Instructional Program Review – Annual Update
2022

Date:	04/08/22
Program and Department:	Music, Fine Arts
CTE Program?	☒ Yes ☐ No
Additional programs included in this review:	Sound Technology
Date of last comprehensive review:	2021
Submitted By:	Nichole Dechaine and Christopher Diaz
Attachments (* as needed):	☐ 6-year assessment plan – All programs, when applicable ☐ 2-year scheduling plan ☐ Justification for Resource Requests (if needed)

I. Alignment of the Program with the AHC Mission

AHC Mission: Allan Hancock College fosters an educational culture that values equity and diversity and engages students in an inclusive learning environment. We offer pathways that encourage our student population to achieve personal, academic, and career goals through coursework leading to associate degrees, certificates, transfer, and skills building.

a. Have there been any changes that would require a change to your Program Mission?

NO

b. Explain how your program mission aligns with the college mission.

The college mission and values can be found here: https://www.hancockcollege.edu/about/mission.php

The music major fulfills lower-division requirements for students planning to transfer to a four-year college or university culminating in employment in the areas of music teaching, music performance, and many other related fields of the music industry. In addition, the associate in arts degree will benefit those students seeking employment in the commercial music industry. The sound technology program addresses the needs of those students who want to work in the fields of professional audio production in various platforms.

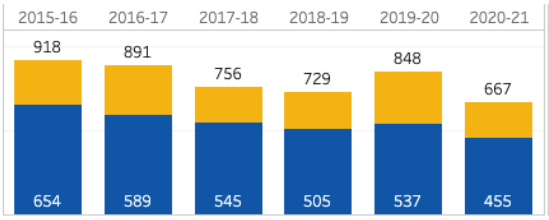
II. Student Success, Program Accessibility and Program Capacity

*NO data analysis required this year.

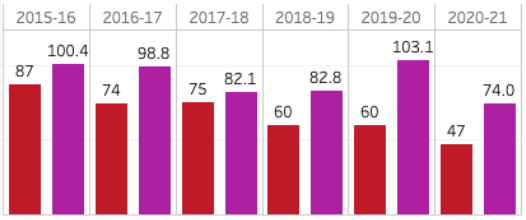
Music Department

Quick Program Facts

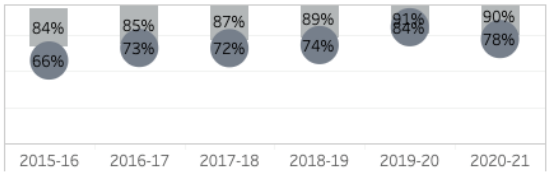
Headcount (undup)=Blue | Enrollment (dup)=Gold



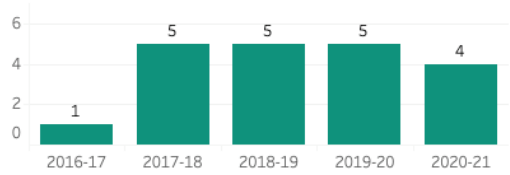
Sections=Red | FTES=Purple



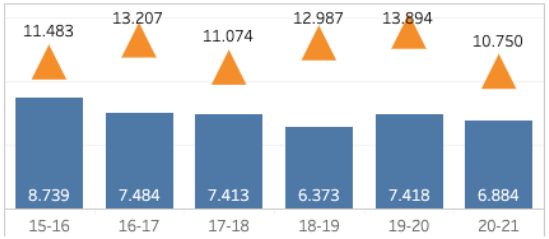
Retention=square | Success=circle



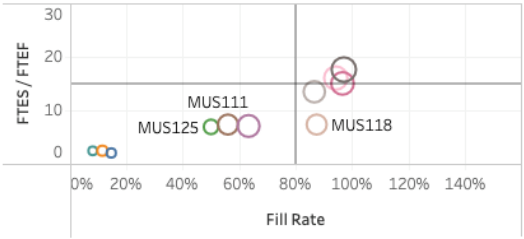
Credit Awards - Gold=Cert | Green=AA/AS / Pink=ADT



FTEF=Bar | FTES/FTEF=Triangle



Program Efficiency Fall 2020



PROGRAM DATA

Intro | 1 Outcomes | 1.1 Outcomes | 1 Ret Suc Acd Year Graph | 1 Ret Suc summer graph | 1 Ret Suc fall graph | 1 Ret Suc spring graph | 2 program demo | 2 ahc demo

1 Outcomes MUS

course_: (All)

EW Grade: Exclude ...

	Sum 2014	Sum 2015	Fall 2015	Spring 2016	Sum 2016	Fall 2016	Spring 2017	Sum 2017	Fall 2017	Spring 2018	Sum 2018	Fall 2018	Winter 2019	Spring 2019	Sum 2019	Fall 2019	Winter 2020	Spring 2020	Fall 2020	Spring 2021
Sections	3	6	41	40	4	32	38	1	35	39	1	32	1	26	2	30	1	27	20	21
Headcount	60	93	368	308	58	352	330	41	301	292	36	285	48	228	50	313	47	266	202	181
Enrollment	60	94	444	380	72	412	407	41	367	348	36	357	48	288	51	426	47	324	265	237
retained	52	86	372	314	59	357	345	35	319	307	32	304	42	270	49	382	38	235	240	206
Retention %	87%	91%	84%	83%	82%	87%	85%	85%	87%	88%	89%	85%	88%	94%	96%	90%	81%	95%	91%	88%
success	35	73	284	246	48	301	298	30	270	248	29	246	41	225	48	335	34	232	202	173
Success %	58%	78%	64%	65%	67%	73%	73%	73%	74%	71%	81%	69%	85%	78%	94%	79%	72%	94%	77%	74%
FTES	5.9	8.4	49.9	42.0	6.4	48.3	44.2	4.0	40.8	37.3	3.5	41.5	4.7	33.1	4.3	51.3	4.6	42.8	31.0	28.2

