

Assessment: Program Overview (SWOT)



Annual Program Plan Music

Program Description: In keeping with the college mission, The Music program, as part of its instructional program, produces annually:

- (12) Faculty-directed main stage performances (4 per orchestra / choir / jazz-wind) per year. This also does not include double performance weekends — which makes it closer to 14 performances.
- Performances of student-composed music in both Spring and Fall semesters in conjunction with the FTVM program as part of their improv show
- Student-composed music for short films in the FTVM program for Spring semester
- Support of campus-wide productions and events such as Foundation fundraising events (Holiday Lights – orchestra and choir, 50th anniversary Gala – jazz combo), off-campus activities at the President’s request, EATM events, Simi Valley Rotary Club meetings, and Multicultural Day contributions in the form of small ensemble performances, choral ensemble performances, faculty lectures
- Community outreach with Moorpark College Jazz Ensemble being the featured entertainment at the Simi Valley Town Center Tree Lighting Ceremony (this year will be the sixth in a row), and the Wind Ensemble being the featured entertainment on Black Friday at the Simi Valley Town Center (this will be the fifth year in a row), the Ventura County Community College District New Office Open House, and Moorpark Country Days
- Off-campus choral performance trips (Disneyland, MACCC, and Study Abroad to Spain occurred within the last calendar year), and recruitment trips to local high schools and middle schools
- Moorpark College Jazz Ensembles travel and compete in the Reno Jazz Festival every spring
- Invited guest lectures for Music Business / Music Technology and master classes for Wind and Jazz Ensembles
- Participation in (and closing band) for Santa Susana High School Band and Orchestra Festival

These performance events not only are essential to our instructional and CTE programs, but provide cultural enrichment to the campus community and to the community at large.

Productivity Analysis: Music productivity for the 2016-17 year is up 16% (541) in the Fall and slightly down 5% (460) in the Spring semester from the prior year. Our overall RETENTION is at 84% and our SUCCESS is at 74%, both slightly lower than the campus wide averages.

The need to run the ADT-state mandated Applied Program (one-on-one instruction) and our lab classes being at less than 20 students based on lab space size and safety concerns, tends to drag our productivity numbers down. To compensate, we’ve tried to be more strategic in our online offerings and our GE classes to bring our overall numbers up. It is difficult to use productivity as a key indicator for the health of the Music program, since the Applied Program (driving down productivity) feeds our numbers for ensembles and theory classes (increases productivity), as they are required. We have more Applied students this semester (37) than ever before, which is good news for us. The Fall 2017 productivity data will be interesting to evaluate with this number in mind.

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Equity observations for 2016-17 show that student athlete music students (88%) perform well above the college average (78%), as well as veterans (84%) music students performing better than the college average (77%). However, we are not adequately helping certain populations (Black or African American 43%, Hispanic at 64%, and 1st generation students at 56%) to succeed. This highlights that we must be better informed about equity in general, but especially to build bridges with counseling for our instructors to be aware of which students are 1st generation, EOPS students, and other targeted populations we hope to serve

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Curriculum Last Updated: The curriculum for Music is to be completed by January 2019. Still, we have been active and creative in the past years to look for ways to reach more students and serve them strategically. We recognize that our department serves a variety of students, many of whom are looking to transfer, and many who are hoping to go into the industry without a standard college degree. We formed a Music Technology Certificate in Fall 2016, and we have two new certificate programs in the works (Songwriting, Musical Theater) as well as proficiency awards. Student surveys have indicated that a songwriting course would be a great draw for FTES, and that we have a gap in our curriculum in this area. The ADT-required theory sequence allows for some creative work, but the thrust of those classes is a working practical knowledge of theory first, and create work second. This is the same thing for the Vocal Tech sequence – there is no place for students to have a dedicated course toward bringing all these creative and performing skills together. Having a certificate for both Songwriting and Musical Theater would also provide an impetus for more staged performances, revenue streams, and community interfacing.

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- Dance
- Multicultural Day
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- Counseling
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Beethoven's 2nd - Moorpark College Symphony Orchestra celebrates its 26th season by performing Beethoven's 2nd Symphony, Weber's Clarinet Concerto No. 2, featuring faculty Virginia Figueiredo, and Steve Burch's premiere composition written exclusively to celebrate the Orchestra's 25th anniversary

Holiday Lights - Moorpark College Symphony Orchestra & Choral Music Program performed in support of MC Foundation fundraising efforts

Chamber Music – Moorpark College Symphony Orchestra

Vocal Showcase - Solo and Small-Group Performances by students in the Choral/Vocal Program

The Creation - Moorpark College Symphonic Chorus & Moorpark College Symphony Orchestra performed Joseph Haydn's masterpiece based on the Book of Genesis and Paradise Lost.

All About Jazz – Moorpark College Jazz Ensemble (performed once each semester)

Music for a Sunday Afternoon – Moorpark College Wind Ensemble (once each semester)

COMMUNITY OUTREACH – JAZZ ENSEMBLE

Brendan McMullin continues a strong effort to establish a presence in the community for the Moorpark College Jazz Ensemble. Here is a list of recent events:

Last year the Moorpark College Jazz Program was profiled on KJAZZ 88.1 FM with tracks from our concerts being played on air. This will be the 6th year that the Moorpark College Jazz Ensembles will be the featured entertainment at the Simi Valley Town Center Tree Lighting Ceremony, opening and closing the event. This year the event will be on Nov. 11th.

This will also be the 5th year that the Moorpark College Wind Ensemble will be the featured entertainment on Black Friday at the Simi Valley Town Center. This year the event will be on Nov. 24th.

Because of these performances every year, the Simi Valley Town Center has donated thousands of dollars to the Music Department at Moorpark College.

The Moorpark College Jazz Ensembles travel and compete in the Reno Jazz Festival every spring. The Moorpark College Jazz A Band even won 1st Place honors in the Community College Division in Spring of 2014 and 2015.

