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▼ ▼  **Dept - (CA) Music** 

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

Program Learning Outcomes:

Music AA

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

Music Program Learning Outcomes

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

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

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

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

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

Career/Technical

I.B.1 Number Certificates of Achievement Awarded:

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

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

I.B.4 # AA and/or AS Degrees Awarded: 2

I.C.1. CTE Programs: Impact of External Trends: In order to strengthen its position in the marketplace, the Music department is including in its vision for the future at least one Certificate of Achievement; Music for Elementary School teachers (including new curriculum for children's group lessons). Two more certificates are being developed; Music Technology and Piano Accompanying. While market trends for music technology positions generally focus on digital recording, the Music Department envisions certificates in Video game composition and/or music for film and video as areas that take advantage of existing courses and hardware/software.

We've begun recruiting for an advisory committee as we move forward with the New Certificate Process to help shape this vision, including making contact with successful alumni such as Brazilian jazz singer Claudie Villela and music publisher Noah Luna, as well as organizations

including the San Jose Chamber Music Society, San Jose Jazz, the School of the Arts at the Mexican Heritage Society, the Brazil Club of San Jose, the Firebird Youth Chinese Orchestra, Samba Mundial, and the South Bay Guitar Society., Consultations with the Workforce Education Coordinator are forthcoming.

I.C.2 CTE Programs: Advisory Board Input:

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

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

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

I.E.1 Full time faculty (FTEF): 6.4

I.E.2 #Student Employees: 0

I.E.3 % Full-time : Compared to 2012-13, full time percentage decreased almost insignificantly from 54.3% to 54.1%, while Part Time load increased slightly from 44.6% 46.0%. These percentage changes appear somewhat larger in the data sheet, largely because of an anomaly

I.E.4 #Staff Employees: 0

I.E.5 Changes in Employees/Resources: Two full time faculty members (out of six) retired and their positions remain unfilled, amounting to a loss of one third of full time faculty. One of the remaining full time faculty members moved to a reduced contract. In addition, two more full time faculty have announced their retirement, with no plans for filling these positions for 2017-18, amounting to the loss of two thirds of full time faculty. This is particularly problematic for a Music program, since music department normally require full time faculty specialists in the several critical central areas of the discipline. At De Anza there are now no full full time faculty members in two significant areas, instrumental music and piano, and with the loss of two more faculty positions, the loss of a full time faculty member teaching Comprehensive Musicianship represents a crisis in the department.

The number of individuals teaching part time has also continued to decrease, down from 3.2 in 2013-14 to 3.0 in 2015-16 (2014-15 was an anomaly, as one full time faculty member was on personal leave for two quarters)

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

As described elsewhere in this report, the ongoing loss of a full time staff position continues to leave the department without sufficient accompanist time for classes, with no one to manage the music library, with no one to manage practice room keys and security during all but the first and last weeks of the term, no one to manage and oversee instruments and equipment, no one to monitor non-class lab time.

The Music Department also requests 1 staff position, full time if possible.

II.A Enrollment Trends: Enrollment trend details are addressed elsewhere in this review. (See, for example, sections II.B, and others.) The causes and effects of these trends are not obvious without an understanding of the administrative application of scheduling and enrollment-management policies to the department. (See more on this elsewhere in the report.)

College unduplicated headcount enrollment has declined from 2013-14 through 2015-16 by 8%. During the same period Music unduplicated headcount has declined by approximately 3.7%. Music saw a slight increase compared to 2014-15.

Music Department enrollment continues to decrease, largely due to ongoing forced elimination of sections, frequently using premature cancellation of classes that were on track to "make" before the first day of the term, the permanent reduction of the department's FTEF by amounts equal that of the cancelled courses, and the subsequent secondary effects on other courses.

In addition, adjustments to course assigned load resulting from the work of the Load Task Force and the elimination of the lecture-lab designation have had a very significant effect. In meetings with the administration and the Faculty Association, all parties confirmed that the department would be "held harmless" for these one time adjustments. However, department FTEF was not adjusted as promised (as of this date) and this has forced the elimination of even more classes from the Music schedule.

These factors have produced a self-reinforcing negative feedback cycle leading to diminished opportunities and resources for music students.