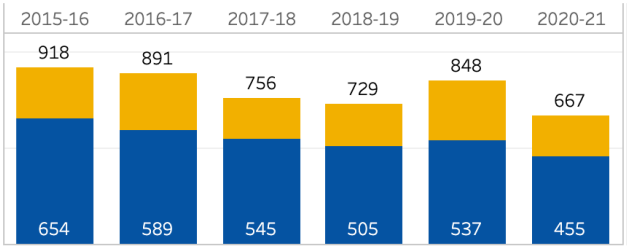
Outcomes Allan Hancock College Credit

	Sum 2015	Fall 2015	Winter 2016	Spring 2016	Sum 2016	Fall 2016	Winter 2017	Spring 2017	Sum 2017	Fall 2017	Winter 2018	Spring 2018	Sum 2018	Fall 2018	Winter 2019	Spring 2019	Sum 2019	Fall 2019	Spring 2020	Sum 2020	Fall 2020	Spring 2021
Sections	355	1,177	41	1,220	357	1,184	41	1,214	333	1,168	45	1,186	270	1,145	47	1,159	299	1,208	1,212	272	1,119	1,107
Headco..	5,593	10,982	1,051	11,341	4,354	12,111	1,023	11,636	5,306	11,889	1,118	11,320	4,596	11,380	1,171	10,580	4,940	12,091	11,342	4,633	10,462	10,076
Enrollm..	8,789	28,471	1,270	28,153	8,305	29,268	1,314	28,161	8,052	28,754	1,480	26,960	6,868	28,650	1,535	26,193	7,252	30,166	26,977	7,364	25,401	23,090
Retention %	90%	86%	84%	89%	90%	88%	87%	88%	90%	87%	87%	88%	90%	87%	88%	88%	92%	88%	92%	90%	88%	89%
Success %	77%	70%	71%	73%	80%	71%	77%	74%	80%	71%	79%	74%	80%	71%	79%	74%	81%	72%	85%	80%	72%	75%
FTES	1,009	3,807	111	3,715	967	4,197	115	4,020	900	4,126	139	3,869	835	4,061	169	3,827	846	4,136	3,763	827	3,531	3,231

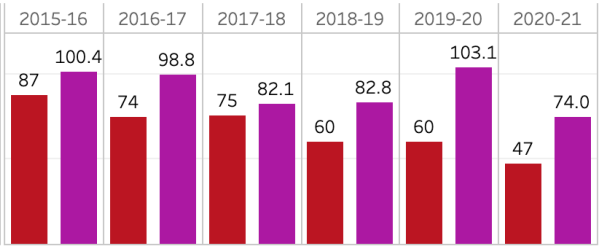
Sound Technology

Quick Program Facts

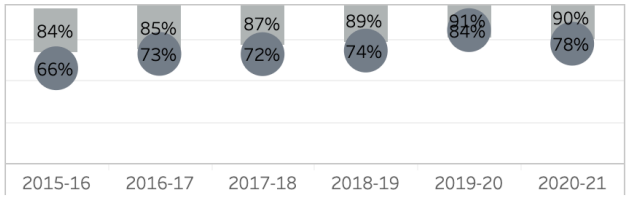
Headcount (undup)=Blue | Enrollment (dup)=Gold



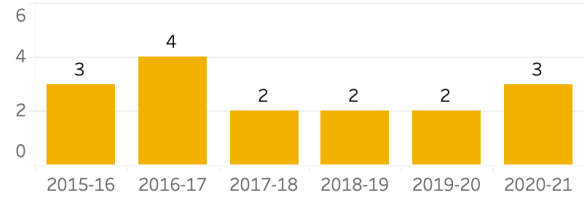
Sections=Red | FTES=Purple



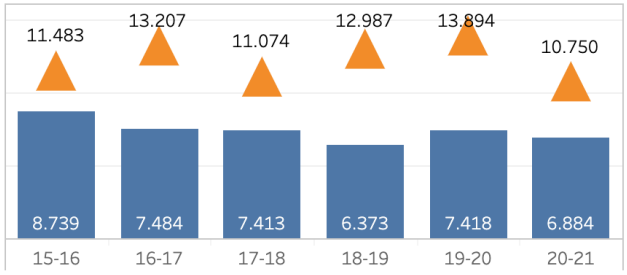
Retention=square | Success=circle



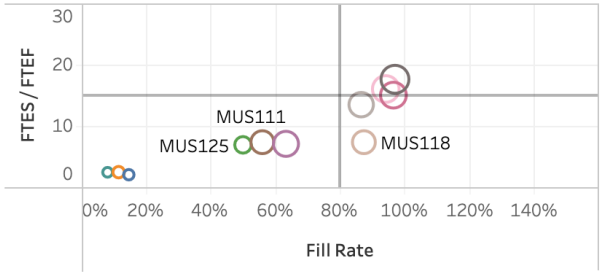
Credit Awards - Gold=Cert | Green=AA/AS / Pink=ADT



FTEF=Bar | FTES/FTEF=Triangle



Program Efficiency Fall 2020



PROGRAM DATA

Intro | 1 Outcomes | 1.1 Outcomes | 1 Ret Suc Acd Year Graph | 1 Ret Suc summer graph | 1 Ret Suc fall graph | 1 Ret Suc spring graph | 2 program demo | 2 ahc demo

1 Outcomes MUS

course_: (All)

EW Grade: Exclud...

