entry (for the first time ever as a non-Special Admit or return to any community college after an absence of one or more academic years) and the second quarter after the end of the academic year of exit from the last college attended.

How may these metrics improve?

Data are suppressed according to FERPA to protect students' personally identifiable information. Suppression takes place when too few students are included in the metric. More local data is needed. Institutional Research could be utilized to make surveys.

#### ***C9. SWP EXITING STUDENTS WHO ATTAINED THE LIVING WAGE***

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Report on students in your program who exited college and did not transfer to any postsecondary institution, the proportion who attained the district county living wage for a single adult measured immediately following academic year of exit.

How may these metrics improve?

67% seems about right but there's only one data point.

**LPC Equity Definition:** Equity is parity in student educational outcomes. It places student success and belonging for students of color and disproportionately impacted students at the center of focus.