II.B.1 Overall Success Rate: Student success rates in the Music program improved once again in the 2015-16 year, from 75 to 76% — (The college and division both saw increases in 2015-16). Between 2013-14 and 2015-16 course success among all students in Music increased by 4% from 72% to 76%. While the gap between "targeted"

students and "all students" still exceeds the college target of 5%, targeted student success rates rose from 61% in 2013-14 to 69% in 2015-16, accompanied by significant decreases in both "non-success" and "withdrew" rates. Music student success rates are now virtually the same as those of the College as a whole — success rates in both "all students" and "target students" categories are both within 1% of the College average, and the "gap" has diminished from 17% to 10%.

II.B.2 Plan if Success Rate of Program is Below 60%: Program success rate is above 60%

II.C Changes Imposed by Internal/External Regulations:
Internally Imposed Changes

As a result of college decisions during a period of serious budgetary challenges, deep and ongoing cuts have been made to the music program, and they continue today. Over a period of years, we can trace the following trends and more:

- The number of students served by the music program has declined from a 2009-10 high of roughly 3800 to about 3,000 in 2012-13, and to 2490 in 2014-15, 2475 in 2015-16, a total of nearly 38%, though declines have slowed in recent years.
- FTEF has been reduced from slightly above 10 FTEF in 2008-09 to 7.6 FTEF in 2012-13, 6.5 FTEF in the 2014-15 and 6.4 in the 2015-16 year — an overall decrease of 45% or more that continues unabated and with an undetermined endpoint.
- The number of course sections has decreased significantly. In 2007-08 and 2008-09 there were approximately 230 music sections. In 2012-13 there were only 159, a decrease of more than 30%. The trend appears to have reversed slightly and the number of sections in 2014-15 was reported to be 175, and 170 in 2015-16. However, the "sections" data in the Institutional Research data are unreliable and not at all useful for comparisons from year to year. We are certain that that actual number of distinct classes is now lower than indicated and that there are numerous problems with the listed number of sections. The data appear to reflect double- and triple-counting of classes where the schedule lists separate lecture and lab sections or where two or more levels of a class are combined into a single class meeting day/time, and more. For instance, during the 2016-17 year, there have been approximately 26-28 distinct "classes" for Winter and Spring, once multiple levels meeting concurrently and lecture/lab sections are combined. As a result, a year-to-year comparisons of "sections" based on the unreliable data is not useful.

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

DIVISION POLICIES

Division enrollment management policies apply a policy of premature speculative cancellation of supposedly under-enrolled sections that would reach sufficient enrollment by the start of the term — often based on guesses about first day enrollment made many weeks earlier and which are inconsistent with prior course enrollment trend data. Multiplying the negative effect, a division policy permanently eliminates the FTEF of classes cancelled for any reason, permanently downsizing the department. This has exacerbated the problem in many ways and continues to hamstring the departments attempts to succeed, artificially forcing the program into a self-reinforcing downward spiral. This is such a significant issue that a clearer explanation is warranted:

1. Almost as soon as registration begins, and many weeks before first class meetings, many sections are identified as being "under-enrolled," even though data from previous terms confirms that these enrollment levels are predictive of success rather than failure. In many cases these classes are then prematurely cancelled, often before large cohorts of students have even been able to register. The most likely outcome would have been sufficient enrollment or more at the start of the term and a number of cancelled classes would likely have filled. (In several cases in the past year where "exceptions" were made and such "under enrolled" courses were not cancelled, the sections ended up completely full.)

2. Cancellations based on speculation that a class might not "make" (including classes cancelled while registering at rates predictive of success) lead to permanent removal of the class from the schedule, and in virtually all cases the FTEF from these cancelled classes has been permanently taken from the department. In other words, if a class section is terminated even once for any reason, the FTEF for that class is permanently withdrawn from the department, permanently decreasing the department FTEF every year.

3. This negative feedback loop has produced an inexorable downward spiral in the program. The premature speculative cancellations have secondary effects on course sequences in subsequent terms and

years, often leading to those other courses then being subject to the premature cancellation policy and producing further reductions in department FTEF.

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

COLLEGE AND DISTRICT POLICIES

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

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

REGISTRATION POLICIES

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

the classes in the schedule.

SUMMARY

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

Changes imposed by internal/external regulations

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

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

Associate Degree for Transfer developments have changed the course patterns that those students limiting their transfer options to CSU programs may follow, and we have done significant work to bring our program in line with the new patterns. Four-year music major programs require students to include individual instruction as part of their lower and upper division programs. We have developed a solution that is in line with what is done at other similar colleges, and now offer Applied Music with individual instruction to a very limited, but growing, number of students that promises to counter some of the negative enrollment trends as we await full approval and implementation of the ADT in Music.