	Sum 2014	Sum 2015	Fall 2015	Spring 2016	Sum 2016	Fall 2016	Spring 2017	Sum 2017	Fall 2017	Spring 2018	Sum 2018	Fall 2018	Winter 2019	Spring 2019	Sum 2019	Fall 2019	Winter 2020	Spring 2020	Fall 2020	Spring 2021
Sections	3	6	41	40	4	32	38	1	35	39	1	32	1	26	2	30	1	27	20	21
Headcount	60	93	368	308	58	352	330	41	301	292	36	285	48	228	50	313	47	266	202	181
Enrollment	60	94	444	380	72	412	407	41	367	348	36	357	48	288	51	426	47	324	265	237
retained	52	86	372	314	59	357	345	35	319	307	32	304	42	270	49	382	38	235	240	206
Retention %	87%	91%	84%	83%	82%	87%	85%	85%	87%	88%	89%	85%	88%	94%	96%	90%	81%	95%	91%	88%
success	35	73	284	246	48	301	298	30	270	248	29	246	41	225	48	335	34	232	202	173
Success %	58%	78%	64%	65%	67%	73%	73%	73%	74%	71%	81%	69%	85%	78%	94%	79%	72%	94%	77%	74%
FTES	5.9	8.4	49.9	42.0	6.4	48.3	44.2	4.0	40.8	37.3	3.5	41.5	4.7	33.1	4.3	51.3	4.6	42.8	31.0	28.2

Outcomes Allan Hancock College Credit

	Sum 2015	Fall 2015	Winter 2016	Spring 2016	Sum 2016	Fall 2016	Winter 2017	Spring 2017	Sum 2017	Fall 2017	Winter 2018	Spring 2018	Sum 2018	Fall 2018	Winter 2019	Spring 2019	Sum 2019	Fall 2019	Spring 2020	Sum 2020	Fall 2020	Spring 2021
Sections	355	1,177	41	1,220	357	1,184	41	1,214	333	1,168	45	1,186	270	1,145	47	1,159	299	1,208	1,212	272	1,119	1,107
Headco..	5,593	10,982	1,051	11,341	4,354	12,111	1,023	11,636	5,306	11,889	1,118	11,320	4,596	11,380	1,171	10,580	4,940	12,091	11,342	4,633	10,462	10,076
Enrollm..	8,789	28,471	1,270	28,153	8,305	29,268	1,314	28,161	8,052	28,754	1,480	26,960	6,868	28,650	1,535	26,193	7,252	30,166	26,977	7,364	25,401	23,090
Retention %	90%	86%	84%	89%	90%	88%	87%	88%	90%	87%	87%	88%	90%	87%	88%	88%	92%	88%	92%	90%	88%	89%
Success %	77%	70%	71%	73%	80%	71%	77%	74%	80%	71%	79%	74%	80%	71%	79%	74%	81%	72%	85%	80%	72%	75%
FTES	1,009	3,807	111	3,715	967	4,197	115	4,020	900	4,126	139	3,869	835	4,061	169	3,827	846	4,136	3,763	827	3,531	3,231

a. Describe how the program works to promote student success (completions job placement, transfer).

The Music Program provides performance opportunities for our students with our large ensembles including band and choir, and with our voice, piano, and guitar classes. In addition to performing in ensembles, students are given opportunities to perform as soloists preparing them for jobs as professional instrumentalists and singers. In addition to training those interested in performance careers, our theory, history, and technology courses prepare students for careers in composing, and teaching.

The music faculty regularly speak to all of the students enrolled in their courses about careers in music and how to successfully transfer to 4 year colleges and to apply and audition for scholarships. A number of our students were accepted this year to competitive music programs at 4 year colleges including Westmont College, Cal State Long Beach, Cal State Northridge, and Cal Poly.

Two of our singers were just accepted into the PCPA program and will begin this summer.

The music faculty this year continued to provide and connect students with paid performance opportunities and experiences for our students. Currently 6 of our singers have regular paid professional singing engagements, as well as one guitarist.

The music faculty regularly encourage students to work with our academic and student support services including counsellors, tutors, LAP, the library, technology resources, the Allan Hancock Foundation Scholarship Program, financial aid, Books for Bulldogs, EOPS, the health center, and the writing center. All contact information is included on the course syllabi. The faculty utilize Starfish and the early alert system to identify students who may need support.

We also try to help students realize alternative means of finding work with musical skills. Several students have found passions for aspects of music education and audio production that they were previously unaware of until learning about them in our program.

Include teaching innovations and use of academic and student support.

b. List any notable accomplishments of the program (student awards, honors, or scholarships can be listed here also)

As we are still in the midst of a pandemic, we offered a hybrid course for our choral students. Students had the option of attending the choir classes/rehearsals in-person or attending via Zoom. This has worked particularly well when students have been ill and or awaiting Covid test results. They can still participate in the class from home an do not miss valuable instruction time. We have a camera in the classroom and a large television so the students in the room can see their peers at home.

In addition to being admitted, a number of our students won high awards/scholarships to attend Westmont College, CSU Long Beach, and CSU Northridge. A number received Allan Hancock Foundation Scholarships.

This year, six current students now work in the community as professional paid singers. One student is working as a professional paid singer and guitarist.

Two of our singers were just accepted into the PCPA program and will begin this summer.

Two of our students have opened recording studios in commercial facilities here in Santa Maria.

One of our students became the director of the special needs music program we started at VTC.

III. Quality and Innovation in the Program and Curriculum Review

a. Are you on track in your assessment plan for course and program SLOs? If not, please explain why.

yes

b. Have you shared your assessments or improvement plans with your department, program or advisory committee? If so, what actions resulted? If not, how do you plan to do so in the future?

