

Entry #: 113 - Arts, Media and Business Administration

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DRAFT**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.

ALL PROGRAMS WILL COMPLETE AN ANNUAL PROGRAM REVIEW FOR 2023-2024.

BASIC PROGRAM INFORMATION**Division Name**

Arts, Media and Business Administration

Department Name

Performing Arts

Microsoft_List_ID**Discipline Name**

Music (MUS)

Department Chair Name

Paul Kurokawa

Department Chair email

pkurokawa@palomar.edu

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

Dr. Madelyn Byrne, Professor

Paul Kurokawa, Professor

Dr. John Russell, Professor

Dr. Ellen Weller, Professor

Tom Daily, Instructional Support Specialist

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, including music conservatories. 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

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

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

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)?

4 (one full-time faculty member will be retiring after S2024)

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

For MUS courses: 3.73 / FTES per FTEF: 12.10

For NMUS courses: 1.20 / FTES per FTEF: 4.67

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

For MUS courses: 1.67

For NMUS courses: 0.33

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

Tom Daily, ISS (formerly Music ISA, now Performing Arts ISS)

Paul Helling, ADA (shared with Art)

Rita Walther, ADA (shared with Media)

Anthony Cucuzzella

Heather Murray

Carl Thompson

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

Erik Montierth
Rose Deveson
Patrick Nazum
Ruth Weber
Michael Munson
Anna Juliar
Evan Donaldson
Zeshaun Hassan
Dmitry Andreyev
Kyle Bessette

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 to confirm that you have assessed each course SLO within the past three years.

[Link: Course Data](#)

COURSE SUCCESS AND RETENTION

Have your overall course success rates increased, decreased, or stayed the same over the last 5 years?

Increased

Was this expected? Please explain.

Success rates are slightly decreased over last year, but higher overall for the past 5 years. Students are still coming back from the pandemic and getting solid support and advising from our faculty and staff, but it is clear that high school in the pandemic was not positive for music students overall.

Have your overall course retention rates increased, decreased, or stayed the same over the last 5 years?

Increased

Was this expected? Please explain.

This discipline creates a community for students and the populace at large. Faculty and Staff create a supportive environment and prioritize this element.

Are there differences in success or retention rates in the following groups? (choose all that apply)

When or where (time of day, term, location)
Modality (Online, Face to Face, Hyflex, etc.)

Age
Ethnicity

When or Where: What did you find and why do you think differences based on when or where the course is offered exists? What do you need to help close the gap?

Retention rates are all above 90% for every time of day. Success rates are 71% for Daytime, 88% for Evening, and 69% for DE. Our evening classes are mostly ensembles, but we have been requesting to add GE evening classes for some time.

Modality: What did you find and why do you think differences based on the modality in which courses were offered exists? What do you need to help close the gap? (Please specify the modalities in which you see gaps, i.e. online synchronous or asynchronous, face-to-face, hybrid, hyflex, etc.)

69% for distance learning is outstanding when compared to the college average. It is not surprising that teaching a discipline that is heavy on aural listening is less successful online, as there are large variances in what students can hear through whatever equipment they have for these courses.

Age: What did you find and why do you think age differences exist? What do you need to help close the gap?

Older students and community members are working as the unemployment rate is down.

Ethnicity: What did you find and why do you think ethnicity differences exist? What do you need to help close the gap?

Though we are pleased that retention has improved in our discipline, we realize that additional work is needed in two areas: Black or African American and Hispanic students in both Retention and Success Rate.

Faculty have discussed strategies for improvement and efficacy. We will also arrange to meet with those who have demonstrated success and expertise in this area. We currently have two music tutors who are of Hispanic descent, and at least one professor has created an assignment of accessing these tutors. Other possibilities include classroom-embedded tutors and consulting with other faculty members. We are also working to be more diverse in our ensemble music selections to encourage everyone to feel represented.

Please share methods that your department is using to improve retention and success rates in your courses. If you are focusing on a specific group like online students or a demographic group please include that information in your answer.

We currently have two music tutors who are of Hispanic descent, and at least one professor has created an assignment of accessing these tutors. Music Ensemble leaders are work toward inclusivity and diversity in repertoire selection. Music Technology and Composition classes are open to a diverse range of cultural expression for their assignments.