In the first two months of this semester the Moorpark College Jazz Ensembles have been asked to perform at the Moorpark College 50th Anniversary Gala (and related events at the Moorpark College Teaching Zoo and President Luis Sanchez's house), the Ventura County Community College District New Office Open House, and Moorpark Country Days.

For 3 years now the Moorpark College Wind Ensemble has been the closing performance at the Santa Susana High School Band and Orchestra Festival.

Industry professionals have enrolled and participated as members of my ensembles. One, Naoko Takada, is one of the top marimba soloists in the world (she teaches percussion at USC). She joined my Jazz Ensemble class in order to learn how to play in a jazz ensemble setting and learn how to improvise on the vibraphone. I also recently had Clyde Reasinger enrolled and participating in my Wind Ensemble. Clyde is a lead trumpet legend who even replaced Maynard Ferguson as lead trumpet in Stan Kenton's band. A few semesters ago we performed a tribute to Leonard Bernstein. After we sight read the music at the first rehearsal, he came up to me and told me that he had played the same music with Leonard Bernstein conducting.

I have also brought in industry professionals to perform with my students, work with them, and offer advice. Some of those professionals include Bill Watrous, Ed Shaughnessy, Glenn Zottola, Josh Nelson, Bob McChesney, Bijon Watson, Ira Nepus, Karl Hunter, Dan Lutz, Elliott Deutsch, Serafin Aguilar, Brian Swartz, Keith Snell, Jenni Olson, and Scott Director.

Brendan was invited by the Moorpark Rotary Club to do a musical presentation at one of their meetings, reflecting on his musical experiences and playing for them.

MUSIC TECHNOLOGY

New Music Technology Certificate (introduced Fall 2016) will have its first completer this Fall, with ten students declaring intent to complete in Spring 2018. This program has been given resources to expand, and the numbers of students in our program are there to warrant those resources thus far. It has been exciting to see this growth.

Music Technology students and faculty in the past year have provided original music for the FTVM Club M Improv show (both a live band as well as title credit music), Dance performance (Motion FLUX: of Beasts and Beauty), Maker Space expo, FTVM student films, Student Voice podcasts, Game Design classes, and the 50th Anniversary Gala retrospective video.

We have twelve music interns for Fall 2017, two paid through Strong Workforce funding. This is an increase from three (?) total internships the previous year, and speaks to the collaborative communities we are establishing with the FTVM and Gaming Programs. The two paid internships are allowing us to increase student access of our music lab dramatically, with 10 hours of open lab time made available to students for the first time. These interns also have a charge to advertise the program, initiate student-run workshops and groups (such as helping each learn how to get music onto Spotify), track traffic patterns, and actively

facilitate a culture and community within this space. Other interns are working in the classroom with FTVM and Game Design classes to provide original music for film students, while others are learning the ropes in the recording studio in the Com building. The hope with these on-campus internships is that students will gain experience in workplace settings, advance toward certificates, serve the campus community, increase the profile of the music program on campus, and most importantly, create a new culture where doing these things are the norm for our students. We expect students to make use of these labs (especially music students producing their own work with student performers in the recording studio) to generate strong portfolios as they advance their careers in the industry. As they take Music Business classes, student composers are gaining practical application for copyright and licensing their own content when they provide creative work for their peers. We are drafting simple contracts to clarify who owns the rights to the music they produce as paid vs. unpaid interns.

Thanks to Strong Workforce funds and in accordance with recommendations from our Music Technology Advisory Board, we have been able to make upgrades to HSS-104 this past year, helping our lab to have industry standard equipment to make Moorpark College an affordable but competitive place for career advancement. Upgrades include new speakers, refreshed keyboard controllers, Ableton Live Suite 9, Albion One symphonic sample library.

STUDENT CLUBS: MOORPARK MUSIC ASSOCIATION & DYNAMIX

Two separate student clubs have been formed relatively recently, one devoted to student-written, performed, and produced chamber music recitals (the Moorpark Music Association), and one a contemporary a capella group (Dynamix) in the mold of successful groups like Pentatonix and the Glee franchise. These groups are creating an exciting culture where students are taking charge of their educational goals and opportunities, and are drawing in the community (friends and family) to the campus. There are fundraising opportunities here as well. A third group, the Moorpark College Music Collective, is a music-tech group aiming to bring interested musicians and producers together in the studio setting and explore live performance options.

APPLIED PROGRAM

This past year has seen tremendous growth, and our numbers of students has allowed us to offer more sections of theory and musicianship classes, which serves students outside the program as well looking to complete certificates. The excellent reputation of our instructors has gotten out to the community, and we are attracting more students as a result. It is becoming a regular habit for us needing to hire part-time instructors simply so students have someone to teach them. These students become leaders in our ensembles, which often include non-majors and interested community participants. The growth of this state-mandated program has also generated problems in servicing students – our accompanist does not have enough paid hours to allow our singers, for instance, to rehearse their music adequately. This will be discussed in the Resources section of the Plan.

LABOR MARKET DATA

Per our CTEA application for Spring 2017, EMSI projects a modest increase in jobs in both LA and Ventura counties for audio/video technicians and sound engineers over the next five years. Our CLOs and PLOs both stress the importance of digital literacy and skill sets with music notation, sequencing software, and composition, ear training, and writing skills.

According to EMSI data provided by Institutional Research, two occupations relating to music were queried for both Ventura and LA Counties: audio/video equipment technicians and sound engineering technicians. The forecast for job growth across the board for both categories and counties is positive, though modest (ranging from 2.7-9.4%, depending on which county and which occupation). The low figure, 2.7%, is deceptive: it projects a change of 74 to 76 (increase of two) for sound engineers in VC. By comparison, LA County projects 5.3% growth for sound engineers with a much larger population of jobs available (250 new jobs). In audio/visual, the forecast is more than a 1000 new jobs (9.4% in LA County) over the next five years. We recognize the demand for audio content will simply increase as video/online content delivery methods will take increasing roles in our culture.