Yes. The Transfer Degree AA-T was written and approved as well as MUS 170 Applied (Private) Lessons. This is a huge accomplishment as it will enable us to offer a competitive degree program that will better prepare our students for transfer and for professional performance careers.

We are planning on offering Jazz Band this fall and have advertised the position.

We will start a part-time faculty pool for the MUS 170 course to have instructors on board to teach various instruments to meet the needs of students admitted to the Applied/Transfer Degree Program.

There is discussion about creating a one year certificate in music performance.

We are planning to create one/two year sound technology certificates and two year degrees.

The sound technology program received very positive feedback from the CTE panel when the direction of the program was described to explain how we are adapting to an industry changing away from records to other forms of media that require sound production.

Students are showing an interest in a possible folk/pop/commercial music ensemble to complete that requirement on their certificates and degrees.

c. Did any of section, course or program improvement plans indicate that your program would benefit from specific resources in order to support student learning and/or faculty development? If so, please explain.

Our students would benefit from having 4 new upright pianos in our practice rooms that have appropriate action and touch and can stay in tune longer. The Yamaha Upright pianos are good school pianos. The Yamaha P22 is durable and made for heavy use in schools.

For student success, it would be ideal to separate the current theory courses into separate theory and ear training/musicianship courses.

The sound technology programs should be completed in a specific sequence based on prerequisite curriculum planning.

The sound technology faculty would benefit from regular certifications in industry standard DAWs that consistently change over time.

The largest challenge to our program was, and still is to some degree, the pandemic. This year as venues reopened, we were able to help place our students in paid performance positions. This was not possible last year as most venues were closed. We were not able to recruit last year as we were not permitted to visit other schools and many of the schools had shut down their performance ensembles and cancelled classes. This year we were able to participate in a well-attended and successful Career Day at AHC which generated interest in our courses and programs.

With regards to our annual update being prepared with our new Fine Arts complex in mind, there is one major upgrade that we need to prioritize: new Apple computers.

We currently have two sets of computers. One is made up of 16 iMacs that are used in our computer/MIDI lab. The other is comprised of 30 laptops that are used for our audio production and recording classes as portable recording setups that can be used to complete their studies and work at home, without having to use limited space and time associated with the recording studio. We also have a Mac Pro in the recording studio that we should upgrade based on the amount of time that we have used it.

The laptops and recording studio Macs are both 5-6 years old, and the iMacs in the lab are even older. These three systems need to be upgraded, not only to modernize our new building, but also because the software we use (Logic Pro) will soon come to a point where the most current version is no longer compatible with the most current Mac OS that can run on these computers.

In addition to these issues, we also need to address the expansion of our computer/MIDI lab. Our current space is so small that we only have room for 16 workstations. However, our new space has been designed to accommodate 25 workstations. With this in mind, we not only need to replace what we have, but we need to add more computers to the inventory of the sound technology program.

The following computers are essential for our transformation and to provide the best learning experience possible for our students:

30 – Macbook Pros – for our audio recording/production course

- The specs should exceed that of those listed for Logic Pro

25 – iMac Desktops – for our computer/MIDI (and keyboard) lab

- The specs should exceed that of those listed for Logic Pro

1 – Mac Pro – for our recording studio

- The specs for this computer should be as high as possible to meet the demands of large recording sessions that will happen in our studio
-

The rest of our sound technology can be acquired using our resources within The Boyd Fund.

Several colleagues from the IT department can confirm that our program needs modern computers. I hope their input can be used to support this request and help provide multiple perspectives (outside of our own department) to demonstrate how important these upgrades need to be made as we try to create the most capable fine arts program to promote our new offerings made possible by our new building.

d. In reviewing your outcomes and assessments have you identified any and all that indicate a modification should be made to the course outline, the student learning outcomes or the program outcomes? Please state what modifications you will be making.

The sound technology should be sequenced and formatted to fit a specific order of skill acquirement where the courses are named after more modern technology and described as a specific learning objective:

Audio I – Digital Audio Workstations

Audio II – Sequencing, Sampling and Synthesis

Audio III – Sound for TV and Film

Audio IV – Live Sound Record Production

e. Have all course outlines been reviewed within the last 5 years? If not, please explain the plan to bring course outlines up to date and include timelines for the review and submission to AP&P.

Yes, all have been reviewed as they were converted to ERT and then to DL. Minor corrections to these proposals have been submitted and are awaiting approval, including updating outdated textbooks.

The sound technology suggestions made above need to be verified for articulation before they can be adjusted. There are also plans by the state to create a unified course numbering system, so we may have to wait until this standard is established before making major modifications.

f. For **CTE courses/programs only**, as per §55003, have prerequisites, corequisites and advisories (PCAs) for courses and/or programs been reviewed within the last 2 years?

Yes, we just had our CTE meeting as a member of media arts. The feedback we received about the direction of our program and the materials we teach was extremely positive.

IV. Focus and Engagement of the Program

a. Summarize major trends and opportunities as well as challenges that have emerged in the program

Computer technology has progressed very much since the last Macintosh computers were purchased for the sound technology program. Opportunities for sound in film, tv and visual media should be addressed with mobile recording technology to allow students to perform field recordings. This means that our recording studio, midi lab and mobile production backpacks need to be updated with new computers, midi controllers, audio interfaces, microphones and cabling accessories.

We are now using technology that is well behind that of the current prosumer equipment being used by students entering the industry or building their own production studios to begin their creative output. Our computers are struggling to efficiently run the high computing demands of modern audio software.

b. List any (internal or external) conditions that have influenced the program in the past year.

