



Instructional Annual Program Review and Planning Update Form Fall 2023

BACKGROUND:

Program review is an integral part of the campus planning process. As programs and areas monitor their progress on the current comprehensive four-year program review, changes in need and scope can be expected. This Annual PR Update form is designed to outline and request modifications to the current program review that occur between comprehensive four-year review cycles, as needed.

Examples of a requested change include new information such as action plans, outcomes modifications, personnel changes, technology needs, and capital expenditures requirements. As programs and areas monitor their progress on the previous comprehensive four-year program review, the form provides the basis to suggest a change in plans and processes to improve student success and institutional effectiveness.

DIRECTIONS:

This form shall be completed annually by **all** programs.

- Instructional programs must submit their Annual Program Review Update form to their dean by 5pm on Monday, November 27, 2023.
- Deans will forward the completed form to the Program Review and Planning Committee Chairs by 5pm on Monday, December 4, 2023.
- Questions or concerns?
 - Committee contacts:
 - Co-chairs Mary Bogan (mbogan@fullcoll.edu) and Bridget Kominek (bkominek@fullcoll.edu)
 - Division representatives on the [Program Review and Planning Committee](#)
 - [Office of Institutional Effectiveness](#)

SUBMISSION:

Program:

Division:

Date:

We have reviewed our most recent self-study and **have not identified** any significant changes that necessitate resource requests for the upcoming academic year. *(Complete part 1 only)*

We have reviewed our most recent self-study and **have identified** significant changes that necessitate additional resource requests, which are attached in our submission. *(Complete parts 1 and 2)*

Principal Author Signature:

Printed Name: Michael Scott

Date: 11/27/2023

Dean Signature:

Printed Name: Grant Linsell

Date: 12/2/2023

Pianos (Department-Wide Request)

Part 1: Review of Data

Institution Set Standards (ISS)

The Fullerton College Music Department meets and exceeds the standard for completion and success with some exceptions. The data provided indicates that our Black/African American, Native American and Pacific Islander students are below the standard for success, however they are above average for the completion standard. Where we succeed we attribute this to our faculty's commitment to student success and we are committed to addressing the areas where we need to improve.

Institutional Student Learning Outcomes (ISLOs)--Global Awareness ISLO.

The Music Department demonstrates active engagement in the assessment of ISLOs, consistently surpassing campus averages. This commitment reflects our dedication to maintaining high standards in student learning and achievement.

Upon further scrutiny of the SLO data, disparities in representation are evident, particularly among Black/African American students. The program is steadfast in its commitment to addressing these gaps and enhancing inclusivity through strategic initiatives.

Part 2: Additional Resource Request Reasoning and Support

Resource Request: Pianos

The Fullerton College Music Department is requesting funding to help provide much needed replacement pianos for our classrooms and practice rooms. Pianos are the fundamental tool that we require in all music classes. They are essential for not just our piano classes but also all of our musicianship, theory, music appreciation, choral, and band classes. Most of our pianos are over 30+ years old and desperately need to be replaced due to all the wear and tear they have accumulated over the years. Our annual Music Department operating budget does not provide us with the funding required to replace our pianos.

Our current needs for pianos are:

- Recital Hall: Yamaha CFX, \$195,000
- Recital Hall: Steinway Model B, \$150,000
- Campus Theatre: Steinway Model D Spirio, \$250,000
- Campus Theatre: Bösendorfer Model 225, \$100,000
- Ten Practice Room and Classroom Grand Pianos, \$250,000 (\$25,000 ea)
- Twenty Five Practice Room Upright Pianos \$125,000 (\$5,000 ea)

We understand this is unlikely to be funded all at once, but any assistance towards our goal goes a long way to serve our students. These instruments will impact every single student enrolled in a Music course and many enrolled in Theatre classes as well.

It is critical that we begin replacing our pianos at this time. Many of our current pianos are beyond repairing at this point. They also put a strain on our operating budget due to the need to constantly have them tuned.