COURSE STUDENT LEARNING OUTCOMES (SLOs)**Excluding courses that haven't been offered in the last three years, do you confirm that all of your courses have been assessed since August 2020 (Result Summary Date)?**

No

If you answered no, please explain.

The Music Area of the Performing Arts Department is understaffed with only 4 FT professors and over 29 distinct courses. Every time we begin this process, something has changed to make the process more onerous. The wording of the SLOs is very specific and not always conducive to the types of classes in our discipline. Writing useful SLOs is now even more time consuming, as the process must be reviewed by the Curriculum committee. Therefore, this process, originally designed to create a thoughtful review of teaching effectiveness, has morphed into an unwieldy burden that is usually set aside for more pressing needs - student advising, course design, assisting and evaluating PT faculty - all with a group of FT faculty that is now half of what it was 25 years ago.

Upload a copy of your SLO report from Nuventive ("Report 0. Last Result Date and Action Date for All Active Course Outcomes")

[Program Review Report \(Courses\) for PRP 2015-2016.zip](#)
0.2 MB



PROGRAM INFORMATION

In this section, you are asked to consider and evaluate your programs, including the annual number of completions, and their program learning outcomes,

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.

Link: [Program Completions](#)

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

Program
As of September 26, 2022

Program Completion - Annual

Degrees and Certificates Awarded (Count)							Degrees and Certificates Awarded (Variances)						
Academic Year AT APD Student Count Column Labels							Academic Year AT APD Student Count Column Labels						
Row Labels	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22	Row Labels	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22
AA/AS	AA/AS	AA/AS	AA/AS	AA/AS	AA/AS	AA/AS							
Associate in Arts Degree	956	870	871	873	680	686	Associate in Arts Degree (86)	1	2	(193)	6		
Associate in Arts Degree for Transfer	164	204	347	425	398	462	Associate in Arts Degree for Transfer	40	143	78	(27)	64	

Associate in Science Degree 810 797 818 843 849 829 Associate in Science Degree (13) 21 25 6 (20)
 Associate in Science Degree for Transfer 156 241 297 329 333 339 Associate in Science Degree for Transfer 85 56 32 4 6
 AA/AS Total 2,086 2,112 2,333 2,470 2,260 2,316 AA/AS Total 26 221 137 (210) 56
 Certificate Certificate
 Certificate of Achievement 1,811 1,737 1,835 2,049 1,981 2,256 Certificate of Achievement (74) 98 214 (68) 275
 Certificate of Completion 132 92 Certificate of Completion 0 0 0 132 (40)
 Certificate of Proficiency 458 688 510 414 262 294 Certificate of Proficiency 230 (178) (96) (152) 32
 Certificate Total 2,269 2,425 2,345 2,463 2,375 2,642 Certificate Total 156 (80) 118 (88) 267
 Grand Total 4,355 4,537 4,678 4,933 4,635 4,958 Grand Total 182 141 255 (298) 323

PROGRAM LEARNING OUTCOMES

Do you confirm that all of your programs have been assessed since August 2020 (Result Summary Date)?

No

If you answered no, please explain.

(Nuventive report was not accessible at this time). This program is awkward and difficult to learn, making time spent struggling seem like a waste of time. The Music Area of the Performing Arts Department is understaffed with only 4 FT professors and over 29 distinct courses. There has been significant administrative work creep over the years, and this particular task is part of that. If the process was easy, and more importantly, useful, it could be higher in our priority list.

Upload a copy of your SLO report from Nuventive ("Report 2. Last result, action, and follow-up date for each active program outcome").

Program Review Reflection and Summary

In this section you are asked to evaluate your programs by considering their program learning outcome assessments, the annual number of completions, 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.

Our annual number of Program completions is up. Our students this spring have been accepted into local universities and top music conservatories as transfer students.

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 Chorus.

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, Dr. Madelyn Byrne, has recently completed 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.

Our Applied music/Performance Studies program is an important component of student success. Unlike other disciplines, transferring into a four-year music program requires a preliminary audition (sometimes 2), and/or a composition portfolio. Our Applied program give students the required private lessons coupled with critical practice in public performance and audition conditions. Many students report back to us that the Performance Studies program was an important component in successfully

transferring to a four-year program. Likewise, the preparation of a composition portfolio during four semesters of composition workshops has led to significant confidence and success for our students.