Covid-19 impacted the program this past year. Enrollments in our program and courses were not impacted as heavily as some departments, but did decline. As shown in the data screenshots above, our Music area had similar percentages as the college as a whole. We are anticipating that with continued improvements with the pandemic and with the addition of our new degree and Applied Music course that over the next few years our program will grow.

Despite all of the challenges this past year, we did award 4 degrees in music which is quite remarkable when thinking back to how hard the music industry and music performance in general was hit these past couple of years. We never gave up on performing and innovated to find ways to keep our students learning and performing and on track to complete their degrees.

Data for Program with Vocational TOP Codes (CTE):

https://misweb.cccco.edu/perkins/main.aspx

PERKINS IV Core Indicators of Performance by 4-digit Vocational TOP Code
Summary Detail Report for 2020-2021 Fiscal Year Planning

ALLAN HANCOCK COLLEGE

1005 Commercial Music

	Core 1 Skill Attainment			Core 2 Completions			Core 3 Persistence		
	Percent	Count	Total	Percent	Count	Total	Percent	Count	Total
Program Area Total	33.33	1	3	100.00	2	2	66.67	2	3
Female	100.00	1	1		0	0	100.00	1	1
Male	0.00	0	2	100.00	2	2	50.00	1	2
Non-traditional	100.00	1	1		0	0	100.00	1	1
Displaced Homemaker		0	0		0	0		0	0
Economically Disadvantaged	50.00	1	2	100.00	1	1	100.00	2	2
Limited English Proficiency		0	0		0	0		0	0
Single Parent		0	0		0	0		0	0
Students with Disabilities	100.00	1	1		0	0	100.00	1	1
Technical Preparation		0	0		0	0		0	0
District	33.33	1	3	100.00	2	2	66.67	2	3
State	68.45	7,721	11,279	92.17	6,992	7,586	86.20	9,447	10,960

	Core 4 Employment			Core 5a NT Participation			Core 5b NT Completion		
	Percent	Count	Total	Percent	Count	Total	Percent	Count	Total
Program Area Total	100.00	2	2	33.33	1	3	0.00	0	2
Female		0	0	100.00	1	1		0	0
Male	100.00	2	2	0.00	0	2	0.00	0	2
Non-traditional		0	0	33.33	1	3	0.00	0	2
Displaced Homemaker		0	0		0	0		0	0
Economically Disadvantaged	100.00	1	1	50.00	1	2	0.00	0	1
Limited English Proficiency		0	0		0	0		0	0
Single Parent		0	0		0	0		0	0
Students with Disabilities		0	0	100.00	1	1		0	0
Technical Preparation		0	0		0	0		0	0
District	100.00	2	2	33.33	1	3	0.00	0	2
State	61.51	3,089	5,022	20.98	2,967	14,143	24.62	2,254	9,156

The DR notation indicates privacy requirements - EDD requires that counts less than six not be displayed.

Performance Rate Less Than Goal is Shaded

Core 1 - Skill Attainment, GPA 2.0 & Above: 88.42% Performance Goal - (2017- 2018)
Core 2 - Completions, Certificates, Degrees and Transfer Ready: 89.00% Performance Goal - (2017- 2018)
Core 3 - Persistance in Higher Education: 91.00% Performance Goal - (2017- 2018)
Core 4 - Employment: 73.23% Performance Goal - (2017- 2018)
Core 5 - Training Leading to Non-traditional Employment: Greater than 19.93% Participation & 23.97% Completion - (2017- 2018)

Source: CCCCO MIS Database, EDD Base Wage File, CSU Chancellor's Offce,
UC Office of the President, 2000 Census, Student Loan Clearing House

Page 1 of 1 Report Create Date: 02/01/2010

Please review the data and comment on any trends.

c. Current industry employment and wage data (please cite sources)

Mean Hourly Wage: $32.31

Mean Annual Wage: $67,210

Source: https://www.bls.gov/oes/current/oes274014.htm

d. Industry employment and wage trends

Industries with the highest levels of employment in Sound Engineering Technicians:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Sound Recording Industries	2,900	16.11	$ 32.63	$ 67,860
Motion Picture and Video Industries	2,520	0.76	$ 41.98	$ 87,310
Radio and Television Broadcasting	700	0.34	$ 27.23	$ 56,640
Performing Arts Companies	610	0.60	$ 30.76	$ 63,980
Colleges, Universities, and Professional Schools	540	0.02	$ 18.54	$ 38,570

Industries with the highest concentration of employment in Sound Engineering Technicians:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Sound Recording Industries	2,900	16.11	$ 32.63	$ 67,860
Motion Picture and Video Industries	2,520	0.76	$ 41.98	$ 87,310
Performing Arts Companies	610	0.60	$ 30.76	$ 63,980
Manufacturing and Reproducing Magnetic and Optical Media	60	0.53	$ 22.34	$ 46,460
Independent Artists, Writers, and Performers	250	0.53	$ 33.32	$ 69,310

e. TOP code employment CORE indicator report

College Core Indicator Information by 4-Digit TOP (2020-2021)

Perkins V, Title I, Part C Local Application

Agreement # _____ **District/College: ALLAN HANCOCK/ALLAN HANCOCK**

0612 - Film Studies

Instructions: Print out forms. Complete and sign bottom of last page.

