

**CITRUS COMMUNITY COLLEGE DISTRICT**

**AGENDA OF REGULAR MEETING OF THE BOARD OF TRUSTEES**

**MEETING:** Regular Meeting in August

**DATE:** Friday, August 24, 2012

**TIME:** 4:15 p.m.

**PLACE:** Community Room, CI 159  
1000 West Foothill Boulevard, Glendora, California 91741-1899

**AGENDA:**

**A. PLEDGE OF ALLEGIANCE**

**B. BOARD OF TRUSTEES**

Joanne Montgomery, President  
Susan M. Keith, Vice President  
Gary L. Woods, Clerk/Secretary  
Edward C. Ortell, Member  
Patricia Rasmussen, Member  
Crescencio Calderon, Student Trustee

**C. COMMENTS: MEMBERS OF THE AUDIENCE**

Members of the public may request the opportunity to address the Board regarding items on and not on the agenda. To do so, please complete the "*Request to Address Board of Trustees*" form and give it to the Recording Secretary of the Board (Christine Link). Public input is limited to five (5) minutes per person, so that everyone who wishes to speak to the Board has an opportunity to speak, and so that the Board can conduct its business in an efficient manner.

The Brown Act prohibits the Board from discussing or taking action in response to any public comments that do not address an agenda item.

**D. REPORTS**

**Geraldine M. Perri, Superintendent/President**  
**Irene Malmgren, Vice President of Academic Affairs**  
**Arvid Spor, Vice President of Student Services**  
**Robert Sammis, Director of Human Resources**  
**Carol Horton, Vice President of Finance and Administrative Services**  
**James Woolum, Academic Senate President**  
**Steve Siegel, Classified Employees**  
**Crescencio Calderon, Student Trustee**  
**Members of the Board of Trustees**

**(CONTINUED)**

**E. MINUTES**

1. Approval of the Regular Meeting Minutes of July 17, 2012

**F. CLOSED SESSION PER THE FOLLOWING SECTIONS OF THE GOVERNMENT CODES:**

1. Per Section 54954.5(f) and 54957.6: CONFERENCE WITH LABOR NEGOTIATOR, ROBERT SAMMIS, DISTRICT CHIEF NEGOTIATOR — Employee Organization(s): Citrus College Faculty Association/CTA/NEA (CCFA); Citrus College Adjunct Faculty Federation, (CCAFF) Local 6352 of the American Federation of Teachers; and, California School Employees Association (CSEA) Citrus College Chapter Local 101.
2. Per Section 54954.5(e) and 54957: PUBLIC EMPLOYEE DISCIPLINE/DISMISSAL/RELEASE
3. Per Section 54956.9: CONFERENCE WITH LEGAL COUNSEL - EXISTING LITIGATION AND CONFERENCE WITH LEGAL COUNSEL - ANTICIPATED LITIGATION
4. Per Section 54957: PUBLIC EMPLOYEE PERFORMANCE EVALUATION: Superintendent/President

**G. INFORMATION AND DISCUSSION**

1. Administrative Procedure Revisions – Geraldine M. Perri, Superintendent/President (Page 4)
2. Program Reviews: Commercial Music, Recording Technology, Disabled Students Program & Services – Irene Malmgren, Vice President of Academic Affairs (Page 7)

**CITRUS COMMUNITY COLLEGE DISTRICT**

TO:	Board of Trustees	Action	_____
DATE	August 24, 2012	Resolution	_____
SUBJECT:	Administrative Procedure Revisions	Information	X
		Enclosure(s)	X

BACKGROUND

The Board Sub-Committee of Trustee Montgomery and Trustee Keith met on January 18, 2012, to conduct a review of Board Policies and Administrative Procedures in the 2000 series. Following that review, the entire Board participated in discussions regarding the revisions at their work session held during the regularly scheduled Board meeting of February 7, 2012.

The following Administrative Procedures were submitted to the Board of Trustees, for a first reading and information only, at their June 19, 2012, regular meeting: AP 2105 – Election of Student Trustee, and AP 2340 – Agendas.