College decisions have had a negative effect on the music department

and on other performing arts programs, endangering the viability of the music program, and lessening its role in providing a historically central and critical component of a healthy and whole academic experience for all students.

III.A Growth and Decline of Targeted Student Populations:

Assessing the relative growth or decline in the number of students from various “targeted populations” is a complex task, particularly given overall trends in the number of music department class sections offered (namely a significant decrease in their number), an overall decrease in the number of music students, and the small numbers of some targeted student groups. For example, small cohorts of Native American, Pacific Islander, and African American students mean that a difference of a few students produces a large percentage change in the parameter being measured. In addition, some groups that are recently represented by smaller actual numbers of students constitute a larger percentage of the reduced total number of music students.

In the previous report we noted that between the first and third of the three years for which data was provided, the total numbers of students in almost every group decreased or, in a few cases, remained approximately constant. However, this was during a period when the college instituted a major downsizing of the music department through elimination of class sections and other means: sections were reduced by 12% (an overall 32% reduction from the 2008-09 level!), enrollment by 16% (20% reduction from 2009-10), unduplicated headcount by 15%. Against that extraordinary background it is no surprise that the number of students comprising various subsets of the whole also declined, and the only “targeted” groups that were slightly larger in the third year were Latino/a students (from 405 to 415) and African American students (from 58 to 60). Although relative to the overall enrollment numbers, their percentages from 2012-13 to the present have remained stable, with fluctuations from year to year.

There are very encouraging signs during the 2012-13 to 2015-16 period. The percentage of “targeted group” students achieving “success” rose significantly in the most recent year, up from 61% to 68% as the number of targeted group students in the “non success” and “withdrew” categories declined significantly. As a result overall targeted student success has improved and is now roughly equivalent to the college norms, and the student equity gap has decreased from 17% to 10%.

III.B Closing the Student Equity Gap: At the time of our last program review update we noted that: The music department had been making steady progress towards improving success rates for all students and toward diminishing the gap between success of targeted

and non targeted groups, as addressed in our previous program reviews, and was essentially performing at levels typical of the college as a whole. This positive trend continued into the early portions of the three-year period or the previous comprehensive program review. However, that progress stagnated and then reversed in the last year of that earlier report

We noted two areas of focus:

1. Factors that faculty can address individually and as a department by means of their approaches to teaching, identifying and assisting students facing academic challenges, and more.
2. The negative effects on student success, amplified for targeted students, of negative trends in institutional support for the music program as measured by FTEF, part time to full time faculty ratio, number of sections offered, and less tangibly by the institution of enrollment and policies that force the department into a kind of downward spiral by means of early cancellation of classes that would likely make, the subsequent permanent “take back” of music department FTEF from those classes, and the failure to make promised "hold harmless" adjustments to FTEF in the wake of the implementation of Load Task Force recommendations and the elimination of the lecture/lab load designation.

Faculty have worked individually and collectively to address the first area. (We do not have the authority to improve the second and, in fact, college decisions have worsened that situation. With only faculty initiative to work with, we are encouraged that the most recent data confirm that the student equity gap among music students is now equal to that of the college overall, that this represents a significant improvement from an 17% gap to an 10% gap today — closing nearly half the distance to the target. This is a very significant positive step towards the college equity gap goal. Improving the situation described in #2 should support additional improvements for our students.

III.C Plan if Success Rate of Targeted Group(s) is Below 60%:

With two exceptions, success rates by targeted student groups are above 60%. During the final year of the three-year data sequence, success rates for African American students were reported to be 55% and success rates for Pacific Islander students were 58%.

Reported success rates in the department for African American students have varied over a large range during the past half dozen years, but have stabilized in recent years, from 2012's low of 50% to 53% in 2015-16. Large swings in success rates may have several

causes, but one is probably the relatively small number of African American students represented in the music program, typically amounting to perhaps 60-70 grades per academic year. Regardless of any single year's figure, achieving higher success rates among African American students is a critical concern. We are encouraged that the success rate of this cohort has again risen by 5% to 53%, but not satisfied, since the gap between this group and the average remains too large.