Cohort Year CTE Enrollments: 658 (includes CTE enrollments above introductory level only)

CTE Headcount: 580 (CTE students enrolled above introductory level only)

Core Indicator 1 Postsecondary Retention & Placement			Negotiated Level		College Performance	Percent Above or Below Negotiated Level
	Count	Total	State	District		
1 CTE Cohort*	44	44	91.75	88.42	100.00	11.6
2 Individuals Preparing for Non-Traditional Fields	17	17	91.75	88.42	100.00	11.6
3 Out of Workforce Individuals			91.75	88.42	N/R	N/R
4 Individuals with Economically Disadvantaged Families	37	37	91.75	88.42	100.00	11.6
5 English Learners			91.75	88.42	N/R	N/R
6 Single Parents	1	1	91.75	88.42	100.00	N/A
7 Individuals with Disabilities	4	4	91.75	88.42	100.00	N/A
8 Homeless Individuals			91.75	88.42	N/R	N/R
9 Youth in Foster Care			91.75	88.42	N/R	N/R
10 Youth with Parent in Active Military			91.75	88.42	N/R	N/R

Core Indicator 2 Earned Postsecondary Credential			Negotiated Level		College Performance	Percent Above or Below Negotiated Level
	Count	Total	State	District		
11 CTE Cohort*	8	14	89.00	89.00	57.14	-31.9
12 Individuals Preparing for Non-Traditional Fields	1	4	89.00	89.00	25.00	N/A
13 Out of Workforce Individuals			89.00	89.00	N/R	N/R
14 Individuals with Economically Disadvantaged Families	5	11	89.00	89.00	45.45	-43.5
15 English Learners			89.00	89.00	N/R	N/R
16 Single Parents			89.00	89.00	N/R	N/R
17 Individuals with Disabilities			89.00	89.00	N/R	N/R
18 Homeless Individuals			89.00	89.00	N/R	N/R
19 Youth in Foster Care			89.00	89.00	N/R	N/R
20 Youth with Parent in Active Military			89.00	89.00	N/R	N/R

Core Indicator 3 Non-traditional Program Enrollment			Negotiated Level		College Performance	Percent Above or Below Negotiated Level
	Count	Total	State	District		
21 CTE Cohort*	17	46	26.00	19.93	36.96	17.0
22 Individuals Preparing for Non-Traditional Fields	17	46	26.00	19.93	36.96	17.0
23 Out of Workforce Individuals			26.00	19.93	N/R	N/R
24 Individuals with Economically Disadvantaged Families	16	39	26.00	19.93	41.03	21.1

Form 1 Part E-C Last Revised 02/01/2010

* If no district target is available then state targets will be used.

NO DATA AVAILABLE FOR THIS TOP CODE – Recommendations by panel to focus on sound for film, tv and video games for future employment purposes will be prioritized.

Section 1 Part F (for Colleges) **Page 2 of 2**

College Core Indicator Information by 4-Digit TOP (2020-2021)

Perkins V, Title I, Part C Local Application

25 English Learners			26.00	19.93	N/R	N/R
26 Single Parents			26.00	19.93	N/R	N/R
27 Individuals with Disabilities	1	1	26.00	19.93	100.00	N/A
28 Homeless Individuals			26.00	19.93	N/R	N/R
29 Youth in Foster Care			26.00	19.93	N/R	N/R
30 Youth with Parent in Active Military			26.00	19.93	N/R	N/R

Core Indicator 4 Employment			**Negotiated Level**		**College Performance**	**Percent Above or Below Negotiated Level**
	Count	Total	State	District		
31 CTE Cohort*	DR	DR	73.23	73.23	DR	N/A
Individuals Preparing for Non-Traditional Fields			73.23	73.23	N/R	N/R
Out of Workforce Individuals			73.23	73.23	N/R	N/R
Individuals with Economically Disadvantaged Families			73.23	73.23	N/R	N/R
English Learners			73.23	73.23	N/R	N/R
Single Parents			73.23	73.23	N/R	N/R
Individuals with Disabilities			73.23	73.23	N/R	N/R
Homeless Individuals			73.23	73.23	N/R	N/R
Youth in Foster Care			73.23	73.23	N/R	N/R
Youth with Parent in Active Military			73.23	73.23	N/R	N/R

*Note: Students meeting criteria for for this indicator with 12+ CTE units in a discipline (one course is above intro) in 3 years. See cohort specifications for full criteria.

The DR notation indicates privacy requirements - EDD requires that counts less than six not be displayed. N/A (Not Applicable) indicates denominators 10 or N/R (Not Reported) indicates categories where no participants were reported. These performance indicators include all vocational programs whether or not they are supported with Perkins Title IC Funds. For more detailed reports, see Core Indicators 'Summary' and 'Detail' Reports. Shaded areas are for your information and are not included as accountability measures.

By totaling each positive, negative, N/A, N/R outcome in the last column from items 1 - 34, I certify and acknowledge that performance in the 34 Core Indicator categories is as follows:

0 of the 34 are at or above the District negotiated level(s);
0 of the 34 are below the District negotiated level(s);
34 of the 34 are list as (N/A, N/R)

Department Chair (or authorized Designee) : John Hood

Form 1 Part E-C Last Revised 02/01/2010

* If no district target is available then state targets will be used.

f. Advisory committee recommendations

Students need more work with interpersonal and communication skills to better handle working with customers and taking down orders and specifications. Also, the trend towards sound for film and video games (Dolby Atmos) should be made an important part of the program as music-only studios are becoming rarer and less profitable.

V. Continuous Improvement of the Program

a. Status of Final Plan of Action – Post Validation
Summarize the progress made on the recommendations from your last comprehensive program review plan of action

PLAN OF ACTION	ACTION TAKEN/RESULT AND STATUS
Develop AA-T Transfer Degree	Program researched, written, and approved
Develop MUS 170 Applied Lessons	Course was extensively researched, written, and approved
Separate Theory from Ear training/Musicianship	Had discussions with chair and dean
Course titles simplified and sequenced (Audio I - IV: DAW, Film, MIDI, Live Music)	Still need to address with AP&P

b. List any new resources that the program received in the past year and the results

Source	Specific Resource	Est. Amount $	Impact on program or course outcomes

c. List any new or modified recommendations below, including rationale for these in the table.