This item was prepared by Pam Sewell, Administrative Assistant, Superintendent/President’s Office.

RECOMMENDATION

Information only; no action required.

Geraldine M. Perri, Ph.D.  
Recommended by

\_\_\_\_\_  
/\_\_\_\_\_  
Moved      Seconded

Aye \_\_\_ Nay \_\_\_ Abstained \_\_\_

\_\_\_\_\_  
Approved for Submittal

Item No.     G.1.

# **CITRUS COMMUNITY COLLEGE DISTRICT BOARD**

## **AP 2105                    ELECTION OF STUDENT TRUSTEE**

**Reference:**                    Education Code Section 72023.5  
   Associated Students of Citrus College Constitution and By-laws

The student member of the Board of Trustees shall be elected by a plurality vote of those voting in a regular election of the student body. All members of the student body may vote. Normally, the election will be conducted during the fall semester and will be completed in time for the student member to take office on May 15.

The Student Trustee may be recalled in an election conducted in the same manner as the election to office. An election will be called upon presentation to the Superintendent/President of a petition signed by at least 10 percent of the members of the Associated Students of Citrus College at the time of filing the petition. No recall election will be held if the petition is received within 45 days of a regularly scheduled election for the Student Trustee. The election must receive a minimum 60 percent majority in favor of the recall effort.

Upon notice to the Associated Students of Citrus College by the Superintendent/President that a vacancy has occurred, the Associated Students shall, within 10 days, call a special election. No special election will be called if the vacancy occurs within 45 days of a regularly scheduled election for Student Trustee. The office shall become vacant if the Student Trustee becomes ineligible for the office, resigns, is recalled, or dies.

Board Approved 03/17/09

# CITRUS COMMUNITY COLLEGE DISTRICT BOARD

## AP 2340            AGENDAS

**References:**            Education Code Sections 72121 and 72121.5;  
                                 Government Code Sections 6250 et seq. and 54954 et seq.

### **Agenda Development**

The Superintendent/President, in consultation with the Board of Trustees President, shall direct the compilation of the agenda for Board meetings. Agendas will include the meeting date, time, location, and a brief description of each item of business to be transacted or discussed.

The agenda for Board of Trustees meetings will be posted adjacent to the place of meeting at least 72 hours prior to the time for regular meetings, and 24 hours prior to the time for special and emergency meetings. The agendas will also be distributed to the Board of Trustees, District and college administrators, and posted on the District website. If requested, the agenda will be provided in appropriate alternative formats to be accessible to persons with disabilities.

Written notice shall be provided to each local newspaper of general circulation, and to each radio or television station that has previously requested in writing to be provided notice of special meetings.

### **Public Access and Fees**

Agendas are available to the public on the District website at

<http://www.citruscollege.edu/admin/bot/Documents/Board%20Meeting%20Agendas>

A hard copy of an agenda may be obtained from the Superintendent/President's Office upon payment of the standard copying charge of 25 cents per page, cash or check made payable to "Citrus College".

Members of the public may request to receive agendas on a monthly basis by submitting a written request to the Superintendent/President Office. Such requests must be renewed annually. Annual fees will be charged for public requests based on the current charge of 25 cents per page and the number of pages for an average agenda, plus the cost to mail.

Board Approved    03/17/09  
Revised

**CITRUS COMMUNITY COLLEGE DISTRICT**

TO:	Board of Trustees	Action	_____
DATE	August 24, 2012	Resolution	_____
SUBJECT:	Program Reviews: Commercial Music, Recording Technology, Disabled Students Programs & Services	Information	_____ X
		Enclosure(s)	_____ X

BACKGROUND

The Commercial Music, Recording Technology, and Disabled Students Programs & Services programs have undergone the prescribed program review process based on a 6-year cycle. Each was approved at the June 4, 2012 Educational Programs Committee meeting and the June 11, 2012 Steering Committee Meeting.

This item was prepared by Jerry Capwell, Administrative Assistant, Academic Affairs.

RECOMMENDATION

Information only, no action is required.