Pianos provide a critical resource to our students in that many of them don't have the financial means to purchase their own pianos to practice on. Having good quality pianos in our Music Department provides music students with an essential tool to help them be successful.

This resource helps the Music Department to serve the Fullerton College's Core Value of Access by providing a resource that is often a barrier to success for students. It also serves to meet the College's Goal #1 to ensure equitable access and outcomes.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Equipment		
Recital Hall Pianos	\$345,000	
Campus Theatre Pianos	\$400,000	
Practice Room Grand Pianos	\$250,000	
Practice Room Upright Pianos	\$125,000	
Total:	\$1,120,000	

Instrumental Music

Part 1: Review of Data

Institution Set Standards (ISS)

The success rates for MUS 274 F Symphonic Winds and MUS 273 F Concert Band both exceed the institutional set standard rates of 62% (success) and 74.1% (completion). The success rates for MUSA 200F Applied Music shows that there is a significant gap between the Black/African American and Hispanic students in comparison to the other demographics.

Student success and completion rates in MUS 274F, MUS 273F, MUSA 200F and MUSA 201F exceed the institutional success and completion rates. Our students benefit from faculty that work with them as specialists on their dedicated instruments. Each student receives weekly instruction, coaching and the opportunity to perform in a masterclass setting. Students also receive the opportunity to perform regularly in the ensembles where they learn repertoire. This regular contact and engagement helps give our students the guidance and support to build the skills required to transfer.

Institutional Student Learning Outcomes (ISLOs)--Global Awareness ISLO.

The SLO data shows a significant achievement gap between Black/African American and Hispanic students compared to the other demographic groups. One of the contributing factors to this gap is the lack of access to quality musical instruments. Our FC instrument inventory has a significant number of instruments which we use to provide for entering students who no longer have access to quality instruments. Sometimes this is because their own instrument is not up to standard, and sometimes this is because they no longer have access to the instrument they were loaned in high school. We are able to provide many students with instruments however when we don't have one available we are forced to turn students away from the program. And since our inventory is limited, we sometimes run out and are not able to provide one to students who own instruments that are not up to standard. Each student in the program is enrolled in ensembles and Applied lessons where they are assigned difficult music in order to help build skill. If a student is attempting to learn challenging repertoire on an instrument of poor quality the result is a frustrating experience that causes students to lose belief and become discouraged. Helping our students learn on a quality instrument would improve their experience and increase the probability of their success in our performance classes.

Part 2: Additional Resource Request Reasoning and Support

Type of Resource: EQUIPMENT - Band/Orchestral Instruments

The Music Department would like to request resource allocation for musical instruments to support our Applied Music and instrumental ensembles. Adding musical instruments to the FC inventory will allow more students the opportunity to study college-level repertoire on quality instruments. The Fullerton College musical instrument inventory included approximately 90 instruments that were purchased starting approximately 60 years ago. The instruments have been maintained and have provided many years of use. However many of them either no longer hold their maintenance for the duration of a semester, or are not quality instruments. We also currently have a more urgent need for some instruments more than others because in our inventory some instruments are abundant. The instruments requested here are listed in order of need. At this time we are in need of flutes, clarinets, alto saxophones, tenor saxophones, and trombones. The Music Department would like to

request the purchase of 3 Haynes Q-1 flutes (\$4,142 each), 3 Buffet R-13 clarinets (\$4,905 each), 2 Yamaha YAS-62 Alto Saxophones (\$3,979 each), 2 Yamaha YTS- 62 Tenor Saxophones (\$4,358 each), and 2 Yamaha YSL- 620 Trombones (\$2673 each). The total cost for this order would be \$49, 563.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Equipment: Band/Orchestral Instruments	\$50,000	

Choral/Vocal Music

Part 1: Review of Data

Institution Set Standards (ISS)

The Choral Area has consistently demonstrated exceptional success and completion rates across all student demographics, as evidenced by the data from the Office of Institutional Effectiveness.