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, there is a shortage of workstations and we are short staffed.

Class cuts have hindered our ability to properly rebuild our program.

Due to the unique equipment required for teaching music courses, flexibility in scheduling classes is severely limited. We have one keyboard lab that is used by piano classes AND 2-3 music skills classes. This classroom has only 23 stations, not all of which work properly, and has outdated equipment. Utilizing part time faculty is also complex, as each course requires particular specialties within the discipline.

We urgently need more full-time faculty members as one of our four current faculty members is retiring after this semester (S2024) and two other full-time faculty members are planning to retire within the next few years, leaving only one current full-time faculty member to keep continuity of the program.

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.

The following websites are for CTE related data:

- [Centers of Excellence](#) (many other data resources besides supply and demand) Password: GetLMI
- [LaunchBoard](#)
- [LaunchBoard Resource Library](#)
- [Chancellor's Office Data Mart](#)
- [Career Coach-San Diego Workforce Partnership](#)
- [EDD Labor Market Info](#)
- [Career One Stop](#)

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.

Many of our students are currently working as teachers in the public schools after having obtained a music teaching credential. One former Palomar Music student recently obtained a coveted full time position as Choral Director at Mt. Carmel High School. Others are working at elementary and middles schools in North County, and as far away as Oklahoma.

Most musicians at some point are employed as private music instructors. Many Palomar students have private student studios at music stores in our area, including San Diego Music Studios, Bertrands and San Diego Music Exchange. Others are hired as music coaches at local high schools and middle schools, including Fallbrook HS, San Marcos HS, San Marcos MS and Mission Hills Middle School.

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.

Live performance opportunities have been growing for our students in the North County as well. Students are obtaining employment as musicians and conductors in musical theatre and local churches. Others have created bands that perform at local venues and tour surrounding cities. There is definitely some bounce-back in live music attendance, with many new venues offering live music.

Encouraging our students to take business and web-design classes would fit well as students offer their high-level artistry to the greater public.

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•FineArts—Knowledge of the theory and techniques required to compose, produce, and perform works of music, dance, visualarts, drama, and sculpture.

•ComputersandElectronics—Knowledge of circuitboards, processors, chips, electronic equipment, and computer hardware and software, including applications and programming. •CustomerandPersonalService—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. •CommunicationsandMedia—Knowledge of media production, communication, and dissemination techniques and methods. This includes alternative ways to inform and entertain via written, oral, and visualmedia. Music or sound editing software—Audacity; AvidTechnology Sibelius; XTSoftware energyXT; ProTools, Reason, Finale, Native Instruments software, MuseScore, ZynAddSubFX(seeall 74examples) Skills•ReadingComprehension—Understanding written sentences and paragraphs in work-related documents.

•Writing—Communicating effectively in writing as appropriate for the needs of the audience. •ActiveListening—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.

•CriticalThinking—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 •HearingSensitivity—Theability 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 skillsets needed for music therapy and music performers include-Ability to work collaboratively, compassion, empathy, and communication skills. These skills are learned with in 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, Applied Music and Performance Studies 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

The following four questions are for CTE programs only. If you are not a CTE program, please go back to the BASIC INFORMATION tab and select "no" for "Are any of your programs TOP coded as vocational (CTE/CE)?"

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**Prior Year PRP Goal 1****Brief Description**

Increase visibility in the community.

Goal Status

Ongoing

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 Commencement, the Veterans Day celebration and various Foundation events. 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. Students in our Performance Studies classes have twice performed at a local senior living facility to great success. Programming of large ensemble events has brought many new audience members to campus. Our recent collaborations with the Musical Theatre Productions have been extremely successful in attracting community attention.

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.

Prior Year PRP Goal 2**Brief Description**

Music Festivals (recruiting and visibility)

Goal Status

Ongoing

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

All of these goals were accomplished, and each one has a continuous follow-up each year.

In most school years, the Jazz Ensembles participate in the Oceanside Jazz Festival. This year (22-23) the festival was on hiatus for instrumental ensembles and will resume next year.