Program Plan Writer/Editor/Contact Person: Nathan Bowen

Department Chair / Coordinator / Program Lead: James J. Song / John Loprieno

Dean/Manager: Jennifer Kalsbeek-Goetz

2021 - 2022

Strengths: -Moorpark College is the 8th-highest generator of AA-T Music degrees, regardless of campus size/FTES with 100% transfer success. Continued improvements in degree and certificate completions show a positive upward trend.

-Retention and success rates are above campus average. Retention and success remained in the 90th percentile during 2020-2021 despite an arduous academic year. Among other college music departments, our retention and success rates are among the highest in the state.

-Equity for Black or African American and Hispanic students is on a steady increase, with additional efforts continuing to take form at the program level through curriculum revision and diversifying repertoire in ensembles.

-Completed a full music curriculum update with a renewed focus on diversity, equity, and inclusion.

-Music is at the forefront of Guided Pathways being one of the first programs to develop a course map. Brandon serves as the faculty lead for the GP Success Team for Arts, Media and Entertainment.

-Music is actively involved in campus-wide, district-wide, and state-wide initiatives through committee engagement, task force and work force engagement, and active engagement with various learned and professional organizations.

-Music is regularly engaging the community through ensembles performing both on and off campus.

-Music completed the POQR review process for numerous courses, including MUS M01, MUS M02A, MUS M02AL, MUS M03, MUS M05, MUS M07, and MUS M25A-D. Moorpark College's Music Department will be the first CCC in the state to offer a fully-online Certificate of Achievement in Music Technology that is fully POQR certified.

Weaknesses: The Music Program remains stifled by three overriding weaknesses: Accompanist, Facilities, and Staffing / Workload.

ACCOMPANIST

While our program has experienced growth, our capacity to serve students with an accompanist not grown in tandem. This is a significant equity issue as piano accompaniment is necessary for students to succeed, and students cannot afford to hire their own private pianist. As our Applied Music enrollment has expanded, it has also created a related weakness in that our one part-time provisional accompanist can no longer provide C-ID mandated and necessary accompaniment for all students. This further highlights our need for a 9-month full-time classified accompanist (see resource request).

FACILITIES

Our facilities are old, aging, and not conducive to a safe learning environment. In addition, our music building only has two large classrooms for dozens of CRNs. Our other rooms are small (caps of 15-18) which by nature also lowers our productivity.

We have no storage space for our growing inventory of equipment—all purchased in the name of student equity. Faculty offices have desk and storage units that are 30+ years old and do not provide the secure storage and workflow needs of overworked full-time faculty. As we answer the call to close access and equity gaps, our need for storage space will increase significantly as we need to be prepared to provide loaner instruments to students who cannot purchase their own.

Despite robust upgrades to internet/WiFi in our building, there are still several areas without a signal which makes 21st-century teaching and pedagogy very challenging.

Several aspects of the building are old and outdated. The tech podiums in both our lecture rooms (M-109 and M-114) are inoperable and both do not have sound systems that work. This is a significant problem for music classrooms.

STAFFING & WORKLOAD

To be emphatically clear, our program has historically had 4-5 full-time faculty. We currently have 2 (Nathan and Brandon) and we are desperately struggling. Additionally, James Song has announced his intention to retire this academic year.

Our Full-Time to Part-Time workload distribution in Music is proof enough of our concern regarding staffing and workload. This workload ratio gap has widened since 2014 and continues to widen. This directly impacts student success. Music has seen a lot of growth and a complete shift in upward trajectory. This growth has required a significant workload far beyond what the faculty contract and service hours specify.

Opportunities: Areas that present great opportunity:

-With our orchestra undergoing a "master reset," there are opportunities to invest new efforts in instrumental recruitment. This will require additional full-time faculty support to rebuild.

-With the Music Technology CoA being offered fully online and POQR certified, we have a new opportunity to attract an

expanded population of students.

-After COVID-19, we anticipate a significant influx in student enrollments in ensembles. Students want to feel a sense of belonging and community, and ensembles provide that. Additionally, the choral ensembles have started a #YourVoiceMattersHere movement which aligns greatly with current social justice initiatives.

-Possibility to further strengthen the choral & vocal program by developing a CTE commercial voice certificate. It would be the second in the state to offer a CoA in Commercial Voice if created and approved.

-With our ethnomusicology specialist hire, we have resurrected our MUS M04/M04H World Music courses which is aligned with campuswide efforts to champion equity, inclusion, and diversity. We find that there are opportunities to expand our global/non-western music course offerings. This will require full-time faculty support.

-With ensemble repeatability concerns resolved, we see renewed opportunity to help students persist, graduate with their AA-T, and successfully transfer.

Threats: Our most significant threat is that we are a department with a workload of 5 full-time faculty, but only have two—and one is also the performing arts chair with a 60% reassignment. This is not sustainable for our department and our students. Many of the opportunities we have as a program will not be realized without additional full-time faculty support. Nathan and Brandon have proven based on the data that we can increase success, equity, graduation rates, transfer rates, retention, and more. However, both feel as though there is no more to give and we desperately need additional full-time faculty support.

COVID-19 IMPACT STATEMENT

The impact of COVID-19 on the performing arts cannot be overstated. One significant threat we face is the years ahead as we slowly rebuild and recover. The Music program, and all other performing arts programs, will need support from the college as we rebuild our programs. This may mean the next few semesters will have unusually low enrollments, for example.

While Music has demonstrated excellent resiliency in the transition from on-ground to online courses, we have realized that some courses worked well in this online format, and other courses have suffered. For example, we realized that we can feasibly offer a fully online Certificate of Achievement in Music Technology. However, we also realized that music ensembles such as choir and jazz band cannot function online.

Program Plan



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Because of these performances every year, the Simi Valley Town Center has donated thousands of dollars to the Music Department at Moorpark College.

The Moorpark College Jazz Ensembles travel and compete in the Reno Jazz Festival every spring. The Moorpark College Jazz A Band even won 1st Place honors in the Community College Division in Spring of 2014 and 2015.

