

Form: "PSR 2021 INSTRUCTIONAL Comprehensive Cohort B"

Participating Area: Music Cohort-B 1004 I-CTE

Show All Possible Responses

*** Response is required**

1. PROGRAM OVERVIEW

* Program Title & Code

Program Title

Music
(Max chars: 100)

Program Code

1004
(Max chars: 100)

* 1a. Select the Chaffey Goals that directly relate and are MOST relevant to your program.

Goals are numbered for the purpose of making reference points so that PSR writers can identify and locate which Chaffey Goals relate to their program. Goal numbers do not represent priority numbers.

- Goal 1: Equity and Success--Chaffey College will be an equity-driven college that fosters success for all students.
- Goal 2: Learning and Completion--Chaffey College will ensure learning and timely completion of students' educational goals.
- Goal 3: Community Opportunities and Needs--Chaffey College will develop and maintain programs and services that maximize students' opportunities and reflect community needs.
- Goal 4: Technology--Chaffey College will optimize the use of technological tools and infrastructure to advance institutional efficiency and student learning.
- Goal 5: Efficiency--Chaffey College will efficiently and effectively manage systems, processes, and resources to maximize capacity.
- Goal 6: Agility--Chaffey College will responsively adapt to changes in students' academic and career needs.
- Goal 7: Professional Learning--Chaffey College will prioritize and align professional learning for all employees to support the achievement of Chaffey Goals.

* 1b. Describe how your program aligns with the Chaffey Goals. Please provide supporting statements and/or examples.

Refer back to the Chaffey Goals marked above (e.g., Goal 4: supporting statements of how program aligns with this goal).

Goal 1: Equity and Success--Chaffey College will be an equity-driven college that fosters success for all students.

- The Chaffey Music Program (which includes Music and Commercial Music) is committed to equity, and infuses it into our curriculum, planning, and programming. Examples:
 - We are working towards implementing across-the-board no-cost status for our two most popular GE courses, Music 4 and Music 22, and will provide all instructors with the support they need to make the transition.
 - We regularly bring in guest speakers to talk with our students about their life and career journeys, making a particular effort to host presenters who come from underrepresented, underserved, or otherwise disadvantaged communities, including
 - jazz-mariachi singer Melissa Garay (2020)
 - UCLA musicologist and organist Cesar Favila (2019)

Goal 2: Learning and Completion--Chaffey College will ensure learning and timely completion of students' educational goals.

- The Chaffey Music Program designs and schedules its course offerings with timely degree completion in mind. For example, the AA-T in Music has three strands of courses as well as a two recommended co-requisite sequences, and thoughtful scheduling is critical to ensure that students can efficiently complete the degree. We have worked to eliminate all overlap of required/recommended coursework. We have also surveyed students re their scheduling preferences/needs and scheduled our core offerings accordingly.

Goal 4: Technology--Chaffey College will optimize the use of technological tools and infrastructure to advance institutional efficiency and student learning.

- Music and, particularly, Commercial Music are technology-intensive and we work consistently to harness technological tools and infrastructure to advance student learning. In Commercial Music, we continue to acquire, via various funding sources, state-of-the-art hardware and software, so that our students can acquire the skills and experience they need to stay current and marketable in the field. When we shifted to remote learning in 2020, Music faculty members researched the best and most cost-effective online musicianship and music performance web platforms, and have thoughtfully and intentionally integrated them into their musicianship and performance course offerings, resulting in significant student engagement and success.

Goal 6: Agility--Chaffey College will responsively adapt to changes in students' academic and career needs.

- Chaffey Music faculty monitor both the internal and external academic/career climate, and respond accordingly. For example, the Commercial Music program has just added, in response to clear market demand, Music 19-Introduction to Logic and Live. Our research and consultation with the Commercial Music Advisory Committee indicated the need, and we moved quickly to answer it.

PRIOR VIP GOALS STATUS/PROGRESS

✳ 1c. Please list the program's VIP Goals from the last PSR cycle, and report on the progress (complete, ongoing, etc.).

VIP Goal 1: Continue to increase the number of actively engaged music majors and successful music degree earners, transfers, and job-attainers in order to raise the profile of the Chaffey music program as a draw to the musically-inclined students in our district and beyond.

