



2022-23 Instructional Program Review and Planning

OVERVIEW OF PROGRAM REVIEW AND PLANNING FOR INSTRUCTIONAL PROGRAMS

Program Review and Planning is about evaluating and assessing programs and documenting plans for improving student success rates. Through review of and reflection on key program elements, Program Review and Planning identifies program strengths and strategies necessary to improve the academic discipline, program, and/or services to support student success.

The College also uses Program Review and Planning as the conduit to request resources (human, technology, facilities and funding) to further help improve and support programs.

BASIC PROGRAM INFORMATION

Academic Year

2022-23

Are you completing a comprehensive or annual PRP?

Annual

Division Name

Arts, Media and Business Administration

Department Name

Performing Arts

Choose your department. If you don't see it, you may add it by typing it in the box.

Discipline Name

Music (MUS)

Choose your discipline. If you don't see it, you may add it by typing it in the box.

Department Chair Name

Patriceann Mead and Madelyn Byrne

Department Chair email

mbyrne@palomar.edu

Please list the names and positions of everyone who helped to complete this document.

Madelyn Byrne, Professor
Ellen Weller, Professor
Paul Kurokawa, Professor
John Russell, Associate Professor

Website address for your discipline

<https://www.palomar.edu/performingarts/home/music-degrees-and-programs/music-classes/>

Discipline Mission statement

Our mission is:

1. To prepare students for successful transfer to four-year institutions. This preparation includes, but is not limited to, four semesters of music theory, aural skills, music technology, participation in a variety of ensembles, and four semesters of instruction on an instrument, voice, or in music composition
 2. To provide basic music skills to students wishing to enter the workforce as performers, composers, educators, music therapists, music technologists, health care workers, and in other similar fields.
 3. General education -- enrichment of the campus community's education. Music education has been shown to enhance mental abilities in a variety of disciplines. It also provides personal fulfillment for many people.
 4. Participate in creating a rich cultural environment for our students, faculty, staff, and community.
 5. Promote community interaction through direct participation in, or listening to, musical compositions and performances.
- These compositions and performances provide a unique opportunity to bring people of diverse backgrounds together for a united purpose. For example, students of varying ages, ethnicities, sexual orientations, and religions participate in bringing a concert to an equally diverse audience.

[\(Click here for information on how to create a mission statement.\)](#)

Does your discipline have at least one degree or certificate associated with it?

☒ Yes ☐ No

Are any of your programs TOP coded as vocational (CTE/CE)?

☐ Yes ☒ No

List all degrees and certificates offered within this discipline.

AA with emphases in Performance, Theory and Composition, and General Music, AA-T, and a Basic Music Skills
Certificate of Proficiency

AA, AS, ADT, Certificates, etc.

BASIC PROGRAM INFORMATION: FACULTY AND STAFFING RESOURCES

In this section, you will identify how many faculty and staff support your discipline's programs. This information is considered when you request permanent staff and faculty hires. It is also useful as you evaluate your program and the human resources and talent you have to support our students.

To help you answer questions in this section, you will need the links shown in red.

Enter the number of permanent or full-time faculty support your discipline (program)?

Ellen Weller, Paul Kurokawa, John Russell, and Madelyn Byrne

Enter a number.

Link: [Permanent Faculty and Staff Count](#)

For this past fall semester, what was your Full-time FTEF assigned to teach classes?

3.80

Link: [FTEF Data](#)

For this past fall semester, what was your Part-time FTEF assigned to teach classes? (Part-time FTEF = PT hourly and overload.)

2.20

Link: [FTEF Data](#)

List the classified and other permanent staff positions that support this discipline. If possible, include number of months and percentage workload.

Tom Daily, ISA
Paul Helling
Rita Walther
Anthony Cucuzzella
Heather Murray
Carl Thompson

Link: [Permanent Faculty and Staff Count](#)

List additional hourly staff that support this discipline and/or department. Include weekly hours.

Trevor Williams, 15 hrs/p/wk

PROGRAM INFORMATION

In this section, you are asked to consider and evaluate your programs, including their program learning outcomes, the annual number of completions, goals for completions, and enrollment and efficiency trends.

PROGRAM LEARNING OUTCOMES

Begin this section by reviewing the Program Review reports for programs and courses in [Nuventive Improve](#). All active course and program learning outcomes should be systematically assessed over a 3-year cycle. First, look at program learning outcomes.

- **Program** = Leads to a degree or certificate
- **Discipline** = A group of courses within a discipline

*Programs will be able to complete program completion and outcome questions.

How well do your program's learning outcomes communicate the scope and depth of the degree/certificate offered? Please explain.

Last year, we developed six new program SLOs for the AA in music. This year we are implementing these SLOs.

- 1.) Aesthetic and cultural growth: Identify and evaluate the elements of live musical performance that contribute to student's aesthetic and cultural growth.
- 2.) Ensemble Performance: Perform and/or participate successfully in small and large ensembles, using time management and interpersonal skills to assist in the production of a collaborative musical work.
- 3.) Technology: Utilize a variety of technological resources and tools to enhance their composing, performance, and music production skills
- 4.) Music Theory: Recognize, write, and utilize the fundamental aspects and principles of music, including music theory, notation, form, and performance practice.
- 5.) Musicianship: Acquire proficient musicianship skills including keyboard skills and the ability to perform and transcribe rhythms and diatonic and chromatic melodies in various meters
- 6.) Solo Performance: Present successful solo performances using appropriate repertoire for their chosen instrument/voice with technical proficiency, musicality, and stylistic awareness. Aesthetic and cultural growth This covers the broad set of technical, analytical, creative, and critical thinking skills necessary to successfully audition for and transfer to a four-year university or college.

Returning to in-person rehearsals, lessons, and performances has added depth and vitality to these SLOs.

Basic Skills Certificate Last year, we created a new SLO for Basic Skills. Basic Skills: Demonstrate an understanding of the fundamental aspects and principles of music, including but not limited to: basic music theory, notation, chord structures, melodic constructs, form, beginning instrumental/vocal technique, and performance practices.

AA-T Due to the restricted number of units, the AA-T is not deemed sufficient for a student to successfully audition and transfer.