In the first two months of this semester the Moorpark College Jazz Ensembles have been asked to perform at the Moorpark College 50th Anniversary Gala (and related events at the Moorpark College Teaching Zoo and President Luis Sanchez's house), the Ventura County Community College District New Office Open House, and Moorpark Country Days.

For 3 years now the Moorpark College Wind Ensemble has been the closing performance at the Santa Susana High School Band and Orchestra Festival.

Industry professionals have enrolled and participated as members of my ensembles. One, Naoko Takada, is one of the top marimba soloists in the world (she teaches percussion at USC). She joined my Jazz Ensemble class in order to learn how to play in a jazz ensemble setting and learn how to improvise on the vibraphone. I also recently had Clyde Reasinger enrolled and participating in my Wind Ensemble. Clyde is a lead trumpet legend who even replaced Maynard Ferguson as lead trumpet in Stan Kenton's band. A few semesters ago we performed a tribute to Leonard Bernstein. After we sight read the music at the first rehearsal, he came up to me and told me that he had played the same music with Leonard Bernstein conducting.

I have also brought in industry professionals to perform with my students, work with them, and offer advice. Some of those professionals include Bill Watrous, Ed Shaughnessy, Glenn Zottola, Josh Nelson, Bob McChesney, Bijon Watson, Ira Nepus, Karl Hunter, Dan Lutz, Elliott Deutsch, Serafin Aguilar, Brian Swartz, Keith Snell, Jenni Olson, and Scott Director.

Brendan was invited by the Moorpark Rotary Club to do a musical presentation at one of their meetings, reflecting on his musical experiences and playing for them.

MUSIC TECHNOLOGY

New Music Technology Certificate (introduced Fall 2016) will have its first completer this Fall, with ten students declaring intent to complete in Spring 2018. This program has been given resources to expand, and the numbers of students in our program are there to warrant those resources thus far. It has been exciting to see this growth.

Music Technology students and faculty in the past year have provided original music for the FTVM Club M Improv show (both a live band as well as title credit music), Dance performance (Motion FLUX: of Beasts and Beauty), Maker Space expo, FTVM student films, Student Voice podcasts, Game Design classes, and the 50th Anniversary Gala retrospective video.

We have twelve music interns for Fall 2017, two paid through Strong Workforce funding. This is an increase from three (?) total internships the previous year, and speaks to the collaborative communities we are establishing with the FTVM and Gaming Programs. The two paid internships are allowing us to increase student access of our music lab dramatically, with 10 hours of open lab time made available to students for the first time. These interns also have a charge to advertise the program, initiate student-run workshops and groups (such as helping each learn how to get music onto Spotify), track traffic patterns, and actively facilitate a culture and community within this space. Other interns are working in the classroom with FTVM and Game Design classes to provide original music for film students, while others are learning the ropes in the recording studio in the Com building. The hope with these on-campus internships is that students will gain experience in workplace settings, advance toward certificates, serve the campus community, increase the profile of the music program on campus, and most importantly, create a new culture where doing

these things are the norm for our students. We expect students to make use of these labs (especially music students producing their own work with student performers in the recording studio) to generate strong portfolios as they advance their careers in the industry. As they take Music Business classes, student composers are gaining practical application for copyright and licensing their own content when they provide creative work for their peers. We are drafting simple contracts to clarify who owns the rights to the music they produce as paid vs. unpaid interns.

Thanks to Strong Workforce funds and in accordance with recommendations from our Music Technology Advisory Board, we have been able to make upgrades to HSS-104 this past year, helping our lab to have industry standard equipment to make Moorpark College an affordable but competitive place for career advancement. Upgrades include new speakers, refreshed keyboard controllers, Ableton Live Suite 9, Albion One symphonic sample library.

STUDENT CLUBS: MOORPARK MUSIC ASSOCIATION & DYNAMIX

Two separate student clubs have been formed relatively recently, one devoted to student-written, performed, and produced chamber music recitals (the Moorpark Music Association), and one a contemporary a capella group (Dynamix) in the mold of successful groups like Pentatonix and the Glee franchise. These groups are creating an exciting culture where students are taking charge of their educational goals and opportunities, and are drawing in the community (friends and family) to the campus. There are fundraising opportunities here as well. A third group, the Moorpark College Music Collective, is a music-tech group aiming to bring interested musicians and producers together in the studio setting and explore live performance options.

APPLIED PROGRAM

This past year has seen tremendous growth, and our numbers of students has allowed us to offer more sections of theory and musicianship classes, which serves students outside the program as well looking to complete certificates. The excellent reputation of our instructors has gotten out to the community, and we are attracting more students as a result. It is becoming a regular habit for us needing to hire part-time instructors simply so students have someone to teach them. These students become leaders in our ensembles, which often include non-majors and interested community participants. The growth of this state-mandated program has also generated problems in servicing students – our accompanist does not have enough paid hours to allow our singers, for instance, to rehearse their music adequately. This will be discussed in the Resources section of the Plan.

LABOR MARKET DATA

Per our CTEA application for Spring 2017, EMSI projects a modest increase in jobs in both LA and Ventura counties for audio/video technicians and sound engineers over the next five years. Our CLOs and PLOs both stress the importance of digital literacy and skill sets with music notation, sequencing software, and composition, ear training, and writing skills.

According to EMSI data provided by Institutional Research, two occupations relating to music were queried for both Ventura and LA Counties: audio/video equipment technicians and sound engineering technicians. The forecast for job growth across the board for both categories and counties is positive, though modest (ranging from 2.7-9.4%, depending on which county and which occupation). The low figure, 2.7%, is deceptive: it projects a change of 74 to 76 (increase of two) for sound engineers in VC. By comparison, LA County projects 5.3% growth for sound engineers with a much larger population of jobs available (250 new jobs). In audio/visual, the forecast is more than a 1000 new jobs (9.4% in LA County) over the next five years. We recognize the demand for audio content will simply increase as video/online content delivery methods will take increasing roles in our culture.