The situation among Pacific Islander students is perplexing for several reasons. For many years (2007-08 through 2012-13) success rates for Pacific Islander students in Music were above the college average, varying between a one-year low of 67% to a high of 76%, and typically being in the 71%-76% range. Then in 2013-14 the rate dropped precipitously to only 42%, then rose to 58% in 2014-15, then to 78% in 2015-16. We think that the small sample may play a role in this anomaly — during the low success rate year there were only 5 grades earned by students identifying as Pacific Islander according to Instructional Research data.

We believe that meaningful responses to the equity gap issue, particularly regarding African American student success, may be considered in four areas.

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

Music department faculty are highly conscious of the need to ensure that all students have every opportunity for success and we work to minimize and overcome the range of issues that can interfere with student success. This is a subject for discussion at every department meeting and frequently during informal meetings among music faculty members. For example, those among us who teach the general education classes regularly share strategies for engaging and helping students who find our courses challenging. We discuss factors affecting the success of individual students who are in several of our classes, and we employ specific strategies to encourage and assist them. Department faculty have participated in work on

division/department equity plans, and have participated in off-campus outreach efforts for under-represented students. To the extent that costs may be a contributing factor, we have introduced ways for students to reduce costs of course materials — putting books on reserve in the library, putting other materials online, and allowing e-editions to be used, facilitating student resale and sharing of texts, allowing students to use older editions, and even personally providing books and other materials to students.

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

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

4. As described elsewhere in this review, we again note that we have been unable to increase diversity among music faculty while the overall FTEF continues to be restricted, full time faculty positions are not replaced, and there are few or no opportunities to diversify the part time music faculty. When faculty positions are finally restored, the Music department has made a commitment to increasing its diversity.

III.D Departmental Equity Planning and Progress: Based on data from Instructional Research from the 2015-16 year, our "most vulnerable" student cohort appears to be African American students whose success rates are below the 60% threshold. We have described some of our specific responses to this concern earlier in section III of this report.

The department has seen significant improvement in overall student

success rate among all students, including students in targeted groups. During the most recent year for which data are available, the success rate for targeted students in Music rose from the previous 61% level to 68%, which is virtually the same now as the college rate.

While we cannot change many of the external factors that affect vulnerable students' lives, the extent to which we can lend empathetic ears and guidance to all students, but especially those most vulnerable, can have a profound effect. Music faculty can, and do, create welcoming spaces for learning that accommodate a range of learning styles and preparation. We must also however, engage with the larger college community to identify and implement best practices, and we are committed to working with the Office of Diversity and others for assistance in these areas.

IV.A Cycle 2 PLOAC Summary (since June 30, 2014): 61%

IV.B Cycle 2 SLOAC Summary (since June 30, 2014): 75%

V.A Budget Trends: Music departments typically have regular budgets to cover expected costs for maintenance of instruments and facilities, repairs, piano tuning and adjustments, replacement of instruments and other equipment, lab software upgrades, and similar. Essentially no funding for any of these normal needs has been provided for the De Anza Music Department for years. Equipment replacement and "refresh" has typically been delayed for several years beyond the college/district standard, and when updates have come they have been barebones, and significant critical updates have been left undone.

(For example, the five-year "technology refresh" of the Music computer lab was delayed until eight years had passed, and then a decision was made to not include critical and integral peripheral technology equipment in the upgrade and no budget was allocated for software updates. The equipment is currently literally breaking in ways that cannot be repaired, and only a few critical software packages have been updated in piecemeal fashion and only as they actually began to fail or licenses ran out.)

The Music Department relies significantly on money raised at performances to fund basic class needs typically funded elsewhere by operating budgets, including sheet music, instrument repair and adjustments, piano tuning, guest artists, recording and costs associated with facilities rental. Vocal music has no dedicated B budget at all, as is the case for other performing groups. A greatly reduced and grossly insufficient "general music" fund exists and

supposedly covers almost all areas of expense. Occasionally, the division has produced one-time money to purchase items such when the immediate need became acute.

But, generally, there are no longer any significant "B" budgets. Most department programs are essentially operating without budgets, in a sort of "starvation mode." Budgets that were once assigned to individual programs have disappeared or have been consolidated into umbrella budgets that were not increased to handle the large scope. These programs include world music, electronic music and others. Instead of funded and predictable budgets, much of the limited funding is from invisible dean-controlled one-time funding sources.

The music department receives some funding from DASB, each year, though this is a tenuous source, and it should be relied upon for ongoing support of academic programs. This funding has also decreased. The elimination of material fees made it more difficult to fund basic expenses, too. The foundation account holds funds which generous students, alumni and community members donate to the department and, sometimes these monies fund basic department needs.