Irene Malmgren \_\_\_\_\_  
Recommended by

\_\_\_\_\_/\_\_\_\_\_  
Moved      Seconded

Aye \_\_ Nay \_\_ Abstained \_\_

\_\_\_\_\_  
Approved for Submittal

Item No. \_\_\_\_\_ G.2 \_\_\_\_\_



# **Commercial Music Instructional Program Review 2011-2012**

**Spring 2012**

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## **Prepared by**

<b>Name</b>	<b>Title</b>
Munoz, Gino	Faculty - Music
Waddington, Alan	Adjunct Faculty - Music

## **Commerical Music Program Review Committee Members**

<b>Name</b>	<b>Title</b>
Austin, Douglas	Faculty – Vocal Music
Munoz, Gino	Faculty - Music
Vaughan, John	Faculty - Dance
Waddington, Alan	Adjunct Faculty - Music
Leal, Autumn	Administrative Secretary





## PROGRAM REVIEW – Commercial Music

The final summary of the program review process for Commercial Music is attached to this page.

I affirm that this program has been reviewed according to the accepted District procedures for program review and that the final summary accurately reflects the consensus of the members of the review committee.

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Robert Slack, Dean of Fine & Performing Arts

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date

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Michelle Plug, Articulation Officer

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date

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David Kary, Chair of Curriculum Committee

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date

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Irene Malmgren, Vice President of Academic Affairs

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date

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Nicki Shaw, Academic Senate President

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date

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Geraldine M. Perri, Superintendent/President

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date

It will be the department's responsibility to communicate review recommendations with additional offices and services.

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## 1. Executive Summary

### A. Program History/Description

The Commercial Music program focuses on developing student's understanding of the commercial music industry. Despite budget restrictions, the program has continued with strong enrollment, graduation/transfer, and job placement.

Relationships with leading commercial entertainment icons, such as Kevin Lyman (owner of The Van's Warped Tour), Ray Woodbury (Creative director Gwen Stefani, Snoop Dog, Kelly Clarkson, etc.), Paul Tollet (Golden Voice Entertainment/creator of The Coachella Music Festival), provide opportunities for past and present students.

The study of commercial music provides training in instrumental and vocal performance, techniques and application. The Commercial Music program, both a transfer and career technical education program, offers performance opportunities for music majors and non-majors. Courses in music satisfy general education requirements for the associate degree and lower division transfer requirements.

On-going concerns within the state regarding course repeatability are primarily being addressed with two potential solutions. First, throughout our recruiting area Fine and Performing Arts programs are suffering monumental cut backs in K - 12 programs. These reductions in feeder programs and the requisite training will increasingly necessitate additional fundamental pre-100 coursework to improve skill sets. Music faculty are researching the feasibility of creating basic skills type remediation courses.

Second, within the recommended repeatability language, there exists a clause that extends repetitions for performing groups that routinely enter academic competitions. Both options are being closely monitored and reviewed pending final descisions at the state level.

Laboratory and lecture courses are offered in the day, evening and online.

### B. Strengths/Effective Practices

The Commercial/Instrumental Music programs provide students with music-based and life-based skills which have proven beneficial for students who decide to pursue music and for those who pursue other career paths. Through music, students learn the value of a strong work ethic and a commitment to excellence.

The study of music at Citrus College enhances teamwork skills and discipline. Students must commit to learning music, attending rehearsals, practicing outside of the classroom, and participating in extensive performance opportunities. Students learn to be detail-oriented to pursue excellence.

Paramount to the Commercial Music program's success is the Applied Music program, where music students are provided with individual/private lessons on a weekly basis from leading industry professionals.

Our Musical Theatre program continues to expand and has offered our community exemplary productions, such as "Ragtime" and "Sweeney Todd." Additionally, the Summer Musical Theatre Academy program remains robust and a viable training ground for community/high school students, as well as our continuing students, and has been very beneficial in recruitment for the college.

The performing groups, collectively called Nightshift (Music 145), have developed into premier entertainment entities, in demand for performances that include corporate functions, weddings, private parties and high-end resort activities. This experience provides an extremely relevant musical experience that prepares students to function in the commercial music business.