- We had 9 total degree-earners in 2014-17 and 37 in 2017-20, so we're making good headway in this area. We expect to see a dip in completion over the next year or two, because of the COVID-related challenges, but hope to come back strong by adapting quickly to changes in the field and by continuing to support our students both in and out of the classroom.

VIP Goal 2: Increase quality, scope, and visibility of band and choral ensembles in order to recruit more effectively, provide excellent performance experiences for students, prepare students for transfer, and increase local and regional awareness of Chaffey College and its music program.

- Until COVID, the band and choral ensembles were increasing their visibility and quality. The bands gave a highly-successful off-campus performance in fall 2018, continued their award-winning participation in the Reno Jazz Festival, and broadened their efforts to include students from District high schools in various Program activities. The choral program and/or faculty made multiple recruiting visits to District high schools, filmed a highly-successful music video in collaboration with the AMT program and Marketing Department, and were days away from taking a performance and college visit tour to the San Diego area before COVID hit. We hope to regain this momentum over the coming years.

VIP Goal 3: Continue to build both the infrastructure and student enrollment/completion of the commercial music degree. This program provides a pathway to completion of study in this CTE field, with an emphasis on specific and marketable skills, preparing students for employment in various related fields (e.g. radio, television, film and music recording and production), worldwide industries with significant employment centers in Southern California, expanding to match the increased demand in the music industry in line with the U.S. Bureau of Labor Statistics employment projections showing an increased need of 10% over the decade.

- This VIP goal is ongoing, because although we have achieved some success, there is still work to be done, especially with completion. We have initiated a certificate program (Recording Arts Technician Certificate), which is a proper subset of the A.S. degree. That allows students to gain practical skills and experience, while also allowing them forward progress towards the more comprehensive degree if they so choose. Students can complete the certificate, even if they have chosen another Associates degree program. This also allows them to gain knowledge of the Recording Arts. An important example of this is students that enroll in the AD-T for Music, which some students need to get into certain Bachelor's programs in Commercial Music. Having this flexibility helps not only students in the Music Department, but also those interested in tangential fields such as Computer Science and Broadcasting.
- The infrastructure has improved tremendously, through generous support of Chaffey general funds, Perkins funds, and Strong Workforce funds that the Music Department has applied for. Chaffey is now on track to become a destination to learn various Commercial Music areas, including sound design, game design, and surround mixing. Our equipment is being modernized and gaining flexibility for offering numerous skills and subjects. We are investigating holding "Chaffey Sessions" that will allow students to experience different recording environments during their tenure at Chaffey. This would also allow them to be able to understand the career choices available for them upon completion. Plus, it would increase the status of the facilities and the students as a premier location to study Commercial Music.
- Completion is still a major problem in the Commercial Music program. Just as soon as we were getting forward momentum, the pandemic created an environment with fewer enrollments and therefore lower completion. In order to continue to investigate how to increase enrollments and completion, the program is exploring how to transition to online and hybrid deliveries of courses. We have begun acquiring basic equipment kits in quantity to check out to students taking certain Commercial Music courses that rely heavily on practical skills and techniques. This allows for flexibility while obtaining a measure of equity for students interested in the field.

OTHER RESOURCES REQUESTS

✳ 1d.1 At any point during the past PSR cycle (last three years), did you have "other resources requests" that were funded by the Resource Allocation Committee?

If yes, proceed to questions 1d.2. If no, skip to section 2.

If you have items that were funded by Strong Workforce and Perkins, please mark "yes."

- Yes
- No

1d.2 If yes, did those purchases meet the program's intended purpose. Please explain.

Avid Learning Partner Subscription and Computer Audio Interfaces

- We are now officially an Avid Learning Partner (ALP). This means that students can attend Chaffey and receive Avid’s User Certification – Pro Tools. Now that we have established this partnership, we are actively investigating adding further Avid certifications.

Recording Equipment package (mics, cables, recorders, stands, preamps, etc.)

- Students now learn on and have access to industry-standard microphones for use in their projects and in courses. This not only helps their recording quality, but also allows them to experience those physical tools that they will be more likely to encounter in their careers.