Focusing on MUS 281 - Concert Choir, our largest-enrolled course:

1. White students: 83.9% average success, 87.1% average completion.
2. Students reporting two or more races/ethnicities: 91.7% average success, 91.7% average completion.
3. Hispanic students: 98.2% success and completion rates.
4. Other demographics: 100% success and completion rates.

Importantly, all students exceed institutional standards, and SLO data reveal that the Choral Area outperforms Department and campus averages across the board.

Attribution of Success:

1. Community Support
 - Anecdotal evidence suggests that the Choral Area's remarkable success can be attributed to the strong sense of community support. Students, regardless of demographic background, feel comfortable seeking help from instructors or peers when facing challenges or barriers to educational performance/success, such as financial hardship, housing inequality, and food insecurity.
2. Team-Building Events
 - The success is further fostered through team-building events, most notably through our annual retreat. This retreat not only provides an opportunity for intensive rehearsal, but also it include exercises cultivating a sense of belonging, contributing to a more robust academic experience.

Challenges to Address:

1. Financial Sustainability and Burden on Students

Despite the success, there are concerns about the financial sustainability of the current model. The significant cost associated with team-building events, including the annual retreat, places a burden on students. Flexible payment structures are in place, and we never exclude students from activities due to inability to pay; however, as a result, the Department Budget and Choir Auxiliary Bursar Account face financial challenges.
2. Recruitment of Black/African American Students

Despite high success rates, there is a concerning lack of representation from Black/African American students—less than 5%, emphasizing the need for further exploration. .
3. Disparity in Transfer Preparation: Lack of Organ

Currently, we do not have an organ on campus, which prevents students from studying and learning choral-organ repertoire, which is a significant part of expected training upon

transfer to bachelor's degree programs in Music. Organ repertoire performance requires different technical skills, and we are currently unable to teach these skills to students. University students who major in vocal music are typically exposed to choral-organ music from their lower-division classes onward, and transfer students are expected to have this exposure and training as well.

Institutional Student Learning Outcomes (ISLOs) - Global Awareness ISLO

Participation in Assessment of ISLOs

The Choral Area demonstrates active engagement in the assessment of ISLOs, consistently surpassing both Department and campus averages. This commitment reflects our dedication to maintaining high standards in student learning and achievement.

Achievement Gaps in SLO Data

Upon further scrutiny of the SLO data, disparities in representation are evident, particularly among Black/African American students. The program is steadfast in its commitment to addressing these gaps and enhancing inclusivity through strategic initiatives.

Conclusion

In conclusion, the Choral Area at Fullerton College has achieved commendable success, driven by a sense of community and dedication. However, financial challenges, a concerning lack of representation from Black/African-American students, and the absence of essential resources pose potential threats to the program's long-term sustainability.

Part 2: Additional Resource Request Reasoning and Support

Resource Request: Accompanist/Opera Coach/Repetiteur

Our opera students need to have rehearsal/coaching time with a trained collaborative pianist (opera coach), specifically trained in opera. Currently, despite everyone's best efforts, the students are coming to rehearsal with an insufficient level of preparation.

It is imperative that this be implemented as soon as possible, in order to ensure our students' level of preparation for transfer and beyond.

- This coach would help our students learn their music correctly, would help them with foreign-language pronunciation and enunciation, would instruct them regarding correct musical style, interpretation, expression, etc.
- The coach would also give them the opportunity to hear and practice with the piano accompaniment.
- These coachings would help our students develop the skills for learning music.
- These coachings would prepare our students for transfer, as at any four-year institution receiving such training from a collaborative artist is standard practice.
- A matter of equity – the quality of education we provide at our community college would be on par with that offered at four-year universities and conservatories of music.

Program growth. As enrollment continues to increase, our full-time piano accompanist's (Christopher Luthi) schedule is filled with playing for four classes: Intermediate Voice, two Advanced Voice classes, and Opera, as well as coachings outside of class for the students in Intermediate Voice and Advanced Voice. Consequently, there is no room in his schedule for coachings for the Opera classes (MUS 170, 171, 172). Opera coaching is a very specialized skill set and Mr. Luthi is currently the only one who is qualified to offer such coachings. We need a part-time classified position for a collaborative artist who is qualified to coach opera.