The Songwriting class (Music 162) is led by John Boylan, who is credited for 50 million record sales as a music producer. As a record executive at Columbia (at the time the largest record company in the world), John signed and produced the band "Boston" and "Til Tuesday" as well as overseeing Michael Jackson's "Thriller" album. John produced hits such as "More Than A Feeling", "Voices Carry", "Devil Went Down to Georgia" and is also credited in forming the "Eagles". Former students of this class are currently experiencing success by having songs placed on the radio, on television, and in film, as well as working with major industry producers.

The Jazz Ensemble Tour (Music 228), The Citrus Singer Tour Ensemble (Music 211) and The Citrus Singer Summer Ensemble (Music 212) provide students with the opportunity to function in a "real world" tour setting. This experience is invaluable to students and has proven to be one of the key components in the success of graduating commercial music students.

Students have achieved success in leading four-year collegiate institutions, such as Azusa Pacific University, Indiana University, Berklee School of Music, Boston Conservatory, and New York University. When transferring, Citrus College commercial music graduates are recognized as superior students. Beyond graduation, these students have achieved success playing with artists such as Chris Cornell, Willie Nelson, Gwen Stefani, No Doubt, Fun (featured in Super Bowl 2012), Vertical Horizon, Lucas Nelson, Gloria Gaynor, Sheena Easton, Donnie and Marie, Colbie Caillet, Vanessa Carlton, Augustana, and Michael Bublé. Students also have achieved success working on Broadway, in Las Vegas, on cruise ships, in Hollywood/New York recording industry, for Disney, and on international tours.

### **C. Weaknesses/Lessons Learned**

Due to budget restrictions, many classes have been cancelled and several part-time faculty released. As budget conditions improve, every effort should be taken to maintain the hiring of full and part-time faculty as a priority.

### **D. Recommendations/Next Steps**

1. Hire additional faculty and support staff to allow restoration of previous level of classes.

2. When budget allows, establish a stable funding source and an inventory development plan for instruments and equipment, instrument and equipment storage, library storage, and technology.
3. Establish a stronger liaison with Counseling for Fine and Performing Arts students.
4. Remodel and acoustically treat rehearsal spaces PA154, PA133, and PA151 to meet OCIA standards.
5. Continue to develop additional relationships with four-year institutions and conservatories to better articulate pedagogical literature requirements for matriculation.
6. Identify space for small-ensemble rehearsals and individual practice space.
7. Encourage a broad range of styles and diverse themes in classes and concerts.
8. Develop and modify existing curriculum, to reflect future needs of the commercial music industry.
9. Develop funding to create a music technology lab for commercial music students.

## 2. Faculty

### Full-Time Faculty

Galvan, Alexander  
 Green, Martin  
 Munoz, Gino  
 Shrope, Douglas  
 Vaughan, John

### Adjunct Faculty

Boylan, John  
 Krinke, Gary  
 Spinella, Fabio  
 Slack, Robert  
 Waddington, Alan

## 3. Program description

The Citrus College Music Department provides a diverse music curriculum to meet the educational needs, musical interests, and cultural development of the students and communities of San Gabriel Valley. The department is comprised of four primary programs: vocal, instrumental, history/theory, and commercial music.

The Commercial Music program offers multi-level individual and ensemble performance together with pedagogy instruction in coordination with other music department program curricula. Areas of specialization include instrumental performance in acting, bass, brass, dance, guitar, keyboard, percussion, voice, and woodwinds.

#### 4. Program Goals and Objectives

The goals and objectives of the Commercial Music Program are:

- a) Provide a sequential instrumental music curriculum as a component of an Associate in Arts degree.
- b) Prepare students for a successful transfer from the Sophomore level into various Bachelor of Music degree programs at four-year institutions.
- c) Offer a diverse music curriculum to meet the educational and vocational needs, musical interests and cultural development of students and communities of San Gabriel Valley.
- d) Develop musical skills and technology necessary for employment within the professional music and entertainment industry.
- e) Create a Commercial Music Certificate program.