Ableton Live Software and Push Controllers and Cycling '74 Max Software

- The purchase of these items have achieved two goals. First, we were able to expand the toolset used in Music 17. Students now can not only investigate synthesis, but create tools used in synthesis. This puts the emphasis on the top of Bloom’s Taxonomy, which will translate to deeper learning. Second, we added a course that investigates these tools, giving students an option for those that are inclined to use these tools in their future careers.

2. EVIDENCE--EQUITY

The evidence section comprises of the following three distinct subsections: equity, program data (includes CTE data), and learning outcomes.

"Equity" represents the first element of the EVIDENCE component of the PSR evaluation. Please reference the Equity Data file to evaluate the following areas.

2a.1 Concerning GENDER/IDENTITY, identify important EQUITY developments and trends.

Review data over the last six years.

Response Legend: 1 = Increase 2 = Decrease 3 = No Change (plus or minus 2%) 4 = No or Insufficient Data Available				
	1	2	3	4
Number of enrollments by males	✓			
Number of enrollments by females	✓			
Success rate by males	✓			
Success rate by females	✓			
Retention rate by males	✓			
Retention rate by females			✓	

2a.2 Concerning RACE/ETHNICITY, identify important EQUITY developments and trends.

Review data over the last six years.

Response Legend: 1 = Increase 2 = Decrease 3 = No Change (plus or minus 2%) 4 = No or Insufficient Data Available				
	1	2	3	4

Number of enrollments by African American	✓			
Number of enrollments by Asian	✓			
Number of enrollments by Caucasian	✓			
Number of enrollments by Hispanic	✓			
Number of enrollments by other race/ethnicity	✓			
Success rate by African American	✓			
Success rate by Asian		✓		
Success rate by Caucasian	✓			
	1	2	3	4
Success rate by Hispanic	✓			
Success rate by other race/ethnicity		✓		
Retention rate by African American			✓	
Retention rate by Caucasian	✓			
Retention rate by Asian			✓	
Retention rate by Hispanic	✓			
Retention rate by other race/ethnicity			✓	

2a.3 Concerning AGE GROUP, identify important EQUITY developments and trends.

Review data over the last six years.

Response Legend:				
1 = Increase 2 = Decrease 3 = No Change (plus or minus 2%) 4 = No or Insufficient Data Available				
	1	2	3	4
Number of enrollments by age group, 19 or younger	✓			
Number of enrollments by age group, 20-24	✓			
Number of enrollments by age group, 25-29	✓			
Number of enrollments by age group, 30-39	✓			
Number of enrollments by age group, 40-49	✓			
Number of enrollments by age group, 50 or older	✓			
Success rate by age group, 19 or younger			✓	
Success rate by age group, 20-24	✓			
	1	2	3	4
Success rate by age group, 25-29	✓			
Success rate by age group, 30-39			✓	
Success rate by age group, 40-49		✓		
Success rate by age group, 50 or older		✓		

Retention rate by age group, 19 or younger	✓			
Retention rate by age group, 20-24	✓			
Retention rate by age group, 25-29			✓	
Retention rate by age group, 30-39			✓	
Retention rate by age group, 40-49		✓		
Retention rate by age group, 50 or older		✓		

2a.4 Concerning OTHER CHARACTERISTICS, identify important EQUITY developments and trends.

Review data over the last six years.

Response Legend: 1 = Increase 2 = Decrease 3 = No Change (plus or minus 2%) 4 = No or Insufficient Data Available				
	1	2	3	4
Number of enrollments by students with disabilities	✓			
Number of enrollments by first generation	✓			
Number of enrollments by economically disadvantage	✓			
Success rate by students with disabilities		✓		
Success rate by first generation	✓			
Success rate by economically disadvantage	✓			
Retention rate by students with disabilities		✓		
Retention rate by first generation			✓	
Retention rate by economically disadvantage	✓			

2a.5 Over the last three years, has the number of course sections offering zero-cost textbooks increased, decreased, or remained the same?

Response Legend: 1 = Increase 2 = Decrease 3 = No Change			
	1	2	3
Number of sections with zero-cost textbooks	✓		

2b. Considering the evidence provided, elaborate on how the program is providing equity in educational opportunities or support to students and/or identify disparities in equity. Provide specific data that supports your answer.