AAT: Ensemble Performance: Perform and/or participate successfully in small and large ensembles, using time management and interpersonal skills to assist in the production of a collaborative musical work. Music Theory: Recognize, write, and utilize the fundamental aspects and principles of music, including music theory, notation, form, and performance practice.

How do they align with employer and transfer expectations?

Our students have excellent transfer success. This past year Palomar Music students successfully transferred to UCSD, and SDSU.

Ezekiel Mortensen, who has transferred to UCSD as a composition major, was one of the winners of the San Diego Emerging Composers Competition. He is a prolific and talented composer who studied piano and composition at Palomar College. Though Mr. Mortensen started his music studies later than most students, but has proven to be hard-working and successful.

Describe your program's plan for assessing program learning outcomes.

- 1.) Aesthetic and cultural growth: In all music classes, connection between the arts and society, in general, is emphasized. The opportunity to experience live music created by Palomar students is extended into the community via performances and audience attendance.
- 2.) Ensemble Performance: Students participate in rehearsals and prepare their parts under the direction of an experienced music director, perform their prepared pieces, and assess those performances in reflective discussions.
- 3.) Technology: Students in music classes are given assignments that make use of several current technologies: applications such as ProTools, Native Instruments, GRM-Tools, Scanbot, BandLab, Soundtrap, Sight Reading Factory, Reason, Finale, and negotiating Canvas topology.
- 4.) Music Theory: Students scan and upload written homework and have regular assessments. They complete analytical and creative projects that incorporate critical thinking and aesthetic cultivation.
- 5.) Musicianship: Students are recording assignments Sight-reading Factory, Music Literacy.com, Earpeggio, Aural Wiz, and uploading directly to Canvas demonstrating increasing skill level in rhythm, solfeggio, keyboard, and dictation.
- 6.) Solo Performance: Students are engaged in short one-on-one instructional sessions, submitting recordings for assessment, collaborative, and peer critique of solo performances. Students in preparation for transfer, students are preparing audition videos, learning specific techniques to successfully demonstrate their readiness for upper-division music work.
- 7.) Students turn in weekly composition assignments that are uploaded and presented in class. These assignments target a different music composition technique each week. The students' assignments are evaluated on their evidenced critical thinking, synthesis of information, and creative implementation of the studied techniques. Students also present their larger composition projects during an end-of-semester performance.
- 8.) Some of the composition students also work to prepare for transfer for upper-division work. This takes the form of portfolios demonstrating advanced composition techniques. We are planning to formally assess our learning outcomes in the spring of 2022, and every three years thereafter. This will allow us to assess our program with face-to-face classes. There was a dearth of reliable data during the pandemic.
- 9.) Students are encouraged to enter music composition competitions. This prepares students for the practical work of building a career as a composer. Four of our students have won composition competitions over the past few years; two MACCC Student Composer Competitions (Adrian Martinez and Brandon Eggleston), and two San Diego New Music Emerging Composers Competitions (Ezekiel Mortensen and Georgia Phipps).

Even if a student does not win, it is advantageous for them to get their music in front of a panel of judges. These judges are typically well-known composers, conductors, and performers.

Summarize the major findings of your program outcomes assessments.

We have not completed our program outcome assessments as of yet. We are hoping to do so this academic year.

PROGRAM COMPLETIONS

Student success is at the core of what we do in assisting students in achieving their goals.

The Chancellor's Office Vision for Success stresses the importance of Program Completion as a major goal for our students. In addition, transfer and career readiness are key components of Palomar College's mission statement. This year, our funding formula has also changed reflecting this emphasis, providing additional funding as a function of the number of completions.

In this section, you will reflect upon the number of completions students earned for EACH degree/certificate you offer. As required for accreditation, you are also asked to set a standard which represents the lowest acceptable number of completions and a stretch goal for increasing the number of awards.

Link: [Program Completions](#)

Access the link above titled "Program Completions" and copy and paste five years of completion data for each of your discipline's degrees and certificates.

Academic Year AT APD Student Count					Column Labels					
Row Labels	2016-17		2017-18		2018-19		2019-20		2020-21	2021-22
AA/AS										
Associate in Arts Degree	5		1		3	4	4	5		
Associate in Arts Degree for Transfer					3	4	4	1	8	
AA/AS Total	5	4	7	8	5	13				
Certificate										
Certificate of Proficiency							1	1		
Certificate Total						1	1			
Grand Total	5	4	7	8	6	14				

Have your program completions Increased, decreased, or stayed the same over the last 5 years?

☒ Increased ☐ Stayed the same ☐ Decreased

Choose one

What factors have influenced your completion trends?

1. Exceptional faculty advising by all the members of the Full Time Music Faculty, and increased awareness of the role of faculty advising by our Counselors - we are working together in a positive way to increase student success and program completion.
2. Continued Administrative support for our smaller classes

Our accrediting body, ACCJC, and the Federal Department of Education requires that colleges establish standards and goals for student success and completion.

A program-set standard for completion represents the lowest number of program completion you deem

acceptable for your program. In other words, if you were to notice a drop below the set standard, you would seek further information to examine why this occurred and strategies to increase completions.

A program stretch goal for completions is the number of completions you aspire to award for each program in your discipline.

To determine your stretch goal, consider the number of annual completions you typically award over time, then consider strategies or efforts you are making to increase completions in your program. Then identify the NUMBER you want to set as your goal.

Program Information Summary

In this section you are asked to evaluate your programs by considering their program learning outcome assessments, the annual number of completions, goals for completions, enrollment and efficiency trends and any other internal or external factors that had an impact on your program.

What factors have contributed to the success of your program(s)? Describe how they have contributed.

Teaching -- Excellent teaching has been the primary contribution to our program's success. The faculty are dedicated to high standards of instruction, including teaching and thoroughly assessing our program SLOs. All of the full-time faculty regularly update and improve their teaching skills and have excellent Canvas sites for all of their classes.

Recruiting and community outreach -- Many of our faculty have also been actively recruiting students. There have been a number of ways in which this has been accomplished. Many of our faculty have been visiting high schools for recruitment. Our vocal music instructor has hosted a choral music festival and has our students sing with the San Diego Master Chorale.

Performances -- Our ensembles actively perform throughout the year. The ensembles include challenging, college-level repertoire in these performances. All of the faculty have been dedicated to having high-quality performances.