Program Plan Writer/Editor/Contact Person: Nathan Bowen

Department Chair / Coordinator / Program Lead: James J. Song / John Loprieno

Dean/Manager: Jennifer Kalsbeek-Goetz

Initiative: Improving Capacity for Equity and Success

As we focus our work on equity, disproportionately impacted student populations, and social justice, we see a vision for hiring an ethnomusicologist who specializes in diversity-minded curriculum and can bolster our revived World Music class offerings and build other courses that move away from a strictly Euro-centric vantage point of both music history and repertoire. This person would primarily oversee our general music studies area, bringing an equity and social justice lens to our course offerings, and filling in equity gaps in curriculum (GE courses: Music Appreciation, Music Fundamentals, Music History, World Music).

Our program has grown over the past five years with a reduction of FT workforce. Orbie Ingersoll's retirement in 2016 was the second position in ten years that was not filled upon retirement, yet we have had higher FTES, more sections offered, and drastically more completions of degrees and certificates. In addition to Orbie's position left unfilled, James Song has also retired effective July

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2021. This leaves the Music program with only 2 full-time faculty starting in the 2021-2022 academic year. This is simply unsustainable and our need for 2 full-time faculty is dire.

Our Applied Music courses, which provides one-on-one instruction (one faculty member to one student) on the instrument/voice of their choice, is the core component of the Music Program at Moorpark College. In addition to this being an AA-T and TMC requirement, this component boosts our FTES as the Applied Music course has several co-requisites (e.g. Music Theory, Musicianship, Ensemble, Music History, etc.). While the boost of FTES is beneficial, we are aware that the one-to-one ratio greatly hinders our productivity. However, the tradeoffs that, with our increase in Applied Music enrollments, our completion rate has increased exponentially.

As our Applied Music enrollment continues to increase (Fall 2018 being a new record high), our one part-time provision accompanist, Kevin Fukagawa, is stretched too thin. In addition, the restrictions of a provisional employee do not allow him to meet the needs of our students and our department. The TMC and C-ID for Applied Music requires that Applied students work with an accompanist. Currently, our students receive zero time with an accompanist except for their final jury performance which is a disservice to our students, and not in compliance with TMC and C-ID requirements.

Reduction of class sizes for our "gatekeeper course" which sees very low success rates. The Music Program increased the cap from 15 to 30 in an effort to increase productivity. In the past year, success rates have declined by over 10% by increasing the caps.

Initiative Status: Active

Initiative Year(s): 2017 - 2018, 2018 - 2019, 2019 - 2020, 2020 - 2021

Resource Requests

(A) Active Request - Hire 9-Month FT classified accompanist (pianist) (Active)

Justification: Our program requires a full-time accompanist to ensure success and equity across comparable CCC music programs.

Our music program continues to expand, particularly our Applied Music/Music Major. As of fall 2019, we have a record number of 52 students in Applied Music. These 52 students boost FTES for our entire music program as it has several co-requisites: Music Theory, Musicianship, Performing Ensemble, Piano, and Music History. In addition, 23 of these Applied students are specializing in Voice which needs even more extensive piano accompaniment assistance.

We are one of the few colleges in the state without a full-time classified accompanist. The accompanist is a critical component of any successful music program. They accompany the choirs, the orchestra, and most importantly, the applied music students. As it stands now, we have one provisional employee. However, provisional employees are quickly becoming obsolete in our district. In addition, provisional employees are restricted as far as the hours they work. As it stands, our accompanist is unable to meet the needs of our music program.

In a literal sense, the lack of an accompanist is a failure to comply with state TMC and C-ID requirements. As part of the Applied Program, the C-ID clearly states that our students, as part of the program, must "demonstrate appropriate blend and balance when performing with an accompanist." Currently, none of our Applied Program students are able to work with an accompanist due to provisional restrictions and lack of funding.

This lack of an accompanist is also a pedagogical concern for our voice instructors in particular. Unlike instrumental applied lessons where the instructor often mirrors the student with the same instrument as the student, voice instructors serve as the piano accompanist for the applied voice student. This presents two concerns: 1) our applied voice instructors were not hired to be accompanists, and some of our voice instructors are unable to play piano (they were not hired to accompany singers; they were hired to teach them); 2) our applied voice instructors are unable to effectively teach a voice student if the teacher is busy playing the piano as well.

No other person on this campus has more consistent contact time with students than our accompanist. His sole purpose is to help students succeed, and we need our accompanist to have more hours to meet the needs of our students and growing program.

Contact Person for Request: Brandon Elliott

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Resource Category - Where does this request belong?: (B) Classified Request

Funding Source: General Fund

Priority: High

Overall / Aggregate Cost: 80000

Replacement Item: No

(A) Active Request - Purchase a Class Set of Instruments for Students Who Do Not Own or Cannot Afford Their Own Instrument (Active)

Justification: To bridge the equity gap, the Music Program would like the funds to purchase a class set of instruments for students who would like to play in ensembles or study as a music major, but cannot afford or don't own an instrument. This is a purchase that can be done at once, or can be done over the course of many years depending on funding. With the acquisition of instruments comes the increasing need for storage space (also requested).

Contact Person for Request: Brandon Elliott

Resource Category - Where does this request belong?: (F) Other

Funding Source: General Fund

Priority: Medium

Overall / Aggregate Cost: 35000

Replacement Item: Yes

(A) Active Request - Video Cameras to Record Applied Students (Active)

Justification: It is a transfer application requirement that students have video footage "reels" of their audition. Many students do not have access to or cannot afford a high-quality camera. We would like to request two video cameras to record our students during their applied studio classes. This will provide all students with equitable access to recording equipment to ensure transfer success.

According to Michael Grimes, a high quality video camera that has excellent audio runs around \$2,500 each.