If there is a disparity in equity, do not discuss responsive strategies in this section. This is addressed in the STRATEGIC PLANNING section (item 7d).

In our last PSR (2017), we noted that most of our equity data were in line with College norms, with success and retention rates at or above college averages for all disaggregated groups and no significant difference in directional trends.

In 2017, we noted a significantly lower success rate for African American students in our classes, almost 10% lower than the College rate (51% versus 63%).

We resolved to make this a focus, and took proactive steps, including having one of our full-time faculty members complete Visions training, a relevant FSI, and a summer Black Minds Matter course, as well as making a concerted effort to make Black voices more prominent in our classes and programming.

The success rate of our African American students increase, to 61% in 2018-19 and 58% in 2019-20, far outpacing the College's slight increase from 63% to 64/66%.

In 2017, we also identified an enrollment gap between male and female students that departed highly from Chaffey's overall norm for Chaffey.

In the 2016-17 academic year, 57% of Music students identified as male, 39% as female, and 4% as "unknown/decline to state."

This is in contrast to the overall student population in which, in 2016-2017, 42% identified as male, 56% identified as female, and 2% as "unknown/decline to state."

Though Music is a traditionally male-dominated field, we want to work counter to this trend. As we wrote in our last PSR, we planned to reduce this gap by making our department more welcoming place for our female students. We did so by inviting female speakers and recent transfers to return to address music classes, by increasing our publicity and outreach efforts for the vocal program (a less male-dominated, traditionally more female-friendly specialization), and by making a concerted effort to increase the representation of female composers and artists in our classes and programming.

Our efforts were successful, as the gap narrowed considerably, with a 49/49/2% distribution in 2018-19 and 50/47/3% distribution in 2019-2020.

3. EVIDENCE--PROGRAM DATA

"Program Data" represents the second element of the EVIDENCE component of the PSR evaluation. Please reference the Program Data file to evaluate the following areas.

3a. Identify important PROGRAM developments and trends.

Review data over the last six years.

Response Legend: 1 = Increase 2 = Decrease 3 = No Change (plus or minus 2%) 4 = N/A 5 = No or Insufficient Data Available					
	1	2	3	4	5
Overall Enrollment	✓				
Overall Retention			✓		
Overall Course Success	✓				
FTES	✓				
All ADT degrees awarded	✓				
All AA degrees awarded			✓		
All AS degrees awarded	✓				
All degrees awarded	✓				
	1	2	3	4	5
All Certificate Completion	✓				
Average units earned, ADT degree		✓			
Average units earned, AA degree	✓				
Average units earned, AS degree			✓		
Average units earned, all degrees		✓			
Average units earned by certificate(s)				✓	
Overall average # of semesters to award degree(s)					✓
Overall average # of semesters to award certificate(s)					✓

3b. Considering the evidence provided, explicitly identify specific program strengths and provide data/evidence that supports your answer.

This is an assessment of your program's health. Be sure to address any items marked "increase" and/or "no change," if "no change" is a positive reflection of the program (e.g., provide data for stable or increased enrollment, retention, success patterns, or data for increase number of certificates/degrees).

Programs may provide additional information or data that has not been included in their IR files.

The Music program is healthy.

- Enrollments are up 109% over six years, 12% over three years (compared to 12% and -2% for the College overall).
- Our success rate is up 5/4%, in line with the College's 1/3% increase, and slightly above the College average for every one the last six years.
- Retention is steady, and slightly above the College's average rate every one of the last six years.
- Our FTES generation is up 130% over six years and 15% over three years.
- We awarded more nearly 500% more degrees and certificates in all areas other than our archived AA in 2017-2020 versus 2014-2017, increasing from 7 to 34.

The data show that we have been growing robustly but sustainably, and that student completion is increasing alongside overall enrollment. And the degree numbers do not, of course, reflect students who transferred without degrees, of whom, anecdotally, there are at least 9.

3c. Considering the evidence provided, explicitly identify specific areas in which the program can improve over the next three years. Provide specific data/evidence that supports your answer.