#### 5. List and Review of Degrees, Certificates, and Awards

Citrus College has established itself as a leader of community colleges (and universities) in preparing students for a career in the music industry. The program has succeeded in fulfilling the first part of the Citrus College Mission Statement: “Citrus College delivers high quality instruction that empowers students to compete globally and to contribute to the economic growth of today's society.” Citrus College has also offered courses to fulfill the second section: “We are dedicated to fostering a diverse educational community and cultural learning environment that supports student success in pursuit of academic excellence, economic opportunity, and personal achievement.”

Citrus College currently offers an AA degree in Music. A student can earn this degree by meeting campus general education requirements as well as completing 18 units in any Fine and Performing Arts courses. The structure of this degree was designed to parallel BA and BFA lower division requirements, and provide students with a solid musical foundation to enable success at the university level.

The AA in Music contains five key elements: Theory, Music History, Piano, Techniques/Application, and Performance. Students completing this degree will acquire basic knowledge/skills in each of these areas, which are essential to transfer success, both in admission to programs and achievement.

The AA degree in Music is designed to provide students with foundational musical background, including music theory, history, rudimentary piano competency, performance and techniques/application. Students receiving this degree will be better prepared to transfer into a BA or BFA music programs.

Degree or Certificate Title	Date last reviewed by Curriculum	Average number of awards each year	Date degree SLOs written	Date degree SLOs Assessed	Date last reviewed by Advisory Council
Associate in Arts Degree: Music	fall 2010	74	2009-10	spring 2012	n/a

## 6. List of Industry-Based Standard Certificates and Licenses

Although the Commercial Music program does not currently have a certificate in place, faculty recognize the need to develop a viable CTE certificate within this discipline. The program provides commercial music students with the highest level of education available. Industry professionals Kevin Lyman (creator of Warped Tour), Ray Woodbury (Producer for Gwen Stefani, Glee Summer Tours, No Doubt, Shakira, Lady Gaga, Backstreet Boys, New Kids on the Block etc...), John Boylan (Producer of Eagles, Little River Band, Boston, Charlie Daniels) are available to commercial music students to enhance education in the commercial music industry.

## 7. Advisory Committee or Council

Although this is not a CTE program, we confer regularly with:

<u>Name</u>	<u>Position / Company</u>
Ray Woodbury	Owner/RK Diversified Entertainment
Kevin Lyman	Creator/Warped Tour
John Boylan	Record Producer and Executive/Columbia Records
John Avila	Producer/Musician the band "Oingo Boingo"
Steve Bartek	Producer/Musician/Orchestrator for Danny Elfman

## 8. Program Student Learning Outcomes

The Commercial Music program has adopted the Institutional General Education Competencies of Citrus College (as approved by Steering December 8, 2008). General education competencies serve as a common set of core curricular components identified and defined by faculty. Student learning outcomes are behaviors based on these competencies.

Any student transferring, completing a degree or certificate from Citrus College must demonstrate effectively assessed awareness, understanding, knowledge, skills, and abilities in the selected competencies.

Students completing courses in the Commercial Music program will have acquired the following competencies:

### 1) Communication (personal expression and information acquisition)

Convey artistic intentions of music through successful completion of practicum applications of various stylistic techniques.

### 2) Computation

The analysis of musical scores and underlying musical structure requires computational skills.

### 3) Creative, Critical, and Analytical Thinking, and Information Competency



Display creative awareness of music through individual performance and ensemble techniques.

**4) Community/Global Consciousness and Responsibility**

Exhibit perspective on historical and stylistic components of music through successful completion of Commercial Music SLOs.

**5) Technology**

Demonstrate the ability to utilize technological instrumental music instructional tools [i.e. digital tuners and metronomes, computer based accompaniment systems] and instrument specific performance technology [i.e. amplification and microphone technique].

**6) Discipline / (Subject Area Specific Content Material)**

Demonstrate a functional knowledge of performance and practice techniques through the beginning and intermediate level by successful completion of Commercial Music SLOs.