Contact Person for Request: Brandon Elliott

Resource Category - Where does this request belong?: (D) Technology Need

Funding Source: General Fund

What specific grant opportunities could help fund your request?: IELM?

Priority: Medium

Overall / Aggregate Cost: 5000

Replacement Item: Yes

(A) Active Request - Increase FOAP Funding for Provisional Employee (Accompanist) (Active)

Justification: Our applied program has nearly doubled and while we have been receiving small increases to this line item (which we are grateful!), it does not match with the level of growth the program is experiencing. This is the only interim solution until we receive a full-time 9-month classified accompanist.

Contact Person for Request: Brandon Elliott

Resource Category - Where does this request belong?: (B) Classified Request, (F) Other

Funding Source: General Fund

Priority: High

Overall / Aggregate Cost: 15000

Replacement Item: No

(A) Active Request - Full-Time Faculty Hire: Orchestra Director/Director of Instrumental Studies (Active)

Justification: James Song retired July 2021. This leaves a program that should have at least 5 FT faculty with only 2 FT faculty starting next academic year (2021-2022). Our need for FT faculty is dire. Our Instrumental Music Program will need a FT faculty member to oversee the Jazz, Wind, and Orchestra ensembles, as well as recruit instrumental students for the AA-T. With the transformation of our orchestra from community-based to student-based, this is the opportunity and time to bring someone in to grow this area of our program, and orient the repertoire toward diversity, equity, and inclusion.

FT faculty in Music have gone from 5 in 2009 (year Nathan Bowen was hired, filling Dolly Kessner's spot but Joan Thompson's

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was not replaced) to 3 since 2016 (Orbie's retirement), yet we have a larger program (360+ music majors in AY 2019-2020 compared to 210 music majors in AY 2014-15), serving more students (FTES for AY 2018-19 is 213.44 compared to 2014-15 at 203.82) with better completion numbers steadily (2014-15: 2 degrees, '15-'16: 4 degrees, '16-'17: 4 degrees, '17-'18: 9 degrees, 7 certs, '18-'19: 8 degrees, 3 certs; '19-20': 11 degrees, 5 certs).

Current FT Music faculty, like colleagues across campus, are asked to take on much more accountability. Our program is multi-faceted and with the growth that comes with more productions, increased attention to retention, success, and mentoring, CTE, expanding an internship program and Applied, we could really use more FT support in ways that PT does not. As we see full growth mode in both Applied Program and Music Tech, another FT hire could help shore up significant areas of concern: 'gatekeeper' classes Music Theory / Musicianship II sections entirely taught by PT faculty, which is an area critical for equity, persistence, and pathways to completion and transfer.

Based on AA-T productivity, Moorpark College has the lowest number of FT faculty in the state in relation to AA-T productivity:

Moorpark - 2 FT faculty (11-AA-T)

Diablo Valley College - 7 FT faculty (1 AA-T)

Fresno City College - 6 FT faculty (11 AA-T)

Fullerton College - 13 FT faculty (15 AA-T)

Riverside CC - 9 FT faculty (12 AA-T)

College of the Sequoias - 5 FT faculty (13 AA-T)

Southwestern College - 6 FT faculty (11 AA-T)

West Valley College - 7 FT faculty (6 AA-T)

Bakersfield College - 6 FT faculty (15 AA-T)

Mt. SAC - 8 FT faculty (6 AA-T)

Contact Person for Request: Brandon Elliott

Resource Category - Where does this request belong?: (A) Faculty Request

Funding Source: General Fund

Priority: High

Overall / Aggregate Cost: 80000

Building and Room #: music building

(A) Active Request - Full-Time Faculty Hire: Ethnomusicologist (Active)

Justification: Music has a demonstrated commitment to diversity, equity, and inclusion. We can make a greater impact toward reaching disproportionately-impacted student populations through hiring a full-time ethnomusicologist.

This hire would allow us to build upon and expand from our world music course offerings, and would oversee general music studies, which is the main component of our FTES. Our GE offerings skew heavily toward European models and historical narratives. We seek to hire an ethnomusicologist with specialization in areas such as Latinx music, Hip Hop, or music from the Middle East. This would bolster curriculum and repertoire to continue legitimizing music from a variety of cultures and perspectives, meet student needs, and further our College Mission.

We have an excellent adjunct instructor teaching these classes, but does so from San Diego. This situation does not scale and has worked due to COVID remote-teaching needs but is not a long-term solution.

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Contact Person for Request: Brandon Elliott

Resource Category - Where does this request belong?: (A) Faculty Request

Funding Source: General Fund

What specific grant opportunities could help fund your request?: possibly CTE grants IF the hire were for CTE, though we think a general music faculty hire may be a better strategic direction

Priority: High

Overall / Aggregate Cost: 80000

Building and Room #: music building

Initiative: Music Program & Ensemble Outreach to Community

The Moorpark College Symphony Orchestra is now a student only orchestra, so the instrumentation and the size of the orchestra might look quite different from the past 28 years when we had the community members participated in the orchestra. The Music Program will be more active in recruiting musicians from local High Schools to populate the vacant seats in the orchestra. We've had a great success in attracting small number of these high quality High School orchestra musicians in the past years simply because we've had a very good community orchestra that they can come and join, and to have the opportunity to perform repertoire that they would not have a chance to learn at other community colleges. Now that the community function is no longer associated with the college orchestra and that it will be a completely student only ensemble, it will be more challenging for us to continue to attract these high quality High School orchestra musicians. And, again, the Music Program will work diligently to recruit from the local High Schools.