Be sure to address any items marked "decrease" and/or "no change," if "no change" reflects an area needing improvement (e.g., provide data for decreased enrollment patterns or the number of certificates/degrees earned). You are only be asked to identify areas of improvements. You will be asked to address the strategies that the program plans to implement in the STRATEGIC PLANNING section (item 7d).

Programs may provide additional information or data that has not been included in their IR files.

Time and average units earned numbers are varied. While the College's level of efficiency has increased consistently, Music's has not.

Setting aside the archived AA degree, we see the following:

- AA-T - an overall decrease in average units earned from 2015-16 to subsequent years, with a spike in 2017-18 for IGETC and in 2018-2019 for CSU.
- AS - a significant decrease from 2015-16 to 2016-17, followed by a gradual climb back upwards.
- Not enough relevant data for the certificate.

We need to continue to clarify and declutter the path to completion.

4. EVIDENCE--Career & Technical Education (CTE)

4a. Is this a CTE program?

If yes, proceed to questions 4b-4e. If no, skip to section 5.

- Yes No

Labor Market Information (LMI): Regional Job Outlook (If Applicable)

4b. Identify important CTE PROGRAM developments and trends.

Response Legend: 1 = Middle Skill 2 = Above Middle Skill		
	1	2
CTE: Projected Occupational Growth	✓	

4c. Please reflect on projected occupational growth. Are entry-level and median hourly earnings 10% below or 10% above regional living

wages? Please explain and provide specific data that supports your answer.

This is an opportunity to discuss middle and above middle occupations and whether these occupations are projected to grow or decline.

Programs may provide additional information or data that has not been included in their IR files.

There are two main vocations indicated by the Employment Projections data, Audio Visual Equipment Technicians and Sound Engineering Technicians. Although a gross generalization, the Audio Visual Equipment Technician is a lower skilled position, and potentially more entry-level. In our area, it has a strong growth with 13.2% increase. Although Sound Engineering Technician data is unavailable for the Inland Empire, it looks relatively strong as we look towards the Los Angeles and Orange County data that we do have (5.1% growth and 15.4% growth respectively). A good result are the wages for both classifications of occupations. In the area, A/V Technicians show an hourly wage of \$15.33 and in the surrounding areas Sound Engineering Technicians show approximately double that wage. This is well above the poverty level, and is roughly at least a living wage for San Bernardino County. Therefore, the Music Department is compelled to support this area of study.

External Oversight: Advisory Committee Information (If applicable)

Programs that have an active advisory committee must complete this section.

4d. Does your program have an active Advisory Committee (whether on campus or external) that informs the direction and/or operations of the department? If "Yes" Advisory Committee meeting minutes within the LAST 6 MONTHS must be included as an attachment to this form.

Yes No

4e.1 Has the Advisory Committee recommended changes to your program that align with a current or emerging industry?

Yes No

4e.2 If yes, what are the recommendations?

The Commercial Music Advisory Committee has recommended introducing students to Dolby Atmos Surround Mixing. This can lead to careers in sound reinforcement, mastering, cinema, sound design, and game audio, which would expand opportunities for students.

5. External Oversight: External Regulations (If applicable)

External regulations apply to areas with outside accrediting agencies. If you DO NOT have external regulations, answer "no" on question 5a and skip 5b.

5a. External Agency

Does the program have external regulations?

Yes No

5b. External Agency Information

If yes, please provide the following information:

- Name of Agency
- Date of last review
- Recommendations made
- Any budgetary or institutional impacts from the recommendations
- Progress on recommendations
- Date of next review

*Note: more than one external agency can be added in the same field if needed.

No answer specified

6. EVIDENCE--LEARNING OUTCOMES

"Learning Outcomes" represents the third element of the EVIDENCE component of the PSR evaluation.

*** 6a. Please identify which of the following MANDATORY components have been completed by checking the appropriate boxes.**

The Outcomes and Assessment Committee will verify if mandatory components have been fulfilled.