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

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

Making the problem significantly worse is a division policy (said to be opposed to a college policy) _permanently_ taking away the FTEF of classes cancelled prematurely once for any reason, and permanently reducing the department's overall FTEF allocation. Over a period of

years the net result has been a steady reduction in FTEF, class sections, and students served. This inexorably destructive process has then caused enrollment in other classes, including succeeding courses in sequences, to face enrollment challenges.

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

In spite of the appearance that enrollment has declined, the reality is that with fewer and fewer courses offered each year, a systematic and gradual erosion of the Music program has occurred. 2016-17 appears to be the ninth year in a row of reductions to the Music department FTEF. These policies are gradually but with certainty leading towards a dismantling of the Music department.

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

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

V.B Funding Impact on Enrollment Trends: When classes are canceled prematurely, the loss of FTEFs becomes permanent and the course offerings are fewer and do not entice more students. We believe that the primary recent source of downward trends in Music enrollment have come from the accumulating effect of premature

cancellation of classes before the start of the term, the permanent removal of the FTEF of those courses, and the subsequent increasingly negative effects of this self-reinforcing feedback loop.

The failure to act on the college promise to hold the Music Department harmless for district and college imposed load adjustments as a result of the adoption of Load Task Force recommendations and as a result of course revisions due to elimination of the lecture/lab designation have produced an additional and unwarranted reduction in FTEF and a number of cancelled classes.

An issue with the online registration system is limiting enrollment as well. With course sections scheduled, classes are more likely to fill. When that happens, students don't see the courses because they don't show up on the portal's open course listings. This happens even in cases where there is only a single section and faculty would be willing to accommodate more students.

Music courses often show a particular registration pattern where sign ups may begin slowly but then increase closer to the end of the period as students firm up their schedules. Contrary to math and other departments, we don't hold long wait lists in music. If students are looking for an elective course, they will simply move on rather than search for classes to wait list in music. This has further reduced enrollments.

In many cases faculty are carrying far more students than the official seat counts. For example, many recent sections of comprehensive musicianship have taken up to 40 students — colleges/universities typically limit this course to an enrollment of 20. Many Music 1-series classes enroll more than the normal seat count by the first day of the term. The online class always enrolls at least ten more and sometimes 25 or more beyond the established 50 student seat count. Introduction to Electronic Music classes fill and often have more students on the wait lists than can be accommodated.

In a number of cases we now offer combined AB, BC courses as a way to keep courses alive in the face of the reductions in Music FTEF.

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

V.C.2 Justification for Faculty Position(s): 1. A viable music department program relies on the contributions of faculty members whose expertise spans the range of critical sub-disciplines of music. Unlike many disciplines, music is a discipline wherein an individual faculty member is unlikely to be qualified to teach more than a small fraction of the range of courses in the curriculum. Among the most

critical are performing ensembles and keyboard skills and performance.

2. When vacant full time music faculty positions are not filled we rely increasingly on part-time faculty. While qualified part-time faculty can perform excellent classroom teaching, they are not effective at meeting the other needs of students, which include advice about career and academic direction, assistance outside of class with assignments, departmental work, and more. The correlation with the significant decline in full time faculty, increasing reliance on part-time faculty, and the static and subsequent declining success rates among music students, and particularly among some in the targeted groups, is striking.

3. The music faculty are increasingly concerned that failure to replace positions vacated due to retirement frustrates the important goal of diversifying the makeup of the music faculty, which seems even more critical in light of concerns regarding the success of targeted student groups and the recent retirement of the one female full time faculty member, leaving only one female part-time faculty member in the department.

4. Critical to the rejuvenation of the music department is hiring new, full time faculty whose job descriptions include the recruitment of new students, especially those who would be attracted to the new Associate's Degree for Transfer (currently going through the final stages of the approval process). New full time faculty will also be required to teach some of the private lessons required in the Transfer Model Curriculum for Music as part of load, thereby making this important attractant, much more cost effective.