Program Improvement Plan (Program ,Priority Number, year)	Anticipated Outcome (Goal)	Program Goal Status (Indicate if this goal is ongoing from a previous Annual Or Comprehensive Program Review or new this year).	Alignment to Strategic Directions and planning goals (see " Alignment to Strategic Directions" Attached	Activities	Justification (Evidence of need)	Resource Request (From table Below)	Anticipated Completion Date or On-going

d. Summary of request for resources. Please list the type of request (facility, technology, staffing, equipment, other) and rank their priority.

Resource Requests (Program, RRX year)	Item	Program Goal	Type	One-time cost	On-going cost (per fiscal year)	Anticipated Completion Date or On-going
Staff	Full Time -Classified	C1, C4, C5, C9, E1	Production/House Manager			Spring 2022
Faculty	Part Time Adjunct Pool	3B, 3C	Applied Music (private lesson) instruction			Fall 2022
Equipment	4 upright Yamaha Pianos		Equipment for practice rooms	32,000	0	Fall 2022
Equipment	30 – Macbook Pros – for our audio recording/production course 25 – iMac Desktops – for our computer/MIDI (and keyboard) lab 1 – Mac Pro – for our recording studio	3A, 3B, 3C, 4A	Sound Technology Upgrades	Macbooks $3,000 (x30 = $90,000) iMac Workstation Computers (16gb ram/1tb ssd upgrades/dongles) - $2,200 (x25 = $55,000) Mac Pro (3.2Ghz 16 core, 96Gb RAM, 8Gb graphics, 4Tb SSD) - $11,000		Fall 2022

Included below is a very detailed outline explaining how we can modernize our sound technology program. These purchases can be made with SWP, CTE and if necessary Boyd Fund resources:

MUS 115/116 & FILM 120/121 Production Backpack Outline (30 of each)

https://www.sweetwater.com/store/detail/GKLT25W--gator-rigid-foam-backpack-midi-controller-and-laptop-case

Backpacks - $200 (x30 = $6,000)

These are required so that students can carry the complete production package that they use to do their work with multiple pieces of pro audio equipment that need to be kept together in carrier that can adequately keep everything safe while it is in their possession.

https://www.sweetwater.com/store/detail/H4nProBlk--zoom-h4n-pro-handy-recorder-black

Audio Interfaces/Field Recorders - $250 (x30 = $7,500)

These will function as both an audio interface and a field recorder. This is ideal as students that work with sound for film/tv need a field recording device to record sounds in public and in private spaces with something that is portable and will not require an extensive setup process. When they act as audio interfaces, they allow for standard microphone and digital audio workstation processes while working with music and record production.

https://www.sweetwater.com/store/detail/ImpactLX25P--nektar-impact-lx25-keyboard-controller

MIDI Controllers - $120 (We have 15 now, so x15 = $1,800)

These will be used when students work on sound for film/tv when they need to use MIDI sounds and compositions to complete the film score and music accompaniments. They will also be used in the record production course for adding additional instrumental parts to recordings that students want to augment by way of creating new sonic elements to our projects.

https://www.sweetwater.com/store/detail/AT2020--audio-technica-at2020-cardioid-condenser-microphone

Condenser Microphones - $100 (We have 15 now, so x15 = $1,500)

These will be used with the audio interfaces mentioned above so that students can record live vocal and instrumental performances to use during the sound for film/tv and record production process. They are necessary to help students understand mic placement and gain settings.

https://www.sweetwater.com/store/detail/XLR10-10pk--pro-co-exmss-10-excellines-microphone-cable-10-foot-10-pack

Microphone Cables - $210 @ 10 pack (x3 = $630)

These are used to connect the microphones mentioned above to the audio interfaces we will be using for our audio production courses.

https://www.sweetwater.com/store/detail/MicStdDesk--on-stage-stands-ds7200b-adjustable-height-desktop-stand

Microphone Stands - $20 (We have 15 now, so x15 = $300)

These are used so that the microphones can be mounted to a flat surface to avoid rumble and handling noises that would be picked up if they were not securely mounted to an isolated stand.

https://www.sweetwater.com/store/detail/HD280Pro--sennheiser-hd-280-pro-closed-back-studio-and-live-monitoring-headphones

Studio Isolation Headphones - $100 (x30 = $3,000)

These are required so that students can mix their audio projects as best as possible without having speaker monitors. The isolation provided will help them hear their work clearer by eliminating unwanted background noise, and the fidelity will provide a much more accurate response.

*https://www.apple.com/shop/buy-mac/macbook-pro/16-inch-space-gray-10-core-cpu-16-core-gpu-1tb (We should already own the licenses for the software these will require)

Macbooks – Including cases and dongles = ROUGHLY $3,000 (x30 = $90,000)

These are the center piece of our production backpacks through which all these items will be connected and used together. IT has verified that the laptops we currently have are old and outdated, and we have lost several over the years with students who did not return them.