This training will prepare help develop our students' musicianship and linguistic skills, it will contribute to the success of our opera productions, and will prepare our students for transfer and for careers as professional musicians. This will also put their educational experience on par with what they would have received at a four-

year institution.

Coordinator of Classical Voice.

In 2016, Aram Barsamian was hired as the Coordinator of Opera Studies. When the Coordinator of Voice Studies, Dr. Katharin Rundus, retired in 2018, he took over her responsibilities – in addition to his own, as Coordinator of Opera Studies. As enrollment continues to increase, there is a need for a different coordinator for each of the two programs.

It is imperative that this be implemented as soon as possible because, as enrollment continues to increase, both our Applied Voice and Opera Programs are growing. Managing both programs as they continue to grow is too great a task for one person.

- A Coordinator of Classical Voice Studies would teach the following classes:
 - MUSA 110/111: Beginning Voice
 - MUSA 112/113: Intermediate Voice
 - MUSA 200/201: Applied Voice
 - MUSA 202/203: Applied Voice Individual Instruction
 - MUSA 213: Advanced Voice: Spanish canciones
 - MUSA 214: Advanced Voice: Art Songs in English
- The Coordinator of Opera Studies would teach the following classes:
 - MUSA 210: Advanced Voice
 - MUSA 211: Advanced Voice: German Lieder
 - MUSA 212: Advanced Voice: French melodies
 - MUS 118: Introduction to Opera
 - MUS 170: Opera Workshop
 - MUS 171: Opera Performance
 - MUS 172: Opera Theatre

Currently, except for MUSA 110/111, all the above classes are being taught by one person. Dividing the responsibilities of teaching these classes between two coordinators would benefit our program and our students’ educational experience, by giving each coordinator the task on focusing their talent, energy, and time on one area: either voice or opera. This would help prepare our students for success at Fullerton College, but also for transfer and for success as either voice or opera majors. This would follow the model of other community colleges and four-year universities, which have a different coordinator for voice and for opera studies.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Personnel:		
FT Faculty: Coordinator of Classical Voice		
FT Staff: Accompanist/Opera Coach/Repetiteur		

Resource Request: Digital Positive Organ

Compact, portable, digital organ for choral rehearsals and performances.

Imperative for immediate processing to bridge the current repertoire achievement gap and facilitate essential technical training.

Addresses the critical need for organ training for students so that they can be better prepared for transfer. This request aligns seamlessly with institutional values of professional growth and intellectual curiosity. Our students will be better equipped for successful transfer, and additionally, will find more professional opportunities as a result of their enhanced training.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Equipment: Digital Positive Organ	\$25,000	

Resource Request: Choir Attire Stock Purchase

Urgently requesting a substantial purchase of choir attire stock to supply new members for the next three years.

Urgent funding is required to rectify equity concerns and ensure financial hardship doesn't hinder student participation.

This request would work to ensure universal student preparedness and participation in all choral performances, on and off campus.

This request is aligned with the college's mission of equity and inclusivity.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Supplies: Choir Attire	\$20,000	

Resource Request: Costumes for Opera Productions

Opera is theatre - costuming is a vital component of the genre. A well costumed production can be a wonderful recruitment tool. Without costumes, there would be an unfulfilled need in our students' training, which would render them unprepared for transfer, would affect their success at their transfer institution because of the higher performance expectation there. We do not have the staff needed to build costumes or the facilities in which to build or store them. Therefore, to overcome this institutional barrier, it is necessary to rent them.

It is imperative that this request be processed now. At Fullerton College, we put on two opera productions a year. As our enrollment continues to increase, so does the cost of costuming our cast. The current average cost of costuming one production is \$2000, plus the requisite dry-cleaning cost of approximately \$250.