The Jazz Ensemble and Wind Ensembles, along with the Choral Music program continue to visit High School and Middle Schools for recruitment. The Jazz ensemble participates in the annual Reno Jazz Festival and they bring home some impressive results each year. The Jazz Ensemble and the Wind Ensemble regularly perform in the community in a various Outreach functions. The Jazz Ensemble hosted a one-day High School Jazz Festival in the past which brought hundreds of local high school students to our campus, and we'd like to see that return if the PAC schedule allows. This can be done in conjunction with the Choral Festival which can be a low-cost and effective recruiting tool (the opportunity to host hundreds if not thousands of potential MC students on our campus and learn about our Music Program). However, it would require time beyond faculty campus service hours in order to plan and coordinate. In addition, our Music Building is not in a condition that would lend itself to "attractiveness" for potential students. (Active)

Initiative Status: Active

Initiative Year(s): 2017 - 2018, 2018 - 2019

Resource Requests

(A) Active Request - Stipend or Reassigned Time for HS & MS Choral Music Festival (Active)

Justification: As outlined in our Opportunities section of the SWOT, there is a pressing need and recruitment opportunity to host a choral festival at our campus. The time needed far exceeds that "billed" towards college service hours as there is extensive coordination efforts that must take place.

Contact Person for Request: Brandon Elliott

Resource Category - Where does this request belong?: (F) Other

Funding Source: General Fund

Priority: High

Overall / Aggregate Cost: 6000

Replacement Item: No

(A) Active Request - Stipend or Release Time For Extensive Off-Campus Recruitment Activities (Active)

Justification: Our Choral and Jazz/Wind Ensemble Directors do dozens of recruitment visits to local high schools and middle schools without pay or mileage reimbursement. While this out of care for the program, the current workload conditions are

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making it increasingly difficult to make continued recruitment visits. Release time would be preferred over stipends as time is the main concern--not money.

Contact Person for Request: Brandon Elliott

Resource Category - Where does this request belong?: (F) Other

Funding Source: General Fund

Priority: Medium

Overall / Aggregate Cost: 15000

(A) Active Request - Additional Music Director stipends or release/reassigned time to support the significant increase in productions. Currently, the Music Program provides over 50 performances for on and off campus events, and there are only six stipends offered per academic year. (Active)

Justification: AFT-VCCCD Bargaining Agreement

Contact Person for Request: FT Faculty

Resource Category - Where does this request belong?: (F) Other

Funding Source: General Fund

Priority: High

Overall / Aggregate Cost: 30000

Replacement Item: No

Initiative: Building Safety, Storage, and Facility Needs

Our building is one of the oldest on campus and has a large amount of facility needs. To ensure the health, safety, welfare, and wellness of our students, we hope to have the college fund a variety of initiatives to keep our building safe and usable.

Initiative Status: Active

Initiative Year(s): 2017 - 2018, 2018 - 2019

Resource Requests

(A) Active Request - Remove carpet in room M109 & M114 for suitable ensembles rehearsals; replace with wood or tiles (or similar material).

(Active)

Justification: For the health and safety of our students, it is past due for this particular item to be addressed.

Sharon Manakas recently made a visit to the building and validated something we have been saying for a very long time in our program plans: something must be done about the health and safety of this building: air quality, flooring, bathroom maintenance and cleanliness, practice rooms, classrooms). It is a health concern. This is not simply a concern that vocalists are raising (which they have been) – this was a remark coming from the Health Program.

As the Music Building is one of the oldest buildings on campus, there are related concerns:

- 1) the lighting for M109 and M114 does need attention. Merely changing or replacing light bulbs are not adequate any more as these light bulbs do not last long time (due to the age of the lighting system itself).
- 2) the ventilation system needs assessment for air quality concerns.
- 3) replace ceiling tiles due to health concerns (molding, spotting, crumbling, etc.)
- 4) carpet replaced throughout entire building. M109 and M114 should not have carpet due to health concerns. Instrumentalists who play an air instrument are constantly clearing their instruments (saliva) onto carpet. If these two rooms have tile or some form of vinyl flooring that can be easily cleaned and sanitized.

Contact Person for Request: James Song, Brandon Elliott

Resource Category - Where does this request belong?: (C) Facilities Need

Funding Source: General Fund

Priority: High

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Overall / Aggregate Cost: 30000
Replacement Item: Yes
Building and Room #: M-109, M-114

(A) Active Request - Repair existing audio system in M114 and M109 (Active)

Resource Category - Where does this request belong?: (D) Technology Need
Funding Source: General Fund
Priority: High
Replacement Item: Yes

(A) Active Request - New Music Building (Active)

Justification: Our music program has grown beyond our traditional facility. Our most significant lab spaces are HSS-104 and Com 109 (recording studio). Our Music Business class is taking place in the Academic Center. We perform in the PAC and in other venues (such as the TV studio for their Club M Improv Show, or in Spain). Part of this is due to the quirky nature of the music building, but it does underscore a glaring long-term need: we have one of the oldest buildings in the campus; our space does not house our program, which is a good thing. We're all over campus and that means we can collaborate with other programs easier. Eventually it may be worth mulling over the possibility of a larger, updated space, and perhaps one that is a little more centralized. We recognize this is part of a long-term plan, but it warrants mention here.

Most critically, our Music Building is a significant cause for our low productivity calculation. We only have four classrooms in our building. Two of them hold up to 50, and they are utilized as much as possible. The other two rooms hold 15 and 18.

A cheaper route would be to create an outdoor performance venue south of the library, on the lawn! We also need to revisit the plans dating upwards of 10 years ago for a Concert Hall/Arts Building which has been approved at the state-level.

We are aware that FTVM folks have been likewise requesting a new building. It may be a nice possibility to combine efforts into a joint arts/digital media space. Medium-sized recital hall? Recording studio?

If we were to go this route, it would be wise to include a large space to accommodate the large orchestra with the large chorus for a combined rehearsal. Our department frequently programs combined choral and orchestral concerts (e.g. Holiday Lights, which is an annual MC Foundation fundraising event). PAC main stage rehearsal time is very difficult to book. The rationale here is that rehearsals could be far more effective and efficient with a dedicated space for these two large ensembles to rehearse in a single space.