**9. Curriculum Review and Student Learning Outcomes Assessment**

<b>CC 1: Convey Artistic Intentions</b> <b>CC2: Computation</b>  <b>CC 3: Display creative awareness of music</b>		<b>CC 4 Exhibit perspective on historical and stylistic components</b>  <b>CC 5: Utilize Technology</b> <b>CC 6: Performance and practice techniques</b>					
Course Applicability Key: T=Transfer, D= Degree, C= Certificate, S= Skill Award SLO Key: I= Introduced, D=Developed, M=Mastered							
	<b>CC1</b>	<b>CC2 - NA</b>	<b>CC3</b>	<b>CC4</b>	<b>CC5</b>	<b>CC6</b>	<b>Date of Assessment= FA10, SP12 or CA=(Ongoing, Continuing Assessment)</b>

**Music 129—POP/ROCK ENSEMBLE I (2 Units),**  
 Applicability-T Last Offered-SPRING 09, Last Curriculum Date: 2/10, Curriculum Revision Date: 7/16

SLO 1A	I		I		I	I	N/O
SLO 1B	I		I, D	I, D	I	I, D	N/O
SLO 1C	I		I, D	I, D	I	I	N/O
SLO 2A	I		I	I	I	I	N/O
SLO 2B	I, D		I, D	I	I, D	I, D	N/O
SLO 2C	I, D		I, D	I, D	I, D	I, D	N/O
SLO 3A				I			N/O
SLO 3B	I, D		I, D	I	I, D	I, D	N/O
SLO 3C	I, D		I, D	I		I, D	N/O
SLO 3D	I		I			I	N/O
SLO 4A	I, D		I, D	I	I	I, D	N/O
SLO 4B	I, D		I, D	I		I, D	N/O

**MUSIC 131**–CAREER OPPORTUNITIES IN THE MUSIC ENTERTAINMENT INDUSTRY (3 Units),  
 Applicability-D Last Offered-SPRING 09, Last Curriculum Date: FA11, Curriculum Revision Date: 7/17

SLO 1	D		D			D		N/O
SLO 2	D		D			D		N/O

**MUSIC 132**–MUSIC PERFORMANCE FOR EVENTS (1 Units),  
 Applicability-\_\_ Last Offered- N/O, Last Curriculum Date: SP08, Curriculum Revision Date: 2/14

SLO 1								N/O
SLO 2								
SLO 3								
SLO 4								
SLO 5								

**MUSIC 139**–POP/ROCK ENSEMBLE II (2 Units),  
 Applicability-T Last Offered- SPRING 09, Last Curriculum Date: SP08, Curriculum Revision Date: 2/14

SLO 1A	D		D	D	D	D		N/O
SLO 1B	D		D	D	D	D		N/O
SLO 2A	D		D	D	D	D		N/O
SLO 3A				D				N/O
SLO 3B	D		D	D	D	D		N/O
SLO 4A	D		D	D	D	D		N/O

**MUSIC 140**–MUSIC PRODUCTION I (2 Units),  
 Applicability-\_T\_ Last Offered- FALL 11, Last Curriculum Date: FA10, Curriculum Revision Date: 7/16

SLO 1	I, D							N/O
SLO 2		I						N/O
SLO 3			I, D					N/O
SLO 4				I, D				N/O
SLO 5								

**MUSIC 141–MUSIC PRODUCTION II (2 Units),**  
 Applicability-T Last Offered- FALL 11, Last Curriculum Date: FA10, Curriculum Revision Date: 7/16

SLO 1	D							N/O
SLO 2		D						N/O
SLO 3			D					N/O
SLO 4				D				N/O
SLO 5					D			N/O

**MUSIC 145–POP, ROCK, AND JAZZ PERFORMANCE STYLES (4 Units),**  
 Applicability-T Last Offered- FALL 11, Last Curriculum Date: SP10, Curriculum Revision Date: 2/16