These kinds of expenses twice a year are unsustainable for our program. At the box office we collect, depending on attendance, between \$800 and \$1000 per production, which pays for the costume designer and lighting designer. Without this additional assistance we are requesting, we would deplete our bursar account in no time, and would not be able to costume our productions any longer. This would be a problem for several reasons:

- This would likely affect recruitment. We are in competition with other community colleges, as well as local universities, like CSU Fullerton and Chapman university, which always present well-costumed productions. High-school students who are considering Fullerton College would likely be more impressed with seeing a colorful, well-costumed production than one in which the cast is attired in "concert black."
- This would certainly affect our students' educational experience. Wearing a costume contributes a great deal to a student's sense of their character, it affects their comportment on stage, the way they walk, move, and act. Additionally, our students need the experience of dealing with wigs, tights, bodices, hoopskirts, long trains, etc. while singing and portraying a character on stage. It is a skill that needs to be developed at this level of their education.
- This would affect our students' preparation for and success at their transfer institutions, where the expectations are higher.

Supporting the Opera Program with these additional funds for costumes would likely:

- increase recruitment by making our program more attractive to incoming freshmen,
- positively affect our retention rates,
- make Fullerton College more competitive,

- strengthen our students’ educational experience by assisting them in developing a believable character on stage and would help them develop the skills of dealing with costumes while at the same time tackling the demands of singing and acting,
- prepare them for even more complex and lavish productions at their transfer institutions.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Supplies: Opera Costume Rentals	\$5,500/year	

Resource Request: Projector for Opera

The current trend in opera productions at the college/university and professional level is to use projections, often in lieu of a set. This is a long-term solution to the problem of building a different set for each scene in every opera production, having no space in which to build set pieces, having no set-building staff, having no space in which to store set pieces. Using projections is a simple and effective way of creating atmosphere. The local universities to which most of our students transfer (CSU Fullerton, CSU Long Beach, and Chapman University) all use projections in their opera productions. Without the experience of working with a projector at Fullerton College, our students may be ill-prepared for performing on the stage at their transfer institution. This lack of experience may lead to disorientation and may pose a safety risk.

Adam Critchlow in Theater Operations recommends:

[Christie Captiva DWU500S 5000-Lumen WUXGA Ultra-Short Throw Laser DLP Projector](#)
\$4253

It is imperative that this request be processed now. Our Opera productions take place in a recital hall, which does not have the equipment or capability to function as a theatre.

- This additional allocation would us to put on opera productions without having to resort to elaborate set pieces – which we do not have the capability of building or space for storing.
- By giving our students the experience of working with projections, we will be preparing our students for the opera programs at the transfer institutions, most of which incorporate projections in their productions. Giving them this experience will minimize their sense of disorientation upon transfer.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Computer Hardware: Projector	\$4,500	

Resource Request: Annual Student Retreats

Seeking funding for the annual choirs retreat, a mandatory overnight field trip.

Urgent funding is needed to address equity implications and preserve the robust sense of community and belonging.

This request would ensure all students partake in social learning events that contribute to essential community building.

This request is aligned with the college’s mission of equity and inclusivity.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Annual Retreat (Choir)	\$8,000	

Resource Request: Subscription to Medici TV.

There is a need for our students to have access to video-recordings of performances of opera, orchestral, and jazz concerts from around the world. While many opera performances can be viewed on YouTube, the quality is variable, and very few performances are subtitled. In addition to this being a matter of equity and accessibility, in opera subtitles are imperative, as most of the works in the current repertoire are in languages other than English: Italian, German, French, Spanish, Russian, Czech, etc. Videos accessible via Medici TV are of excellent professional quality and are subtitled – often in several languages.

This subscription would be essential for students enrolled in Introduction to Opera (MUS 118), the Opera Sequence (MUS 170, MUS 171, MUS 172) but would also be very useful to our Applied Music students (MUSA 200 and 201), as well as to all music students who are outside the Classical Voice and Opera areas. This allocation would help introduce the art form of opera to our students, most of whom have never had any exposure to it or the requisite resources to attend a live opera performance.