TOTAL BEFORE TAX & SHIPPING:

$110,730 – (Majority of costs come from NEW laptops, as advised by IT)

MUS 117/118/119 Classroom & Piano Lab

https://www.sweetwater.com/store/detail/LC4BASE--yamaha-lc4-base

Music Lab Base Setup - $3200

These will allow for our piano instructor to communicate with students individually and to broadcast her lessons to the entire class. They will allow for the isolation of solo piano performances and direct interaction with the instructor, as individuals, when the class moves toward individual studies and progress.

https://www.sweetwater.com/store/detail/LC4EXP--yamaha-lc4-exp

Music Lab Expansion Systems - $2,000 (x2 = $4,000)

These allow for the 8 person system mentioned above to serve a class of 24. They are additional accessories that expand the capabilities of the intercom system to meet the needs of our maximum course enrollment.

https://www.sweetwater.com/store/detail/P45BK--yamaha-p-45-digital-piano

88 Key Digital Pianos with Hammer Action Weighted Keys - $550 (x25 = $13,750)

These will be used for both the piano class and the MIDI class. They are digital pianos that can act as the primary instrument for piano lessons, and they can function as MIDI controllers while using digital audio workstations for compositional and sequencing purposes.

https://www.apple.com/shop/buy-mac/imac/blue-24-inch-8-core-cpu-8-core-gpu-8gb-memory-512gb

(We should already own the licenses for the software these will require)

This software is essential for teaching the fundamentals of computer-based production. It is what we have been using for years as our primary software interface, and is an industry standard DAW that can be used in conjunction with Pro Tools hardware.

https://www.sweetwater.com/store/detail/nanoKON2wt--korg-nanokontrol2-white

MIDI Knob/Slider/Transport Controllers - $80 (x25 = $2,000)

These will provide additional functionality to the digital pianos mentioned above that will only be allowed to trigger note inputs during MIDI classes. By providing these, students will be able to control mixing, automation and plugin controls with hardware, instead of having to use a mouse, which is inefficient for creating the most productive workflow.

https://www.apple.com/imac-24/

Mac Workstation Computers (16gb ram/1tb ssd upgrades/dongles) - $2,200 (x25 = $55,000)

These are the center piece of our MIDI workstations through which all these items will be connected and used together. IT has verified that the iMacs we currently have are old and outdated, and we only have 16 due to the limited size of our current space. The new fine arts complex will allow us to expand the enrollment of this very popular course.

TOTAL BEFORE TAX & SHIPPING:

$77,950 – (Majority of costs from NEW iMacs, as advised by IT)

MUS 115/116/FILM 120/121 Recording Studio

Snake Cables – VARIOUS LENGTHS AND CONNECTIONS

https://www.sweetwater.com/store/detail/DA88DM25--pro-co-da88dm-25-analog-db25-db25-patch-snake-25-foot

DB25-DB25 25’ - $160 (x5 = $800)

https://www.sweetwater.com/store/detail/DA88BQ25--pro-co-da88bq-25-analog-db25-trs-patch-snake-25-foot

DB25-1/4” 25’ - $170 (x10 = $1700)

https://www.sweetwater.com/store/detail/DA88XM25--pro-co-da88xm-25-analog-db25-xlrm-patch-snake-25-foot

DB25-XLR (male) 25’ - $140 (x2 = $280)

https://www.sweetwater.com/store/detail/MT8XFXM50--pro-co-mt8xfxm-50-50-foot

XLR-XLR 50’ - $170 (x3 = $510)

https://www.sweetwater.com/store/detail/MT8BQXM5--pro-co-mt8bqxm-5-5-foot

XLR (female)-1/4” - $115 (x3 = $345)

https://www.sweetwater.com/store/detail/MT8BQXF5--pro-co-mt8bqxf-5-5-foot

XLR (male)-1/4” - $115 (x3 = $345)

https://www.sweetwater.com/store/detail/CSS890--hosa-css890-3-foot

Patch Bay Cables - $45 (x3 = $135)

Our current studio is still using some several very old cables. The soldering tools in our mic locker leads me to believe that they may have been repaired several times. Right now, we have already lost the use of various channels due to faulty cabling that are part of snakes where one single connection cannot be replaced by a single replacement cable. Also with all of the space we will be expanding into with a

classroom sized control room, we will need longer cables to handle the longer distances between the mixer, the connection boxes, and the outboard gear racks.

https://www.sweetwater.com/store/detail/SPatchPlus--samson-s-patch-plus-48-point-balanced-patchbay

Patch bays - $122 (x3 = $366)

These modern patch bays will allow us to maximize our patching possibilities by providing front panel switches that allow for changing their functionality to normal, half-normal or through mode operation. By having these switches on each individual channel, we can use multiple pieces of outboard gear for more than one audio signal chain. We currently have two, but with all of the extra rack space we are going to get in the new room, a third patch bay will allow us to add more outboard gear in the future should we wish to order more.

https://www.sweetwater.com/store/detail/HM800--mackie-hm-800-8-channel-headphone-amplifier

Headphone Amps - $250 (x2 = $500)

These headphone amps will replace the old ones we have from the 1980s'-90s. They allow for the use of two separate mixes for different performers with different live monitoring needs, and by having two separate units, this will allow us to use the isolation booth and the band room simultaneously for recording sessions that need more isolation than only one booth provides.

https://www.apple.com/shop/buy-mac/mac-pro/tower

Macintosh Pro - $10,000

The computer we have in our current recording studio was purchased over five years ago and needs to be upgraded to handle the larger recording sessions we should be able to handle in our new space.

- 3.2GHz 16-core Intel Xeon W processor, Turbo Boost up to 4.4GHz
- 96GB (6x16GB) of DDR4 ECC memory
- Radeon Pro W6600X with 8GB of GDDR6 memory
- 2TB SSD storage

TOTAL BEFORE TAX & SHIPPING:

$14,981 – (Majority of costs from NEW iMacs, as advised by IT)

*As noted above, the majority of these costs come from the new computers that we need. While speaking with Nancy Jo Ward, she has informed me that we may be able to use the macbooks that the media arts department has that are not being checked out as they were during lockdown. She believes we already have enough (30) macbooks within the fine arts multimedia department to meet this need, but just in case they are not available, they have been listed here.

These prices are from the Apple store, so we are still working on the quote we normally receive from the vendor that IT uses to make these purchases.