Currency -- Our faculty consistently maintain currency by being active professional musicians and composers.

Our composition instructor has had performances in New York with the Composers Concordance and she participated as a composer and performer in The New York City Electronic Music Festival this past summer. She also took a composition workshop with the Heartland Marimba Quartet and had her compositions for that group performed in various concerts and workshops. Presently, she is completing a composition for the Piano Ensemble at Cal Poly Pomona.

Paul Kurokawa is an active performer locally and nationally. He regularly performs with various jazz and commercial ensembles in the San Diego, Orange County, and Los Angeles areas as well as events in the classical genre. Many of the local ensembles provide him opportunities for recruitment among community members as well as recruitment and collaboration with other directors from local high schools.

What factors have presented challenges for your program(s)? Describe the impact of these

challenges.

The computer music lab is chronically underfunded. Our software is out-of-date and we are short staffed. Class cuts have hindered our ability to properly rebuild our program.

COURSE INFORMATION

In this section, you will review how students perform in the courses you offer as part of your program. The Chancellor's Office Vision for Success goals focus on eliminating equity gaps and increasing timely completions. Examining, reflecting upon, and developing strategies to improve course success rates is one way to help the college meet its Vision for Success Goals and support our students in reaching theirs.

Data are provided to help you examine differences in course success rates (C or better) across student demographic categories (e.g., gender) and course type (e.g., face-to-face, online).

After you complete your review of course success data, you are asked about the assessment of student learning outcomes at the course level, progress you have made in these assessments, and changes you have implemented as a result.

COURSE SUCCESS AND RETENTION

ACCJC also requires that colleges establish institutional and program level standards and stretch goals for course success rates.

Program-set standards for course success rates represent the lowest success rate deemed acceptable by your discipline. In other words, if you were to notice a drop below the rate, you would seek further information to examine why the drop occurred and strategies to address the rate. The College's institution-set standard for course success rates is 70%

Program-set stretch goals for course success rates represent the success rates you aspire your students to achieve.

The data includes overall success (% C or better) and retention rates (% No Ws) . The data tables include course rates by gender, age, ethnicity, special population, location, and modality (You can access the Student Equity Plan on the SSEC website <https://www2.palomar.edu/pages/ssec/>)

What is your program's standard for Discipline COURSE Success Rate?

70.0%

The College's institutional standard for course success rate is 70%. To access college success rates. Click on the link below.

Link: [Course Success Rate Information](#)

UPDATE 9/26/2022: The Course data links are under construction and will be operational shortly. This note will be removed when then link becomes functional again. Apologies for the inconvenience.

Why did you choose this standard?

Because it is in keeping with the college's standard.

What is your stretch goal for course success rates?

80.0%

How did you decide upon the goal?

This is a worthwhile goal and one that would be indicative of our area supporting our students.

COURSE STUDENT LEARNING OUTCOMES (SLOs)

Summarize the major findings of your course level student learning outcomes assessments.

We have crafted our assessment methods carefully to include critical thinking and synthesis of concepts. This can be seen in our concert report assignments in all of our classes, and in the reports that the music majors must write for a variety of performances, including their own. Music by its nature incorporates mathematical reasoning. Their understanding of complex symbolic notation of measuring temporal duration involves understanding fractions and recognizing numeric patterns.

Course level SLOs can be accessed through [Nuventive Improve](#)

Excluding courses that haven't been offered in the last three years, do you confirm that all of your courses have been assessed in the last three years.

☒ Yes ☐ No

This section is intentionally blank for annual PRPs. Please click "Next" to continue.

CAREER AND LABOR MARKET DATA

The Chancellor's Office Vision for Success stresses the importance of increasing the percent of exiting students who report being employed in their field of study. It is important for us to consider how **all** of our programs connect to future careers.

Go to this website <https://www.onetonline.org/> and enter your discipline in the bubble on the top right for ideas about potential occupations. Click on an example to see more detail.

What kinds of careers are available for people who complete your programs (and/or transfer)? (Refer to O*net Link below) Are there any new or emerging careers? If so, how would the new or emerging careers impact your future planning?

Onetonline lists 91 occupations for music majors.

Among the careers are some newer options including the following -Career possibilities include film and/or video game composer, sound engineer, Pro Tools operator, composer/arranger, conductor for a variety of vocal and instrumental ensembles, free-lance musician, music teacher, music journalist, work in advertising and web design, and a music degree can enhance a student's chance of getting a general teaching position, and music therapist.

Some of our students are currently working as music teachers.

Music Therapy is a growing field with an increasing number of four-year colleges and universities offering Bachelor degrees in this discipline. Onetonline.org indicates that this field has a bright outlook. The employment opportunities in religious institutions continue to grow.

Many students report transfer and employment in music ministry. Schools that we transfer to PLNU, Biola, Azusa Pacific, and Cal Lutheran.

Link: <https://www.onetonline.org/>

What are the associated knowledge, skills, abilities (KSA's) needed for the occupations listed above? (click examples in the link above to get ideas)

For example, for a Composer and Arranger -Knowledge • Fine Arts — Knowledge of the theory and techniques required to compose, produce, and perform works of music, dance, visual arts, drama, and sculpture. • Computers and Electronics — Knowledge of circuit boards, processors, chips, electronic equipment, and computer hardware and software, including applications and programming.

- Customer and Personal Service — Knowledge of principles and processes for providing customer and personal services. This includes customer needs assessment, meeting quality standards for services, and evaluation of customer satisfaction.
- English Language — Knowledge of the structure and content of the English language including the meaning and spelling of words, rules of composition, and grammar.
- Communications and Media — Knowledge of media production, communication, and dissemination techniques and methods. This includes alternative ways to inform and entertain via written, oral, and visual media. Music or sound editing software — Audacity; Avid Technology Sibelius; XT Software energyXT; Pro Tools, Reason, Finale, Native Instruments software, MuseScore, ZynAddSubFX (see all 74 examples) Skills • Reading Comprehension — Understanding written sentences and paragraphs in work-related documents.
- Writing — Communicating effectively in writing as appropriate for the needs of the audience.
- Active Listening — Giving full attention to what other people are saying, taking time to understand the points being made, asking questions as appropriate, and not interrupting at inappropriate times.
- Critical Thinking — Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions or approaches to problems.
- Coordination — Adjusting actions in relation to others' actions. Abilities
- Hearing Sensitivity — The ability to detect or tell the differences between sounds that vary in pitch and loudness.
- Originality — The ability to come up with unusual or clever ideas about a given topic or situation, or to develop creative ways to solve a problem.
- Near Vision — The ability to see details at close range (within a few feet of the observer).
- Fluency of Ideas — The ability to come up with a number of ideas about a topic (the number of ideas is important, not their quality, correctness, or creativity).
- Speech Recognition — The ability to identify and understand the speech of another person. Additional

Qualities and skill sets needed for music therapy and music performers include -Ability to work collaboratively, compassion, empathy, and communication skills. These skills are learned within the many ensembles that are offered in our program.