If you have any questions about learning outcomes, please refer to Chaffey College's Outcomes and Assessment website or email Jo Alvarez at jo.alvarez@chaffey.edu

- Current COURSE LOs for every course have been entered into Taskstream's "Course Learning Outcomes (CLOs) Workspace" for each course.
- Current COURSE LOs have been mapped to Institutional Learning Outcomes into Taskstream's "Course Learning Outcomes (CLOs) Workspace."
- Current PROGRAM LOs have been entered into Taskstream's "Program Learning Outcomes (PLOs) Workspace."
- Current PROGRAM LOs have been mapped to Institutional Learning Outcomes in the "Program Learning Outcomes (PLOs) Workspace."
- Current PROGRAM LOs have been mapped to align courses to Program LOs (Curriculum Map) in Taskstream's "Program Learning Outcomes Workspace."

*** 6b. Have you uploaded a current Chronological Assessment Plan (CAP) into the "Program Learning Outcomes (PLOs) Workspace?"**

A CAP is a learning outcomes assessment schedule.

"Current" is defined as two assessment cycles. This means CAPs should project out at least SIX YEARS.

- Yes
- No
- Comment:

*** 6c. Three-year cycle**

Do you evaluate all courses within the three-year period?

- Yes
- No
- Other:

*** 6d. Are all COURSE LO assessment results from fall 2017 through fall 2020 entered into Taskstream?**

- Yes
- No
- Other:

ASSESSMENT REFLECTION

Look over your learning outcomes assessment results for the various COURSES in your program(s).

*** 6e. Based on learning outcomes assessment results, explicitly identify program strengths. Provide specific data that supports your answer.**

Pay special attention to learning outcomes that HAVE been met.

Our program demonstrates a number of specific strengths:

- Students demonstrate increasing fluency with chord identification and harmonic analysis over the course of their engagement with the music theory sequence (Music 5, 6, 7, and 8), whether they take one course (Recording Technician Certificate), three courses (Commercial Music AS), or four courses (Music AA-T)
- Students who take our suite of "electronic" courses (Music 16-17-18) as part of the Commercial Music AS or Recording Technician Certificate develop significantly heightened understanding of both the theoretical underpinnings and practical applications of both mono and stereo mic'ing.
- Students who participate in Chaffey's musical ensembles (Music 75, 76, 77, and 78) as part of the Music AA-T acquire greater familiarity with the musical styles of a variety of American and world cultures.

6f. Based on learning outcomes assessment results, explicitly identify areas in which the program(s) can improve. Provide specific data that supports your answer.

Pay special attention to learning outcomes that HAVE NOT been met.

Our program can improve in the following areas:

- Over the course of the Music Theory sequence, there is an ongoing, significant disparity in sight-reading achievement between students focusing on vocal music versus instrumental music.
- Student jury performances in Applied Music (Music 58) clearly indicate that some of our students have not acquired the needed skills and tools to memorize music reliably.
- Some students in the "electronic" courses demonstrate an algorithmic rather than holistic understanding of the various digital audio workstations (DAWs) that are introduced, making them less versatile musical producers than they otherwise would be.

7. STRATEGIC PLANNING

7a. Do you have any plans to modify a degree or certificate in your program?

- Yes
 No

7b. Are you planning to initiate a new program?

- Yes
 No

OVERALL IMPROVEMENT

To help answer 7c and 7d, review the following subsections:

Subsection 2: EVIDENCE--Equity

Subsection 3: EVIDENCE--Program Data

Subsection 4: EVIDENCE--Learning Outcomes

7c. Identify specific reasons for "why" improvement is needed. Use an evidence-based approach to support your answer.

To help guide your thinking, consider framing improvement in more tangible ways: orientations for new faculty, inefficiencies in office processes, communication gaps (with adjuncts or other departments), tracking errors, budgeting processes that are not as timely or efficient, coordination with other related areas in other educational units, resource management of supply budgets.

The data show that our program continues to lag behind the College as a whole in terms of the success rate of our Black students. This is a clear indication that we still have work to do in terms of creating an equity-minded culture within our program.

The data show that our students are not increasing in their pathway efficiency (i.e. semesters and/or credits to completion) at the same rate, and with the same steadiness as the College as a whole. It is vital for our program, as it would be for any, to help our students proceed as smoothly and quickly through their degree/certificate and GEs, so that they can move on to their next educational/professional endeavor.