Prior Year PRP Goal 3**Brief Description**

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

Goal Status

Ongoing

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

Last year's Spring (2023) concert featured choirs from MiraCosta College, Orange Coats College, San Diego Children's Choir and the San Diego master Chorale as well as Palomar Choral ensembles.

We have started conversations to increase our involvement with the Fortissimo elementary school program. Palomar's President/Superintendent, our VP of Instruction, our Student Trustee and music faculty members have met with San Marcos Unified Principals, VAPA coordinators and teachers to create a pipeline of these young orchestral musicians to feed into Palomar's program, and increase their enrollment rates. These students are overwhelmingly Hispanic, so we are excited to have our annual side-by-side performance onstage at the Howard Brubeck Theatre to send the message that a college education at Palomar College is completely feasible.

Prior Year PRP Goal 4**Brief Description**

Complete Articulation of Pathway with San Marcos Unified

Goal Status

Ongoing

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

This is a desirable goal not yet completed. Relationships between schools within San Marcos Unified School District are strong, but a specific pathway has not been codified.

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 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.

Prior Year PRP Goal 5

Brief Description

Increase enrollment of Music Majors and non-majors

Goal Status

Ongoing

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.

Prior Year PRP Goal 6**Brief Description**

Increase transfer success

Goal Status

Ongoing

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.

Prior Year PRP Goal 7**Brief Description**

Maintain current high level of music ensemble experience

Goal Status

Ongoing

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.

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

Do you have any new goals you would like to add?

No

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 [Vision Plan 2035](#).

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?

No

REQUEST FOR ADDITIONAL FULL-TIME FACULTY

Faculty Request 1**Title of Full-Time Faculty position you are requesting**

Professor of Music

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.

Every four-year music major must achieve 'piano proficiency.' This is true in universities, colleges and conservatories around the world.

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 151, 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 recently informed that evaluating 16 applied music faculty is necessary - by 4 full time faculty. A new faculty member will help 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)?

We must compete for qualified PT faculty with local community colleges AND CSUSM. Because we offer so few classes (usually only 1 section of each type of class), PT faculty have difficulty justifying accepting a job this far north. Our piano classrooms in particular are impacted by the lack of multiple sections.

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.

While it is desirable that all PT faculty be as familiar with emergency and safety procedures as FT faculty, the truth is that most are not. Our discipline frequently has large numbers of students interacting with audiences, and piano in particular must be taught correctly to avoid hand and arm injuries.

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. We have been lucky to have excellent adjunct piano faculty, but one of our veteran PT faculty members retired last year. Our other faculty members who are qualified to teach piano, theory and ear-training teach at other competing colleges, so we are very hemmed in with scheduling them.

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 nine 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, who is not a pianist.

We are offering 29 distinct music courses (excluding applied music) in Fall, 2024 with only three full-time faculty members. This diversity of classes follows the lower division pattern of most university-level music programs. Each of these faculty will have 5 to 7 preps. Additionally, each full-time faculty member spends considerable time advising students in their particular specialty. We are lacking a faculty advisor for a specialized piano career focus.

We appreciate our excellent part-time faculty, but they do not have sufficient office hours available for student advising or assisting students who need additional help with coursework.

We desperately need a new full-time faculty member!

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

One of our faculty members must also serve as co-chair or chairperson of the Performing Arts Department, so load is nearly always affected by reassigned time. One of our four full-time faculty members will be retiring after S2024. Another of the remaining full-time faculty members will be on sabbatical leave in S2025, leaving only two full-time faculty members for that semester.

Are you requesting AA, CAST for Classified Staff?

Yes

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

Academic Department Assistant (ADA for Performing Arts Department)

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

Classified

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

Full 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?

Yes, this is a reorganization of the current situation, by replacing what was lost due to a retirement.

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

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 Performing Arts ISS and all affected classified personnel to carry out their proscribed duties without being overburdened.

Educational Vision Plan 2035 Objective

1:1	1:8	2:7	3:4
1:2	2:3	3:1	3:5
1:3	2:4	3:2	3:8
1:5	2:5	3:3	5:2

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

We will continue to work with overburdened classified staff members, risking their well-being and health. The stress level among faculty and staff is high due to the lack of centralized workflow organization. The Performing Arts Department consists of highly specialized learning spaces and equipment, student safety issues, and scheduling complexities. While the current staff are providing herculean efforts, the stress that is caused by the current structure is unhealthy.