How does your program help students build these KSA's?

Our Music Theory and Skills classes are essential to every music degree worldwide.

Our technology program is essential for a career in music in the twenty-first century. The computer music classes are especially advantageous as they teach Pro Tools, the world's most widely used digital audio workstation software. This software is used in recording studios, the movie industry, and TV production. We have had students get jobs in the music industry due to the Pro Tools skills they acquired in our program.

Our ensemble classes provide much-needed practical application of musical concepts, collaboration, communication, and stylistic interpretation. All other music classes promote critical thinking, originality, communication, coordination, reading and writing skills, and active listening skills

Work Based Learning

Applied and work-based learning (WBL) allows students to apply classroom content in professional settings while gaining real-world experience. WBL exists on a continuum that reflects the progress of experiences from awareness-building to training. Students often cycle back through the continuum many times throughout college and throughout their career. Faculty play a critical role in ensuring these experiences are embedded into curriculum and support learning.

Have you incorporated work based learning (work experience, internships, and/or service learning) into your program?

☒ Yes ☐ No

What have you done to integrate work-based learning?

Our student ensembles perform professional level work both in the community and for the college. This gives them "gig economy" experience. During our composers concerts, the students fulfill the technical and crew roles that are needed for the concert, in addition to composing and performing music for the concert. Each student is given a job that they are responsible for during our production. These include stage manager, technical crew, assisting with board operations, and stage crew.

How does your work-based learning help your students learn how to do some of the tasks associated with the potential occupations?

Rehearsals, performances, composing, arranging, mixing, and mastering mirror professional concerts, recordings, and preparation for those events.

How do you engage with the community to keep them apprised of opportunities in your program?

All of our ensembles regularly perform in the community. This provides practical experience for our music students. Each instructor in the music area is professionally engaged in their discipline outside of the college. This professional experience is conveyed to our students. For example, our composition instructor recently participated in making a music video of an original work. This was carried out remotely as it was with the New York Composers Circle while the instructor was in California. The experience of rehearsing over zoom, and sending audio and video files back and forth for editing can now be taught to the composition students.

For example: regular meetings with community partners, connections with local High Schools, dual enrollment, Universities, business partnerships, Palomar events (i.e. Tarde de Familia, House of

Humanities), and/or community groups (i.e. chamber, associations, non-profits).

PROGRAM GOALS

Progress on Prior PRP Goals

In the most recent PRP cycle, you identified a set of goals. Provide an update to your most recent PRP goals.

[Click here for previous PRPs with goal information.](#)

Prior PRP Goals

Goal 1

Brief Description

Increase visibility in the community

Goal Status

☐ Completed ☒ Ongoing ☐ No longer a goal

Add any comments related to your work on prior goal (e.g., success, challenges, reasons for eliminating a goal). Describe Outcomes, if any.

Successes: Music supplies ensembles for several important college functions, including of course, Commencement. Our performances are widely publicized. New initiatives by Dr. John Russell, including the Choral Academy, and Dr. Ellen Weller's partnership with the elementary string ensemble Fortissimo, have fostered a pipeline of new music students.

Challenges: the less amount of PD and an increasing amount of administrative tasks (including new SLO/Meta requirements, creating Maps that are never posted for some technical reason) significantly cuts down on our ability to do high school outreach, something that had been a given each semester. We essentially have to do outreach on our own time, and we are facing increased competition from CSUSM's music department.

In October 2022, the choirs will perform their first concert of the season at the San Marcos Lutheran Church. Members of the Chamber Singers will also perform the anthem for the traditional service at SMLC on the day of the program, increasing awareness of the Performing Arts Department and strengthening ties to the community in San Marcos. Dr. Russell is in direct contact with other area churches to explore future performance opportunities. My Lyn Mueller, the Music Director at St. Elizabeth Seton, is now a member of the Palomar Chorale and has an interest in future collaborations with the Choral and Vocal Music Department.

Goal 2

Brief Description

Music Festivals (recruiting and visibility)

Goal Status

☐ Completed ☒ Ongoing ☐ No longer a goal

Add any comments related to your work on prior goal (e.g., success, challenges, reasons for eliminating a goal). Describe Outcomes, if any.

Covid proved to be a huge setback to our inreach efforts. We are still trying to nurture an atmosphere where participating in the Arts is actually encouraged by the administration and especially Counseling. Continued support by the Administration of our partnerships with high school and other groups (music festivals) by streamlining the facilities usage requests would go a long way.

After a three year delay, the choirs will host an invitational choral music festival for area high schools in April 2023. The festival will be highlighted by guest clinician Dr. Christopher Gravis (Director of Choral Studies and CSU Los Angeles). Invited choirs will perform individually, and as a massed chorus.

In June, 2023, we will host the second annual Palomar Choral Academy, which will feature high school singers from around the San Marcos area, current and former members of the Palomar Chamber Singers and Palomar Chorale, and members of the San Diego Master Chorale. This year, an evening session will also create the opportunity for area educators to work on their choral conducting skills. The first annual Choral Academy was very well received, and featured Palomar College alumni as teaching faculty as well as two local area HS choral directors.

Goal 3

Brief Description

Musical events connecting our program to other area schools (recruiting and visibility)

Goal Status

☐ Completed ☒ Ongoing ☐ No longer a goal

Add any comments related to your work on prior goal (e.g., success, challenges, reasons for eliminating a goal). Describe Outcomes, if any.