As indicated above, our program has excellent CLOs and PLOs, all appropriately mapped, but we have not maintained a consistent and reliable assessment schedule. Without that key, loop-closing piece, we will not be able to gauge fully our success (or lack thereof) in achieving our academic goals.

The number of Commercial Music Certificate and Degree earners are too low. Compared to the number of enrolled students in Commercial Music courses, the number that are completing either a Degree or Certificate in the area is hovering around 5%. That's the first issue that needs to be addressed. Second, the number of units attempted by either Degree or Certificate is too high. Since the Commercial Music Certificate is a subset of the degree, that may explain the high number for the Certificate. However, the Degree average number of units attempted of 110.8 is a severe problem that we also intend to work on.

7d. What is your program's plan to make improvements? An effective plan is descriptive and has well-defined steps. Explain your answer in order of priority; rank highest priority first, followed by second highest priority, and so on.

If there is a disparity in equity, the strategies for implementation should be included in the plan.

With regards to equity, and specifically the disparity between the success rates of Black students in our program versus the college, we are headed in the right direction, and plan to continue our work by taking the following steps:

- Working with our most equity-focused full-time faculty member (a member of the President's Equity Council as well as the BLOOM Re-Design Team) to find ways for him to connect and work on best practices first with their full-time colleagues, and then with part-time instructors in the department.
- Doing a curriculum-wide assessment to ensure the maximum visibility of diverse creative voices (composers/songwriters as well as performers).

We see it as our responsibility (though not our sole responsibility) to help our students reach their goals as efficiently as possible. We see this as a two-pronged effort:

- Working to be even more intentional and student-focused in our degree/certificate designs and in our course offerings/scheduling. We will meet together as faculty, and also with current and past students to establish the best possible degree designs and class schedules, gathering as much data as possible about the students in our program, rather than relying only on aggregated College data about needs and preferences.
- Empowering all full-time and as many interested part-time faculty as possible to engage in student advising, helping students do meaningful self-reflection about their educational and career goals as well as being sure that they know about and have access to all the resources they need in order to take the classes that are right for them at the right time. One of our full-time faculty members was part of the Faculty Advising program and is now part of the Community (formerly Faculty) Advising Redesign team, and is prepared to take the lead in this effort.

We want to make regular assessment a consistent part of our program. We will

- build an up-to-date CAP that includes
 - more specific information on timing
 - explicit indication of who is responsible for doing what, when
- we will also work with a calendaring and/or task management system to make sure that we keep up with our plan

The Music Department has proposed a VIP Goal specifically to address completion of Commercial Music students. We intend to make changes to access of facilities and the curriculum to both motivate students and provide a greater range of experiences. We also wish to engage students further by supporting and encouraging activities on campus, such as the Chaffey Recording Arts Club and other engaging opportunities.

CURRICULUM IMPROVEMENT

As we move toward Guided Pathways, curriculum serves as a central catalyst for the movement. Reflect and provide information on questions 7e and 7f.

Information will be forwarded to the Curriculum Office. There is NO SCORING on curriculum improvement questions, 7e and 7f.

7e. How does (or will) your program incorporate experiential learning components into your curriculum?

The Commercial Music program intends to implement two items that directly impact experiential learning. We plan on creating a course for the A.S. Degree that is a practicum course where students can put to practice the items that they have learned about in courses. This will be an immersive experience incorporating all aspects of production, from start to finish. Also, we will start holding near-weekly sessions that allow students additional optional experiences with techniques, materials, and skills putting theoretical principles to practice.

(Max chars: 5,000)

7f. How does (or will) your program incorporate career exploration into early courses in your degrees and/or certificates?

In Applied Music (Music 58), a course that must be taken four times for the Music AA-T, we regularly feature guest speakers who talk about their educational and professional paths.

The Commercial Music program will explore visiting artists and professionals to allow for career exploration. In addition, the regular optional sessions for students will allow them to explore projects of various types in order to determine interests.

(Max chars: 5,000)

7g. Do you have any recommendations for a professional development workshop(s) that will help you or your program execute future plans?

Type N/A in the response field if you are not making any recommendations for professional development.