This allocation would enable students in Introduction to Opera to study operas that are discussed in class, write reports on operas that are assigned to them, learn about music, drama, orchestration, costuming, lighting, etc. This subscription would be a great resource not only for students of opera, but also orchestral musicians, as well as students of jazz.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Other: Medici TV Subscription	\$3,250	

Vocal Jazz Area

Part 1: Review of Data

Institution Set Standards (ISS)

The Vocal Jazz Area continually demonstrates exceptional success and completion rates across all student demographics, as evidenced by the data from the Office of Institutional Effectiveness.

Focusing on MUS 286 – Vocal Jazz Lab Singers – our largest ensemble:

5. White students: 88.9% success and completion rates.
6. Students reporting two or more races/ethnicities: 100% success and completion rates.
7. Hispanic students: 90% success and completion rates.
8. Unknown/Decline to State students: 100% success and completion rates.
9. Asian students: 100% success and completion rates.
10. Black/African American students: 100% success and completion rates.

All the students exceed institutional standards in the Vocal Jazz Area. You will also find that the other ensemble in our program, MUS 287, Vocal Jazz Ensemble, has 100% success and completion rates for all students.

Attribution of Success:

3. Annual Retreat

- The success of the Vocal Jazz Area is nurtured through various team-building events, such as our annual retreat. The retreat focuses on intensive rehearsals and creative vocal improvisation exercises, but it also includes important bonding activities, and gives us the ability to share meals, stories, and laughter with each other.

2. Fullerton College Jazz Festival

- Students have a chance to be the face of Fullerton College at our annual Jazz Festival, where they are leaders in the various tasks at running the festival as well as featured performers. Many of our students that come to Fullerton College participated in our

Jazz Festival while they were in high school and have immense pride in their participation.

3. Concert Attendance

- Throughout the year, students are offered the opportunity (not required) to attend jazz concerts throughout southern California at no cost or reduced student rates. This is a wonderful experience for the students to explore the many jazz offerings that this vast region has to offer, however, it may be daunting for them to attend or afford on their own.

4. Performance Trips

- Both of our Vocal Jazz Ensembles perform at festivals in California as well as around the country, including Oceanside, San Diego, Monterey, New York City, Greeley (Colorado), Seattle, and Chicago. These trips are important to help build and aid in the success of the program.

5. Guest Artists

- The Vocal Jazz Program brings in professional guest artists to sing with the students and/or give clinics. Past guests include: Sunny Wilkinson, Nancy King and Steve Christofferson (we were the first to bring them to Los Angeles), Kristin Korb, Sixth Wave, Michele Weir, Sara Gazarek, Inga Swearingen, Kurt Elling, Christine Guter, Rebecca Paris, Jeremy Fox, and the New York Voices. These artists are a valuable resource to our students to learn from and be inspired by.

Challenges to Address:

4. Financial Sustainability and Burden on Students

Despite the successes, there are concerns about the financial sustainability of the current model. The significant costs with only subsidizing the annual retreat, concert attendance, guest artists, and performance trips places a heavy financial burden on our students. Flexible payments are in place and many of our students receive a Friends of Jazz Scholarship (minimal amounts); however, the Vocal Jazz Bursar Account faces financial challenges each year to help supplement the costs. The only way to replenish that account is by selling concert tickets, which doesn't provide much income.

Proposed Improvements:

To address financial burdens on students:

- Advocate for the funding of our retreat, concert attendance, and performance trips so that all students can participate.

5. Disparity in Transfer Preparation: Lack of updated microphone technology

Currently, we do not have a wireless microphone system to rehearse and perform outside of the college with. This is a significant part of expected training upon transfer to bachelor's degree programs in Jazz Studies. Additionally, our current microphone system is wired and quite unsafe in our rehearsal space. Students and the instructor are constantly tripping over the wires since there is no out-of-the-way place for them to go. Lastly, set-up and tear-down of our current microphone system takes away an average of 20 minutes of classtime.

Proposed Improvements:

- Propose the one-time purchase of a wireless microphone system and mixing board. This investment not only benefits vocal jazz students transferring to 4-

year institutions but also addresses the safety hazards in the day-to-day rehearsal setting and reduces the amount of time used for set-up and tear-down.