Now that we are coming back, we are renewing our practice of having face-to-face festivals. Our ensemble programming will reflect this goal. We have held two choral festivals which attracted high school choirs from our district. This will certainly result in more students attending Palomar upon graduation from their high schools. There is a plan to focus specifically on North County high schools for a choral festival, highlighting Palomar's music program. Multiple high schools will be invited, for a guest of stature, and work with our choral/vocal professor. These students will also experience our facilities and faculty, including our performance spaces. They will also meet current Palomar music students. Pending conditions, we are exploring this and other goals including our postponed collaborative Beethoven Ninth Symphony at CCAE. We also wrote a NCHEA grant to include area high schools, CSUSM, and Mira Costa. We are collaborating with the current chair of CSUSM's music department, including a planned solo performance with our PSO in May 2022. We are also interested in "in-reach" to our students so that they know that they can continue their musical interests while studying a variety of majors. We would like to include a variety of media in these efforts, such as the Palomar radio station's broadcasts and placing an ad in the Telescope. We also plan to connect with our colleagues including other teaching faculty and counseling.

Goal 4

Brief Description

Complete Articulation of Pathway with San Marcos Unified

Goal Status

☐ Completed ☒ Ongoing ☐ No longer a goal

Add any comments related to your work on prior goal (e.g., success, challenges, reasons for eliminating a goal). Describe Outcomes, if any.

We are in consultation with Matt Armstrong, Music Director at San Marcos High School, to coordinate our Music Technology programs. So far, we have aligned SMHS's first year with our first-semester Computer Music curriculum. Dr. Madelyn Byrne, who teaches our music technology courses, has obtained an AVID Certified Instructor Certificate, allowing her to grant AVID-certified User certificates to Palomar students who successfully complete Computer Music I and II. We will continue to meet with Mr. Armstrong to coordinate other aspects of our Music curriculum as well. Set up a dual enrollment string that would be a feeder into our orchestra. Collaborate with Fortissimo strings. Open discussions with San Marcos Unified about expanding middle school vocal groups.

San Marcos High School students will see Palomar College as an attractive option for continuing their music education upon graduation from SMHS. This goal is already bearing fruit in transfer students from SMHS. The school can receive a significant discount on this software as an additional benefit to Dr. Byrne's AVID certification.

Goal 5

Brief Description

Increase enrollment of Music Majors and non-majors

Goal Status

☐ Completed ☐ Ongoing ☐ No longer a goal

Add any comments related to your work on prior goal (e.g., success, challenges, reasons for eliminating a goal). Describe Outcomes, if any.

Majors – HS outreach, cooperation with Counseling, increased referrals from Counseling to faculty advising, extensive visibility on campus at events like Commencement, Foundation events, Veterans Day, EOPS events. Visibility of faculty out in the community, as we all do non-Palomar-related performances in the community. We are frequently asked to do guest HS and MS conducting and clinics. Dr. Byrne is closely involved with SD New Music, and Professor Kurokawa has frequent performances throughout Southern California. By maintaining the currency of our facilities, equipment, and music technology programs, we will be attracting majors who are interested in pursuing music technology careers.

Goal 6

Brief Description

Increase transfer success

Goal Status

☐ Completed ☒ Ongoing ☐ No longer a goal

Add any comments related to your work on prior goal (e.g., success, challenges, reasons for eliminating a goal). Describe Outcomes, if any.

Transfer success

- 1) Improve readiness in the theory sequence by offering MUS 103 and keyboard classes in the summer.
- 2) Enhanced area advising and counseling collaboration.
- 3) Continued work with articulation officer.
- 4) Continued focus on adequately preparing students in the Composition Emphasis for transfer We are working closely with our transfer partners to more closely align our curriculum to their lower division requirements.
- 5) Participation in the applied program prepares students to be successful when they audition for four-year music programs.

Goal 7**Brief Description**

Maintain current high level of music ensemble experience

Goal Status

☐ Completed ☒ Ongoing ☐ No longer a goal

Add any comments related to your work on prior goal (e.g., success, challenges, reasons for eliminating a goal). Describe Outcomes, if any.

We have maintained our ensembles and concert schedules even during the pandemic. We are justifiably proud of the great effort and accomplishment that this encompasses. The continued expectation of professionalism in Applied Music and composition classes and Performance Studies, maintaining access to performance experiences at intermediate levels – vocal, piano, and guitar classes, and two levels of jazz ensembles. This goal would be more effectively met with consistent financial support, i.e. instruments need to be repaired and/or replaced; new hardware is required every few years for percussion instruments; new music must consistently be ordered for currency and variety of performances, etc. We get excellent support from our Music ISA, Tom Daily. The presence of another crew member to help with concerts and technical needs would also be appreciated. Our faculty maintains a very high level of professionalism. We completed and implemented our thoughtful safety plans in order to have face-to-face ensembles and some classes this year. The student response has been positive, and we continue to find ways to overcome obstacles that seem to crop up continuously. Given the lack of a dedicated ADA, our ISA has had to work doubly hard. Rita Walther and Paul Helling have been extremely helpful, but she is already overburdened. Our ISA is the only dedicated person for our students to go to for enrollment and other music-related questions.

The Strategic Plan 2022 includes the College's Vision for Success (VfS) outcomes. Review the VfS goals and reflect on how your unit supports these outcomes. Identify one strategy your unit will implement to help the college meet these outcomes.

VfS1 and VfS2 -- Completion of degrees and certificates. The music area is making completion for all students more viable in the following ways; 1.) Careful scheduling. The music area has carefully arranged our course offerings so that a student may take the necessary concurrent classes in a given semester. And complete their degree in four, full-time semesters. One impediment to offering a multiplicity of schedule choices has been a dearth of full-time faculty and numerous class cancellations. 2.) An active system of mentoring and tutoring our students. 3.) Careful and consistent revamping of course content and teaching modalities to reach all learners in their varied learning styles.

[Click here to access the Strategic Plan 2022.](#)

Describe any changes to your goals or three-year plan as a result of this annual update.

The music area has held these goals for many years and we have also consistently revised our offerings and content to be better at helping our students to graduate and transfer.

RESOURCES

Congratulations! You are nearing completion. In this section, you will consider the resources you need to implement your three-year program review plan and/or address any findings from your assessment of your discipline.