SLO 1A	I, D		I	I	I	I, D		SP 2012
SLO 1B	I, D		I	I	I	I, D		SP 2012
SLO 2A	I		I	I	I	I		SP 2012
SLO 2B	I		I	I	I	I		SP 2012
SLO 3A				I				SP 2012
SLO 3B	I		I	I	I	I		SP 2012
SLO 3C	I, D		I, D	I, D	I, D	I, D		SP 2012
SLO 4	I		I	I	I	I		SP 2012

**MUSIC 146–POP/CUMBIA ENSEMBLE I (2 Units),**  
 Applicability-T Last Offered- N/O, Last Curriculum Date: , Curriculum Revision Date: date

SLO 1								N/O
SLO 2								N/O
SLO 3								N/O
SLO 4								N/O
SLO 5								N/O

**MUSIC 147–POP/SALSA ENSEMBLE I (2 Units),**  
 Applicability-T Last Offered- SPRING 11, Last Curriculum Date: FA08 Curriculum Revision Date: 7/14

SLO 1								N/O
SLO 2								N/O
SLO 3								N/O
SLO 4								N/O
SLO 5								N/O

**MUSIC 150—PROFESSIONAL PERFORMANCE TECHNIQUES (3 Units),**  
 Applicability-T Last Offered- FALL 11, Last Curriculum Date: SUM11, Curriculum Revision Date: 6/17

SLO 1A								SP 2012
SLO 1B								SP 2012
SLO 1C								SP 2012
SLO 2A								SP 2012
SLO 2B								SP 2012
SLO 3A								SP 2012
SLO 3B								SP 2012
SLO 4								SP 2012

**MUSIC 160— POPULAR PIANO STYLES(2 Units),**  
 Applicability- Last Offered- N/O, Last Curriculum Date:SUM07 Curriculum Revision Date: date

SLO 1A								N/O
SLO 1B								N/O
SLO 1C	, D							N/O
SLO 2A		, D						N/O
SLO 2B		, D						N/O
SLO 3A			, D					N/O
SLO 3B			, D					N/O
SLO 4					, D			N/O

**MUSIC 162—SONGWRITING (2 Units),**  
 Applicability-T Last Offered- FALL 11, Last Curriculum Date: WIN09, Curriculum Revision Date: 1/17

SLO 1								SP 2012
SLO 2A								SP 2012
SLO 2B								SP 2012
SLO 2C								SP 2012
SLO 3A								SP 2012
SLO 3B								SP 2012
SLO 4	, D		, D			, D		SP 2012

**MUSIC 172**–STYLES, TECHNIQUE, AND THE SOULD OF POPULAR SINGING (2 Units),  
 Applicability-\_\_ Last Offered- FALL 11, Last Curriculum Date: FA08, Curriculum Revision Date: 7/14

SLO 1	This class	is	currently	being	reviewed	& will be	submitted	
SLO 2								
SLO 3								
SLO 4								
SLO 5								

**MUSIC 209**–MUSICAL THEATRE ACADEMY PRODUCTION (4 Units),  
 Applicability-T Last Offered- SUM 11, Last Curriculum Date: SP07, Curriculum Revision Date: 2/13

SLO 1	D		D		D	D		SP 2012
SLO 2A	D		D		D	D		SP 2012
SLO 2B	D		D		D	D		SP 2012
SLO 3A	D		D		D	D		SP 2012
SLO 3B	D		D		D	D		SP 2012
SLO 3C	D		D		D	D		SP 2012
SLO 4A	D		D		D	D		SP 2012
SLO 4B	D		D		D	D		SP 2012

**MUSIC 210**–INTERMEDIATE VOICE (2 Units),  
 Applicability-T Last Offered- FALL 11, Last Curriculum Date: SP08, Curriculum Revision Date: 2/14

SLO 1A	D		D	D		D		SP 2012
SLO 1B	D		D	D		D		SP 2012
SLO 1C	D		D	D		D		SP 2012
SLO 2A	D		D	D		D		SP 2012
SLO 2B	D		D	D		D		SP 2012
SLO 3A	D		D	D		D		SP 2012
SLO 3B	D		D	D		D		SP 2012
SLO 3C	D		D	D		D		SP 2012
SLO 4A	D		D	D		D		SP 2012