Institutional Student Learning Outcomes (ISLOs)--Global Awareness ISLO.

Participation in Assessment of ISLOs

The Vocal Jazz Area demonstrates a strong commitment to the assessment of ISLOs. This involvement displays our dedication to maintaining high expectations and standards in student learning and success.

Achievement Gaps in SLO Data

The SLO data does not show significant achievement gaps in the Vocal Jazz Area. However, gaps in representation are evident, particularly among Black/African American students. The program is steadfast in its commitment to addressing these gaps by visiting various high schools for further recruitment and enhancing inclusivity.

Part 2: Additional Resource Request Reasoning and Support

Resource Request: Wireless Microphone System

Requesting 28 channel wireless microphone system for daily rehearsals and outside performances.

This request is imperative for immediate processing due to the updated technology that our students need to learn and perform with as well as the safety concerns of our current wired sound system.

It addresses the critical need for students to train on updated equipment that meets industry standards, prepares them for transfer, and allows an almost instant set-up and tear-down in the daily rehearsal setting (as opposed to wasting at least twenty minutes of the allotted 1:25 class time).

This request aligns with institutional values of professional growth and intellectual curiosity. It also aligns with Goal 4: Commit to Accountability and Continuous Quality Improvement. Our students will be better equipped for successful transfer, and, additionally, will find more professional opportunities as a result of their enhanced training in the industry standard equipment.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Equipment: Wireless Microphone System	\$60,000	Perkins/SWP

Resource Request: Vocal Jazz Instructional Support (Annual Retreat, Concert Attendance, Guest Artists, Performance Trips)

Seeking funding for the annual retreat, concert attendance, guest artists, and performance trips.

This is an urgent funding is requested to address equity implications and preserve sense of community and belonging through these various events and masterclasses that students otherwise may not have the chance to participate in or be exposed to.

It addresses the critical need for student community building, personal growth, exposure to musical opportunities, and for the overall health, continued success, and reputation of our program.

This request is directly aligned with the college's mission of equity and inclusivity.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Other: Vocal Jazz Instructional Support	\$15,000	

Electronic Music/Recording

Part 2: Additional Resource Request Reasoning and Support

Our Analog console was given to a Dealer for very dubious reasons and has made it impossible to teach proper signal flow. The console was sold against the protest of 5 qualified faculty members and has halted our excellent recording classes as well as the Synth recording classes.

We do need some supplies to finally teach spatial audio and or Dolby Atmos.

We need to be able to teach surround sound as it relates to augmented reality, virtual reality, and game audio, given that everything audio is now recorded and processed in full surround.

All our Lab Computers need to be replaced and equipped with headphones that support Dolby Atmos. That is an essential part of our training. After the replacement we need to be on a three-year reclaimant plan for hardware and receive enough funds to pay for our annual obligations of software subscriptions.

Our Training in Atmos, Sibelius, Protools and Logic should be at least financed every 24 month to stay current. We typically have offered training on campus for all members of the campus teaching Electronic Music, Post Production or were interested in the subject matter.

We do need funds to start a guest speaker series again and have think tank events on campus, where we look for new career options that involve new technology for creating and marketing music.

We are 5 years behind all other programs with a similar scope in a 50-mile radius around our campus. All other funds are desperately needed to even run classes functionally on campus.

All our requests directly relate to staying operational since the program has been devastated by cutting it arbitrarily off any funding source during the last administration. Money was spent on frivolous purchases that have been primarily taken off campus and came back broken or blemished.

Type of Resource	Requested Dollar Amount	Potential Funding Source
Equipment	\$20,000 annually	Perkins/SWP
Supplies	\$3,000 annually	Perkins/SWP
Computer Hardware	\$40,000	Perkins/SWP
Computer Software	\$15,000 annually	Perkins/SWP
Training	\$10,000 annually	Staff Development
Other	\$10,000 initiative money for entrepreneurial activities or guest speakers.	
Total Requested Amount:	\$49,000 / year or \$147,000 every 3 years	