The section is organized into the following five parts:

PART 1: Staffing Needs (Faculty and Additional Staff)

PART 2: Budget Review

PART 3: Technology Needs

PART 4: Facilities Needs

PART 5: One Time Request for Other Needs (NonTechnology Equipment, Supplies, Operating Expenses, Travel)

Reflect upon the three year plan you created above, your current operations, and any upcoming factors (retirements, changes in legislation, and changes in policies or procedures) that will impact your unit. How will you allocate resources to implement your plan? Describe additional resources needed to improve the effectiveness of your unit/program. All resource requests must be aligned with the College's [Strategic Plan 2022](#).

Summarize any reallocation/re-organization of resources you are making based upon your three-year plan, your current operations, and any other factors (e.g., legislation). Describe the impact of the reallocation of resources to your unit.

NOTE: All requests listed in the PRP will be reviewed by deans and supervisors, then forwarded to the appropriate review group for prioritization. A resource requests approved to move forward in the review process does NOT guarantee a position or funding.

PART 1: STAFFING NEEDS

Requests for faculty will follow the prioritization process currently in place in the Faculty Position

Prioritization committee, which reports to the Education, Equity, and Student Success Council. Requests for new staff positions will be prioritized at the division level and reviewed at Exec.

Are you requesting additional full-time faculty?

☒ Yes ☐ No

REQUEST FOR ADDITIONAL FULL-TIME FACULTY

Faculty Request 1

Title of Full-Time Faculty position you are requesting

An additional full-time faculty member.

How will this faculty position help meet district (Guided Pathways, Strategic Plan, Strategic Enrollment Management etc.), department and/or discipline goals? Please be sure to tie this back to your PRP goals and three year plan.

We presently have no full-time piano faculty, as has been true for the past eight years. Piano faculty have been essential in outreach, instruction, preparation for transfer, and community engagement. A full-time piano faculty will be able to connect with our transfer partners for their piano proficiency requirements, thus improving transfer success for our students. All music majors must pass piano proficiency, and our excellent part-time piano instructors do not have the time or resources to develop these important connections.

Other assignments now taught by part-timers include MUS 169, 171, 115, 117, 119, 225, and could teach MUS 222. Due to chair rotation, we anticipate needing another full-time professor for music theory and faculty advising.

Additionally, we have been informed that evaluating 16 applied music faculty is necessary.

Increased enrollment, student success, program completion, transfer, and job placement. This will improve area efficiency with administrative tasks, SLO assessment, and course review.

Is there a scarcity of qualified Part-Time Faculty (for example: Specialized degree/experience, emerging/rapidly changing technology, high demand)?

There are administrative tasks essential to this position that are not under the purview of part-time faculty -- they are not paid for outreach, for example.

Are you requesting this position for accreditation, regulatory, legislative, health and safety requirements? Please explain.

No

Utilizing your PRP data, please summarize the discipline productivity, efficiency, and any regional career education needs for this discipline.

While it is true that the music area has become more productive and efficient overall, most programs have a full-time piano instructor.

Piano is one of the more popular majors within the field of music. While we have excellent part-time pianists, not having a full-time piano instructor adversely affects our recruitment abilities. Pianists are also highly sought after in the music field, and it would be a boon for our efficiency and productivity to have a full-time instructor in piano, in part, because it would attract many more students. This full-time instructor would be a strong presence on our campus and an active participant in recruitment in the community.

Dr. Peter Gach was our last full-time piano instructor. Dr. Gach retired eight years ago and his absence is sorely felt by our program. Dr. Gach was the primary instructor for performance studies. Presently this class is taught by Dr. Ellen Weller. Dr. Weller will be co-chair next year and she will not have time to continue this assignment.

We desperately need a new full-time faculty member!

Refer to data and other analysis earlier in this document.

Is your department affected by faculty on reassigned time? If so, please discuss.

Yes, the music area's co-chair is released from 20% of their teaching load.

Are you requesting AA, CAST for Classified Staff?

☒ Yes ☐ No

REQUEST FOR ADDITIONAL CLASSIFIED, CAST, AA

Staff, CAST, AA request 1

This year, units are asked to identify new positions only as part of the PRP process. Vacant positions will be addressed outside of the PRP process.

If you are requesting STAFF, please fully complete this section. If not, you can skip to the next resource section. Click "+Add Staff, CAST, AA request" below for each additional request.

When considering the funds required for a position, consult the HR website for position salary schedule and the [Benefits Worksheet](#) for additional costs related to benefits for the position.

Title of new position

Performing Arts Dept. ADA

Is the position request for AA, CAST, or Classified staff?

Classified

Is this request for a full-time or part-time position?

☒ Full Time ☐ Part-Time

☐

How does the position fill a critical need for current, future, or critical operations?(e.g. accreditation, health and safety, regulatory, legal mandates, institutional priorities, program trend analyses of growth/stability.)

The Performing Arts Department requires a dedicated ADA rather than relying on already overworked staff. While we appreciate the work of our current staff, PAD's lack of a dedicated ADA adversely affects our program. Impacted areas include; institutional priorities, health and safety regulatory compliance, and growth/stability. It is not safe for our students to not have this position filled. While we appreciate our ISA and help from other ADAs, we currently have no central point of contact for our students. Many students give up on enrollment (it is too complex), and a dedicated ADA can help to explain our programs to students. A dedicated ADA is also useful for managing issues such as inadequate lighting, and classroom maintenance, among other health and safety issues.

Does the position assist in establishing more efficient District operations through either of the following: reorganization/restructuring OR use of technology?

No, this will simply replace what was lost due to a retirement.

Is there funding that can help support the position outside of general funds?

☐ Yes ☒ No

Describe how this position helps implement or support your three-year PRP plan.

This will assist in disseminating information to the public and potential students, assisting current students in implementing their current pathway. This will allow the ISA to carry out his proscribed duties without being overburdened.

Strategic Plan 2022 Objective

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Refer to the Palomar College <https://www2.palomar.edu/pages/strategicplanning/files/2020/01/FINAL-Strategic-Plan-2022.pdf>

If the position is not moved forward for prioritization, how will you address this need?

To continue to work with overburdened classified staff members.

Staff, CAST, AA request 2

This year, units are asked to identify new positions only as part of the PRP process. Vacant positions will be addressed outside of the PRP process.