PART 2: BUDGET REVIEW

Request that your ADA provide you with your *Available Budget Report* and complete this section.

Review your recent Budget/Expenditure reports and consider your three-year PRP plan.

Do you have any ongoing needs or needs to augment your regular budget?

Yes

What budget considerations would you like your dean/supervisor to be aware of or to consider? Describe the need and the amount of the adjustment.

We need to augment our piano accompanist budget and rate schedule to meet industry and academic standard rates. Palomar's current rate schedule ranges from \$17.01 to \$49.99 for Short-Term Professional Employee. However, the most we pay our accompanists is \$30/hr.

MiraCosta offers a top rate of \$45/hr, and CSUSM offers \$55/hr.

This is preventing us from moving forward in scheduling our spring semester because our accompanists also work for these competing institutions, and they have told us that they must accept higher paying work when they can.

This universally acknowledged role is critical for singing classes, ensembles, musical theater, and performance studies classes.

At minimum, we are requesting to match MiraCosta College's rate schedule.

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.

1. 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

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 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 program current and competitive with other area computer music programs. The computer music lab is an essential part of our students' 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 (licenses, support, maintenance, etc.).

\$10,000

Do you already have a budget for this request?

Yes

What PRP plan goal/objective does this request align with?**What Educational Vision Plan 2035 Goal/Objective does this request align with?**

1:1	2:1	2:7	5:3
1:2	2:3	3:1	5:5
1:3	2:5	3:7	
1:4	2:6	4:5	

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

PART 4: FACILITIES REQUESTS**Do you have resource needs that require physical space or modification to physical space?**

No

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

Requests

Item 1**What are you requesting?**

Standing chorus risers

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 choral risers, a crucial element in our performances, are utilized every year for various events, such as the four seasonal chorus concerts, the North County Choral Festival, and the Palomar Choral Academy. Due to the heavy usage, the current Wenger Tourmasters model has deteriorated significantly over time.

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

Members of the Palomar Chorale, Palomar Chamber Singers, and other guest choruses who visit our campus annually and perform choral music in the Howard Brubeck Theatre

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

Hundreds of singers will benefit each year from this equipment's increased safety and stability. The current state of the choral risers presents a safety risk for students because of their age and wear and tear. Our technical theatre staff has concluded that it is only a matter of time before one or more risers collapse or become permanently unusable.

d. Timeline of implementation

August, 2024: place order

October, 2024: receive order

October 2024: assemble and install risers

December 2024: Use for December chorus concert in the Howard Brubeck Theatre

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

\$25,000.00

Do you already have a budget for this request?

No

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

Goal 2: Music festivals Goal 3: Musical events connecting our program to other area schools Goal 7: Maintain current high level of music ensemble experience

What Educational Vision Plan 2035 Goal/Objective does this request align with?

2:6

5:2

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

No

Budget Category

Non-technology Equipment (acct 600010 and per unit cost is >\$500)

Please upload a copy of the quote, if available.

[Palomar College-Quote 3320614 - Palomar College.pdf](#)
0.3 MB

**Item 2****What are you requesting?**

Computer lab items

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

- Description of the need? (e.g., SLO/SAO Assessment, PRP data analysis)**
- Who will be impacted by its implementation? (e.g., individual, groups, members of department)**
- What are the expected outcomes or impacts or implementation?**
- Timeline of implementation**

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

Do you already have a budget for this request?

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

What Educational Vision Plan 2035 Goal/Objective does this request align with?

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

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

Will you accept partial funding?

No

Budget Category

Please upload a copy of the quote, if available.

Item 3

What are you requesting?

upgrades to piano lab (23 seated and instructor) includes headphones and total system, convert to computer-based

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)

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

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

d. Timeline of implementation

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

Do you already have a budget for this request?

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

What Educational Vision Plan 2035 Goal/Objective does this request align with?

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

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

Will you accept partial funding?

No

Budget Category

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.

No

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

Feedback and Review

Department Chair

I confirm that the PRP is complete.

No

Department Chair Name

Date