Information will be forwarded to the Faculty Success Center for future professional development planning. NO SCORE is assigned.

We would love to see the FSC create more focused opportunities for training on specific software, e.g. ProTools.

8. VIP GOALS

8a. What are your Three-Year Visionary Improvement Plan Goals (1-3 goals recommended)?

Perhaps the most important piece in the PSR process is the creation of the Visionary Improvement Plan (VIP). The VIP is an opportunity for all program members (not just primary writers) to get together to analyze data, discuss the overall self-study, and identify program improvement goals for the next three years.

VIP Goals should align with the Chaffey Goals, and should be clear, specific, measurable, action-oriented, realistic, and time bound.

#1: The Music Department will to improve completion of degrees and certificates in Music and Commercial Music area by 20% over the next three years. The goal is that we will strive for a 10% increase every year, with a resultant goal of at least 20% over the three-year period.

#2: The Music Department will increase the excellent and exposure of its performance ensembles, as measured by invitations to to perform at concerts and festivals, as well as by ratings and comments received at competitions and festivals.

#3: The Music Department will engage in new and/or expanded collaborations with multiple other programs within the ACD ACC.

8b. Select the Chaffey Goals that directly relate and are MOST relevant to your VIP GOALS (please select all that apply):

VIP goals should relate to Chaffey Goals.

- Goal 1: Equity and Success--Chaffey College will be an equity-driven college that fosters success for all students.
- Goal 2: Learning and Completion--Chaffey College will ensure learning and timely completion of students' educational goals.
- Goal 3: Community Opportunities and Needs--Chaffey College will develop and maintain programs and services that maximize students' opportunities and reflect community needs.
- Goal 4: Technology--Chaffey College will optimize the use of technological tools and infrastructure to advance institutional efficiency and student learning.
- Goal 5: Efficiency--Chaffey College will efficiently and effectively manage systems, processes, and resources to maximize capacity.
- Goal 6: Agility--Chaffey College will responsively adapt to changes in students' academic and career needs.
- Goal 7: Professional Learning--Chaffey College will prioritize and align professional learning for all employees to support the achievement of Chaffey Goals.

8c. Explain the rationale that led your program to develop each VIP Goal. How does each VIP Goal align with the Chaffey Goals?

VIP Goal 1--Rationale and how it aligns with the Chaffey Goals

VIP Goal 2--Rationale and how it aligns with the Chaffey Goals

VIP Goal 3--Rationale and how it aligns with the Chaffey Goals

VIP 1:

While our enrollment has been strong, our completion rate has been less so, particularly in the Commercial Music area.

Goal 1 - We see a focus on completion as a critical part of our equity-minded approach. The more we can "raise up and bring along" students who are part of groups with lower success rates, the more overall success we will see among our students.

Goal 2 - Completion is the focus of VIP 1 goal.

Goal 4 - We hope to use recent Commercial Music Advisory Committee recommendations to improve the technology in the studio to make it state-of-the-art and therefore to better prepare students to engage in current careers in the field. We will also integrate new technology and technological approaches to the Music program, in collaboration with Commercial Music.

VIP 2:

Our performing ensembles are doing outstanding work, but are not as visible as they could be to the Chaffey and outside communities. This lessens their contribution to the success of current students, as well as their value as recruiting engines.

Goal 2 - Performing with and for outside groups is a key motivator for students to persist and succeed in music performance programs, particularly when recognition/acclaim is part of the experience.

Goal 3 - Public performance serves not just our students, but also those who have the opportunity to experience and enjoy their performances.

Goal 6 - Off-campus performance helps our music performance program to abreast of current trends, and to respond quickly and agilely to those trends.

VIP 3:

We agree that many programs in Visual and Performing Arts (within ACD) are more siloed than they need to be, and that we should take more of the many opportunities for fruitful and efficiency-increasing collaboration among our programs.

Goal 2 - The music profession is, nearly without exception, a collaborative one. Working with other programs in our ACC will give our students the chance to learn about broad and synergistic collaboration firsthand.

Goal 5 - Working with other programs will allow Music to engage in less reinventing the wheel (e.g. doing our own video editing) and be more efficient about our time and resources.