If you are requesting STAFF, please fully complete this section. If not, you can skip to the next resource section. Click "+Add Staff, CAST, AA request" below for each additional request.

When considering the funds required for a position, consult the HR website for position salary schedule and the [Benefits Worksheet](#) for additional costs related to benefits for the position.

Title of new position

Audio Technician/Engineer

Is the position request for AA, CAST, or Classified staff?

Classified

Is this request for a full-time or part-time position?

☒ Full Time ☐ Part-Time

☐

How does the position fill a critical need for current, future, or critical operations?(e.g. accreditation, health and safety, regulatory, legal mandates, institutional priorities, program trend analyses of growth/stability.)

This request seeks to fill a position that was left vacant several years ago by a resignation.

There are three performance venues in the Performing Arts Department that have professional-level audio equipment that should be operated and maintained by a specialist - a professional audio technician/engineer: the Howard Brubeck Theater, the Studio Theater, and the Performance Lab (room D-10).

We had someone in this position for many years, but that person left for another position approximately eight years ago, just as the new Howard Brubeck Theater was inaugurated. Audio duties have been performed for several years by the Technical Theater Coordinator, who did a moderately good job.

Currently, all Professional-level audio for the Performing Arts Department is being done by whomever is available. Primarily, it is falling upon Tom Daily, the Instructional Support Assistant for the Music Area. Mr. Daily is doing a great job, but it is not his specialty, and he is needed for the very same productions in other capacities.

Does the position assist in establishing more efficient District operations through either of the following: reorganization/restructuring OR use of technology?

Use of Technology: The operations of the District facility known as the Howard Brubeck Theater and the Studio need to be overseen and operated by a professional audio technician/engineer. Such a position requires an expert in both operating and maintaining Palomar's expensive equipment.

Is there funding that can help support the position outside of general funds?

☐ Yes ☒ No

Describe how this position helps implement or support your three-year PRP plan.

Benefits to the three-year PRP plan include consistent, professional-level sound reproduction and reinforcement. This will add to the attraction of the public to all events held in these performance facilities. It also provides Palomar students with high-quality experiences that mirror the performance quality that they will encounter in the professional fields of the performing arts. This requested position is essential to the high-level operation of a great facility.

Strategic Plan 2022 Objective

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Refer to the Palomar College <https://www2.palomar.edu/pages/strategicplanning/files/2020/01/FINAL-Strategic-Plan-2022.pdf>

If the position is not moved forward for prioritization, how will you address this need?

The role of Audio Technician/Engineer will continue to be filled by the Music Area Instructional Support Assistant or anyone who is available for Performing Arts productions. It is a very unsatisfactory arrangement that was never intended to become permanent.

Staff, CAST, AA request 3

This year, units are asked to identify new positions only as part of the PRP process. Vacant positions will be addressed outside of the PRP process.

If you are requesting STAFF, please fully complete this section. If not, you can skip to the next resource section. Click "+Add Staff, CAST, AA request" below for each additional request.

When considering the funds required for a position, consult the HR website for position salary schedule and the [Benefits Worksheet](#) for additional costs related to benefits for the position.

Title of new position

Technical Theatre Coordinator

Is the position request for AA, CAST, or Classified staff?

Classified

Is this request for a full-time or part-time position?

☒ Full Time ☐ Part-Time

☐

How does the position fill a critical need for current, future, or critical operations?(e.g. accreditation, health and safety, regulatory, legal mandates, institutional priorities, program trend analyses of growth/stability.)

This request fills a need created by a resignation.

The Howard Brubeck Theater and the Studio Theater host performances by all three areas of the Performing Arts Department - Music, Theater, and Dance.

Our commitment to the quality of performances at these venues requires a Theater coordinator who is also an expert in all of the technical aspects of theater production and equipment. Without such an expert in place, all productions will suffer, physical equipment will break down while non-experts scramble to make decisions beyond their area of expertise, and Palomar students will receive a less-than-adequate educational experience. This will, in turn, detract from our efforts to recruit students to Palomar programs and to attract audiences to our events.

Further, the entire College uses the Howard Brubeck Theater.

Does the position assist in establishing more efficient District operations through either of the following: reorganization/restructuring OR use of technology?

Use of Technology: Our efforts to create a professional-level performance venue fit for 1) student performances, 2) general college-wide events, and 3) outside rentals will be thwarted by our lack of providing proper operational and maintenance personnel.

Is there funding that can help support the position outside of general funds?

☐ Yes ☒ No

Describe how this position helps implement or support your three-year PRP plan.

Providing Palomar students with professional-level facilities and performing venues is essential to establishing and maintaining their link to real-world career opportunities. Thanks to the commitment and follow-through of previous Palomar College administrations, we have a performance venue that rivals those of other community colleges, and one that is befitting of the quality of our programs.

Strategic Plan 2022 Objective

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Refer to the Palomar College <https://www2.palomar.edu/pages/strategicplanning/files/2020/01/FINAL-Strategic-Plan-2022.pdf>

If the position is not moved forward for prioritization, how will you address this need?

As with the requested position (request 2), duties previously performed by the former Technical Theater Coordinator will be performed by Mr. Tom Daily, the Instructional Support Assistant for the Music Area.

PART 2: BUDGET REVIEW

Review your Budget/Expenditure reports for fiscal year 2019, 2020, 2021. Consider your three-year PRP plan.

Click on the link below to access directions to the *Available Budget Report* to complete this section.

[How to Request the Available Budget Report](#)

Reflecting on your three-year PRP plan, are there any budget considerations you would like your dean/supervisor to be aware of for the upcoming year?

☐ Yes ☒ No

PARTS 3, 4 and 5 – TECHNOLOGY, FACILITIES AND OTHER NEEDS

1. One-Time Fund Requests. Through the PRP process the college implements an approach for prioritizing and allocating one-time needs/requests. Prioritization takes place through the appropriate groups, leadership, and the Budget Committee. The executive team and Resource Allocation Committee consider various sources for funding PRP requests. Resource requests also inform the

larger planning process like Scheduled Maintenance Plans, Staffing Plans, and institutional strategic planning.

For more information about funding sources available, see [IELM BLOCK GRANT, LOTTERY, PERKINS AND STRONG WORKFORCE GUIDELINES](#) (on the left menu of the webpage).