Position 1) Music Instructor/Piano

Justification: The second largest department in the Creative Arts Division is the Music Department. The Music Department is composed of several distinct instrumental areas and a fundamental portion of any program of Music is Piano. Historically, the Music Department enrollment has averaged around 1,000 students per quarter. The ability to attract and retain students is based on the continued ability to hire full time faculty to provide leadership and oversight of specific instrumental areas of performance. De Anza College is an All Steinway Institution, one of three community colleges in California. This full time faculty position is necessary to provide oversight of the fleet of Steinway pianos including its maintenance. To be able to continue to recruit students to our outstanding Music Department and provide the

best performance education for transferring students who are Music majors we are requesting this retirement position be filled at this time.

Failure to fill this position would result in:

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

Position 2) Music Instructor: Director of Instrumental Ensembles

Justification: The second largest department in the Creative Arts division is the Music Department. Historically, the Music Department enrollment has averaged around 1,000 students per quarter. Since the opening of De Anza College in 1967, the Bands, Jazz Ensembles, and Orchestra have displayed a high level of excellence that is known nationwide and have attracted many talented students. The ability to recruit and retain students is based on hiring full time faculty to direct two of the instrumental performing ensembles and provide leadership and budget oversight for all three aforementioned performing groups. We are looking for a candidate who has a dynamic vision for the revitalization and expansion of our instrumental ensembles. This fulltime faculty position is necessary to provide in addition to excellent teaching skills, oversight of the instrumental inventory and repair, library, and lockers housed in the A3 building. To recruit students to our outstanding Music Department and provide the best performance education for transferring students who are Music majors, we are requesting this retirement position to be filled at this time. Filling this and the other open music position give the college and the department to diversify the full time music faculty.

Failure to fill this position will result in: With the retirement of full time faculty member in Music/Band and Jazz in 2014 the Music Department

has found it difficult to sustain adequate instrumentation/enrollment in two performing ensembles. While two well qualified part time faculty have been directing the three instrumental groups over the past several years, a full time faculty member will more effectively recruit on-campus students and network with local high school “feeder” programs. In addition, a full time faculty member will also be able to increase the number of critical performance experiences for students on campus at De Anza, in the community, and at statewide, adjudicated music festivals.

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

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

Students in a variety of music department classes (including but limited to Music Fundamentals, Comprehensive Musicianship, Electronic Music, and various performance courses) are regularly assigned course work that must be completed using department lab facilities. A key component of a rejuvenated department will require additional supervision of the A-2 building practice rooms. This will be increasingly difficult to provide as the new Associate’s Degree for Transfer grows – the most clearly promising area for growth in the department. We also expect that certain lab-based student learning outcomes will improve with the availability of critical monitored lab time in such courses. We can provide an assessment of the state of our music libraries and the availability of music to students in courses that require it. Appropriate availability of accompanist in classes in which this is currently limited or missing contributes directly to meeting learning outcomes in those classes.

Each quarter the Music department assesses and prioritizes the needs for a staff accompanist and assistant. Every quarter, what is presented as needed is not approved. This leaves the department scrambling for ways to fill the need, including hiring independent contractors and seeking student volunteers, as well as compromising the quality of

instruction by not having an accompanist for classes and events calling for an accompanist.

Music 25 SLOs state successful performance as successful outcome. All solo voice performances and many instrumental solo performances require an accompanist. With a rapidly increasing number of students qualifying for and seeking to enroll in Music 25, it is already proving to be very difficult to schedule the part time accompanist's time to get adequate coverage. Recital performance has proved impossible to cover with the part time person.

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

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

V.E.2 Equipment Title, Description, and Quantity: We are presenting these requests in a three-part form: high priority short term needs, high priority ongoing needs, and lower priority needs that can be met after the first two categories are addressed.

HIGH PRIORITY SHORT TERM NEEDS

1. Replacement musical instruments including cello, one string bass, one trumpet, one trombone, one pair of cymbals, and two saxophones
2. Replacement of USB keyboard input controllers in A91.
3. Audio/multimedia playback system in room A29. The system will permit classroom playback of audio and other media from the system and from laptops and other devices. There was such a system in this room in the past, but when the old system stopped working it was not updated/replaces, so this is now a new request.

HIGH PRIORITY ONGOING NEEDS

1. Scheduled (annual or semi-annual) software updates and license renewals for the classes taught in the A91 music lab.

LONG TERM NEEDS

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

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

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

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

1. In general, the instruments possessed by the department are very old and many of them require repair and the department does not possess a number of instruments called for in orchestral and wind ensemble scores. The need to provide instruments for those students who cannot afford to buy them is increasing and the need to purchase new and higher quality instruments is increasing. Specifically, if two students need certain instruments and only one is available, how does one decide which student gets it? Also, occasionally a student will lose or seriously damage an instrument. Even with immediate action to attempt to recover an instrument or have the student replace one, at a minimum, a delay in the availability of that instrument or its repair or replacement will result.