Another physical consideration is the storage of all the various musical print scores and instruments. As part of the master facility planning, we need a space for centralized music library for both instrumental and choral programs. Currently, music scores are stored in shelves and closets in either faculty offices, classrooms, or small storage rooms. To put it in perspective, the Choral/Vocal program alone has over 85,000 musical scores which are being stored in every possible place in our building. These scores are an asset to the institution with a value of nearly \$130,000. That said, we have plans to use M-105 for a new music lab. Perhaps we can combine that lab with library storage.

Contact Person for Request: Brandon Elliott

Resource Category - Where does this request belong?: (E) Review for Space Allocation

Funding Source: General Fund

Priority: High

Overall / Aggregate Cost: 8000000

Replacement Item: No

(A) Active Request - Storage Facilities for Equipment (Active)

Justification: Our building is too small to support our program growth. As of Fall 2018, we do not have any more storage space. Whether we have a separate storage facility, or M&O can find ways to build storage units in our building, we need to increase the capacity to store high-value items such as sheet music, instruments, and sound equipment.

Contact Person for Request: Brandon Elliott

Resource Category - Where does this request belong?: (C) Facilities Need, (E) Review for Space Allocation, (F) Other

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Funding Source: General Fund
Priority: High
Overall / Aggregate Cost: 10000
Building and Room #: M-105, HSS-104, and perhaps external storage facility.

(A) Active Request - Replace Exterior Doors (Active)

Justification: The Music building has had continuing issues with securing its building. Faculty have regularly encountered unauthorized personnel in the building on evenings and weekends, and this is largely due to the inability to secure our exterior-facing doors. Dozens of work orders have been placed to repair locking mechanisms, but it doesn't address the greater problem in that our doors are old and deteriorating.

Update for 2021-2022: M&O did a walkthrough of the exterior doors with Brandon Elliott. John Sinutko observed that the existing doors may not be up to code and said M&O would work on a replacement. The replacement would likely have a center beam that is removable. This has yet to be completed, so we are leaving this as an active request.

Contact Person for Request: Brandon Elliott
Resource Category - Where does this request belong?: (C) Facilities Need
Funding Source: General Fund
Priority: High

(A) Active Request - Add Soundproofing to the shared wall between M-120 and M-109 (classroom and office/teaching studio) (Active)

Justification: M-109 is used nonstop for our lecture classes. As a result, M-120 (a faculty office and teaching studio for applied) is rendered useless as the sounds from M-120 distract the class in M-109. As we are struggling to find studio teaching space for our 45+ applied students, adding soundproofing to the shared wall would create a cost-effective solution that adds one additional teaching space.

Contact Person for Request: Brandon Elliott
Resource Category - Where does this request belong?: (C) Facilities Need
Funding Source: General Fund
Priority: High
Overall / Aggregate Cost: 8000

(A) Active Request - Renovate and Expand two restrooms in music building. (Active)

Justification: The two single-occupancy restrooms in the music building are in need of significant repair. It would also be ideal if they could be expanded so that it is more than just a single-occupancy restroom.

Contact Person for Request: Brandon Elliott
Resource Category - Where does this request belong?: (C) Facilities Need
Funding Source: General Fund
Priority: High

(A) Active Request - New or Updated Furniture and Storage Units for Workrooms and Offices (Active)

Justification: Faculty offices and workrooms have dated (some 15+ years old) or broken office furniture that needs replacement. Desk chairs for workrooms are dated and items pulled from the M&O warehouse as a temporary solution.

Currently, there are very few storage options for retaining student records (e.g. lockable filing cabinets, lockable storage bins, etc.).

Contact Person for Request: Brandon Elliott
Resource Category - Where does this request belong?: (C) Facilities Need
Funding Source: General Fund
Priority: Medium
Overall / Aggregate Cost: 10000
Replacement Item: Yes
Building and Room #: Throughout Music Building (offices and workrooms)

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Initiative: Continue Growth of CTE Music Technology / Commercial Music Program for Student Workplace Readiness

Hire new FT Commercial Music Faculty. Due to the rapid increase of degrees certificates awarded this past year (325% increase from previous two years), and with LMI data projecting 7.9% growth in jobs over the next five years in LA/Ventura Counties (see SD#3), and with current FT faculty stretched too thin (see SWOT), we believe the time is right to hire a new FT faculty under the Commercial Music top code. We have enough offerings currently to assign a full load, but we'd like to expand our offerings and hire this person to help facilitate additional curriculum such as film scoring, live sound reinforcement, sound design, intermediate creative coding, and GE courses such as rock history and/or film music appreciation. Antelope Valley College offers an AA in Commercial Music, and we see an opportunity to pursue a similar path. We are seeing growth in retention, success, and demand, and this new hire would alleviate the positive burden of growth.

Initiative Status: Active

Initiative Year(s): 2018 - 2019

Resource Requests

(A) Active Request - Hire new FT Commercial Music Faculty to keep pace with the growth of the CTE Music Technology program. (Active)

Justification: We have seen a 4-year trend in the increase of part-time workload to the point where we are now at a 2-to-1 ratio of part-time to full-time faculty. We simply do not have enough full-time faculty to support the growth and various strategic directions of our program.

Due to the rapid increase of degrees certificates awarded this past year (325% increase from previous two years), and with LMI data projecting 7.9% growth in jobs over the next five years in LA/Ventura Counties (see SD#3), and with current FT faculty stretched too thin (see SWOT), we believe the time is right to hire a new FT faculty under the Commercial Music top code. We have enough offerings currently to assign a full load, but we'd like to expand our offerings and hire this person to help facilitate additional curriculum such as film scoring, live sound reinforcement, sound design, intermediate creative coding, and GE courses such as rock history and/or film music appreciation. Antelope Valley College offers an AA in Commercial Music, and we see an opportunity to pursue a similar path. We are seeing growth in retention, success, and demand, and this new hire would alleviate the positive burden of growth.

Contact Person for Request: Nathan Bowen

Resource Category - Where does this request belong?: (A) Faculty Request

Funding Source: General Fund

Priority: High

Overall / Aggregate Cost: 70000

Replacement Item: No