If you are a CTE program and think you may qualify for CTE funds for your PRP request(s), you are STRONGLY encouraged to answer the call for Perkins/Strong Workforce grant applications in February. Contact the Dean of CTEE for additional information.

Consider submitting one-time requests only if you have verified that you cannot fund the request using your general discretionary funds or other funds.

2. Technology and Facilities Review. Requests for technology and facilities are assessed by the Deans and then, if appropriate forwarded to the proper institutional group (e.g., technology review committee, or facilities) for review and feedback.

PART 3: TECHNOLOGY NEEDS

Will you be requesting any technology (hardware/software) this upcoming year?

☒ Yes ☐ No

Technology Request

Technology Request 1

What are you requesting?

The computer music lab, music library, and the music faculty regularly require updated technology.

Is this a request to replace technology or is it a request for new technology?

Replacement of Technology

Who is the current user of the requested replacement technology?

Software and hardware

Provide a detailed description of the the request. Include in your response:

a. Description of the need? (e.g., SLO/SAO Assessment, PRP data analysis)

The computer music lab houses our area's technology program. This is an essential discipline for our music students. It leads to better transfer opportunities and good-paying jobs in the music industry and is essential to any college-level music program.

The faculty must have access to at least basic music software, hardware, and other technology-based tools. This is simply to keep current in our field. This aligns with our goal of delivering excellent quality education.

b. Who will be impacted by its implementation? (e.g., individual, groups, members of department)

Students and faculty

c. What are the expected outcomes or impacts of implementation?

This will make the computer music current and competitive with other area computer music programs. The computer music lab is an important part of our student's curriculum and is a forward thinking area of our curriculum.

d. Timeline of implementation

As soon as possible.

What is the anticipated cost for this request? If any, list ongoing costs for the technology (licences, support, maintenance, etc.).

\$10,000.00

Do you already have a budget for this request?

Yes

What PRP plan goal/objective does this request align with?

What Strategic Plan 2022 Goal/Objective does this request align with?

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Refer to the Palomar College [STRATEGIC PLAN 2022](#)

If you have multiple requests for technology and had to prioritize, what number would you give this? (1 = Highest)

1

What impacts will this request have on the facilities/institution (e.g., water/electrical/ADA compliance, changes to a facility)?

None anticipated

Will you accept partial funding?

☒ Yes ☐ No

PART 4: FACILITIES REQUESTS

Do you have resource needs that require physical space or modification to physical space?

☐ Yes ☒ No

Please include only those facilities requests that could be accomplished within a one-year time frame and/or under a \$75,000 estimated amount. Other facilities needs, such as buildings or remodels, should come through the long-range facilities planning process.

PART 5: OTHER ONE-TIME NEEDS

For more information about funding sources available, see [IELM BLOCK GRANT, LOTTERY, PERKINS AND STRONG WORKFORCE GUIDELINES](#). Please check with your department chair on the availability for this cycle.

Do you have one-time requests for other items (e.g., Non-technology equipment, supplies, operating expenses, travel) that your budget or other funding sources will NOT cover?

☒ Yes ☐ No

Requests

Item 1

What are you requesting?

1. We need a major timpani set adjustment (maintenance) and new drum heads with covers.

Provide a detailed description of the the request. Include in your response:

a. Description of the need? (e.g., SLO/SAO Assessment, PRP data analysis)

\$2681.61

b. Who will be impacted by its implementation? (e.g., individual, groups, members of department)

The timpani are used by the Comet Concert Band and the Palomar Symphony Orchestra

c. What are the expected outcomes or impacts or implementation?

The outcome would be that our ensembles are in compliance with the area's CORs and SLOs as properly function musical instruments are essential to our functioning.

d. Timeline of implementation

Ideally, the beginning of the next fall semester.

What is the anticipated cost for this request? If any, list ongoing costs for the request (additional equipment, support, maintenance, etc.).

\$2681.61

Do you already have a budget for this request?

No

What PRP plan goal/objective does this request align with?

6,7,8

What Strategic Plan 2022 Goal/Objective does this request align with?

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Refer to the Palomar College [STRATEGIC PLAN 2022](#)

If you have multiple requests for facilities and had to prioritize, what number would you give this? (1 = Highest)

1

What impacts will this request have on the facilities/institution (e.g., water/electrical/ADA compliance, changes to a facility)?

None

Will you accept partial funding?

☐ Yes ☒ No

Budget Category

Operating Expenses

Please upload a copy of the quote, if available.

Item 2

What are you requesting?

General instrument maintenance and upkeep as outlined here:

Bassoon overhaul for planned donated instrument. (or fund for instrument overhaul). (\$1000.00)

Drum set hardware and cymbals (\$1500.00).

Miscellaneous repairs (\$1000.00)

Provide a detailed description of the the request. Include in your response:

a. Description of the need? (e.g., SLO/SAO Assessment, PRP data analysis)

Student must have access to properly maintained equipment. These instruments are used in a multiplicity of ensembles and classes and serve many students. They are frequently moved among various performance and practice spaces.

b. Who will be impacted by its implementation? (e.g., individual, groups, members of department)

The students, staff, and faculty of the college. These instruments are used for public concerts, important on-campus events (eg. commencement), and for lessons.

c. What are the expected outcomes or impacts or implementation?

Maintain excellence and emulate the professional working world. Less wear and tear on equipment and staff.

d. Timeline of implementation

As soon as possible

What is the anticipated cost for this request? If any, list ongoing costs for the request (additional

equipment, support, maintenance, etc.).

\$3500.00

Do you already have a budget for this request?

No

What PRP plan goal/objective does this request align with?

6,7,8

What Strategic Plan 2022 Goal/Objective does this request align with?

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Refer to the Palomar College [STRATEGIC PLAN 2022](#)

If you have multiple requests for facilities and had to prioritize, what number would you give this? (1 = Highest)

2

What impacts will this request have on the facilities/institution (e.g., water/electrical/ADA compliance, changes to a facility)?

None

Will you accept partial funding?

☐ Yes ☒ No

Budget Category

Operating Expenses

Please upload a copy of the quote, if available.

☒ I confirm that all full-time faculty in this discipline have reviewed the PRP. The form is complete and ready to be submitted.

Enter your email address to receive a copy of the PRP to keep for your records.

mbyrne@palomar.edu