2. The USB keyboard input controllers in A91 are now over ten years old and are currently breaking down at an accelerating rate, and some can no longer be repaired. These are used by three to four courses every quarter.

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

HIGH PRIORITY ONGOING NEEDS

1. Licensed software is used in this lab and is the primary subject of several core music courses, including comprehensive musicianship and

electronic music classes. Students' purchased copies of class software are incompatible with versions installed in the lab, and compatibility issues are arising with other software running on the computers.

LONG TERM NEEDS

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

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

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

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

2. Jazz practice facility with audio/multimedia playback system.

3. Ability to reserve VPAC a year in advance and to have priority over non-college groups.

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

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

3. It is not possible to plan festivals and major events within the

current policy- which states we can only reserve the facility AFTER the start of the CURRENT quarter- and only during certain weeks of the quarter. In order to appear legitimate to outside groups and clinicians, we need to be able to guarantee venue space.

V.G Equity Planning and Support: Based on data from Instructional Research from the 2014-15 year, our "most vulnerable" student cohort appears to be African American students whose success rates are below the 60% threshold. We have described some of our specific responses to this concern earlier in section III of this report.

The department has seen significant improvement in overall student success rate among all students, including students in targeted groups. During the most recent year for which data are available, the success rate for targeted students in Music rose from the previous 61% level to 67%, which is virtually the same now as the college rate.

Department faculty have tried to understand the low overall success rates among the African American student cohort. Two years ago we sought to get help in two ways — a potentially more granular analysis of where students are not succeeding, and some assistance from others on campus as we try to understand the issue more clearly and find effective strategies. Unfortunately, we were unsuccessful in obtaining that assistance. We are going to look for that help once again this year.

It is our plan to ask for assistance from the Equity Office, perhaps leading to equity related workshops for department faculty. As an alternative, faculty may seek to attend other equity workshops and programs as a group. We also will ask for consulting help specifically related to practices shown to be effective in music programs.

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

The early cancellation and FTEF elimination policy, coupled with other losses of FTEF, with the attendant focus on cancelling classes that are less than completely full has led to the elimination Music 58: African Percussion, Music 1E: Introduction to Music: Latin America and the Caribbean — both of which were primary courses addressing issues of diversity in our discipline and both of which attracted significant numbers of students from targeted groups.

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

Open lab supervision in A91

Ability to reserve VPAC a year in advance and to have priority over non-college groups

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

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

It is not possible to plan festivals and major events within the current policy- which states we can only reserve the facility AFTER the start of the CURRENT quarter- and only during certain weeks of the quarter. In order to appear legitimate to outside groups and clinicians, we need to be able to guarantee venue space.

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

short term and long term planning plus ongoing funding

ongoing: B budget for performing groups, electronic music, comprehensive musicianship, and other portions of the music department

short term: funding for tutoring for student success

We have been advised that the grand pianos in A25 and A11, for which normal maintenance has been deferred too long, are in serious need of refurbishing — regulation, action, hammer repair. Failure to

maintain this expensive asset will result in much higher costs later on.

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

V.K.1 Staff Development Needs: Relative to the 2012-13 year decline in the success rates of African American students, at a time when faculty have taken steps to try to support increased success among students in this target group, if the unusually low success rate for that year are the start of a pattern, department faculty will benefit from assistance in identifying and implementing strategies to reverse such a trend. If it comes to this, these might include:

- Tutoring/advising assistant to targeted students
- Training for department faculty on methods proven to improve success of targeted students, including assistance from campus resources and attendance at workshops and conferences.

Department faculty have already engaged this issue proactively. Full time music faculty members have served on a division equity team.

V.K.2 Staff Development Needs Justification: Based on data from Instructional Research from the 2014-15 year, our "most vulnerable" student cohort appears to be African American students whose success rates are below the 60% threshold. We have described some of our specific responses to this concern earlier in section III of this report. The department has seen significant improvement in overall student success rate among all students, including students in targeted groups. During the most recent year for which data are available, the success rate for targeted students in Music rose from the previous 61% level to 67%, which is virtually the same now as the college rate.

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

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

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APRU Complete for 2016-17: Yes

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