**MUSIC 211-CITRUS SINGERS TOUR ENSEMBLE (4 Units),**  
 Applicability-T Last Offered- SPRING 09Last Curriculum Date: SP07, Curriculum Revision Date: 2/13

SLO 2	D		D	D		D		SP 2012
SLO 3A	D		D	D		D		SP 2012
SLO 3B	D		D	D		D		SP 2012
SLO 3C	D		D	D		D		SP 2012
SLO 3D				D				SP 2012
SLO 4A	D		D			D		SP 2012

**MUSIC 212-CITRUS SINGERS SUMMER ENSEMBLE (4 Units),**  
 Applicability-T Last Offered- SPRING 11, Last Curriculum Date: SP07, Curriculum Revision Date: 2/13

SLO 1	D		D			D		SP 2012
SLO 2	D		D	D				SP 2012
SLO 3A	D		D	D		D		SP 2012
SLO 3B	D		D	D		D		SP 2012
SLO 3C	D		D	D				SP 2012
SLO 3D	D		D	D		D		SP 2012
SLO 3E				D		D		SP 2012
SLO 4A	D		D			D		SP 2012
SLO 4B	D		D			D		SP 2012

**MUSIC 213-PROFESSIONAL PERFORMANCE TECHIQUES (3 Units),**  
 Applicability-\_\_ Last Offered- WIN 11, Last Curriculum Date: FA07, Curriculum Revision Date: 8/13

SLO 1A	D		D			D		SP 2012
SLO 1B	D		D		D	D		SP 2012
SLO 1C	D		D		D	D		SP 2012
SLO 2A				D				SP 2012
SLO 2B				D		D		SP 2012
SLO 2C				D		D		SP 2012
SLO 2D	D					D		SP 2012
SLO 3A	D		D			D		SP 2012
SLO 3B	D		D			D		SP 2012

**MUSIC 214–MUSIC THEATER TECHNIQUES (3 Units),**  
 Applicability-T Last Offered- FALL 214, Last Curriculum Date: SP07 , Curriculum Revision Date: 2/13

SLO 1A	I,D		I,D			I,D		SP 2012
SLO 1B	I,D		I,D			I,D		SP 2012
SLO 1C	I,D		I,D			I,D		SP 2012
SLO 2A			I,D			I,D		SP 2012
SLO 3A				I,D		I,D		SP 2012
SLO 4A			I,D			I,D		SP 2012
SLO 4B	I,D		I,D			I,D		SP 2012
SLO 4C			I,D			I,D		SP 2012
SLO 4D	I,D		I,D			I,D		SP 2012
SLO 4E			I,D			I,D		SP 2012

**MUSIC 215–MUSICAL THEATRE ACADEMY PRODUCTION (4 Units),**  
 Applicability-T Last Offered- SPRING 11, Last Curriculum Date: SP07, Curriculum Revision Date: 2/13

SLO 1	D,M					D,M		SP 2012
SLO 2A			D,M			D,M		SP 2012
SLO 2B			D,M			D,M		SP 2012
SLO 3A				D,M		D,M		SP 2012
SLO 3B				D,M		D,M		SP 2012
SLO 3C	D,M			D,M		D,M		SP 2012
SLO 4A	D,M					D,M		SP 2012
SLO 4B	D,M					D,M		SP 2012
SLO 4C	D,M			D,M		D,M		SP 2012

**MUSIC 220–MUSICAL THEATRE ACADEMY TECHNIQUES (2 Units),**  
 Applicability-T Last Offered- SUM 10, Last Curriculum Date: SP07, Curriculum Revision Date: 2/13

SLO 1	D,M					D,M		SP 2012
SLO 2A			D,M			D,M		SP 2012
SLO 2B			D,M			D,M		SP 2012
SLO 3A			D,M			D,M		SP 2012
SLO 3B			D,M			D,M		SP 2012
SLO 4A			D,M			D,M		SP 2012
SLO 4B			D,M			D,M		SP 2012
SLO 4C			D,M			D,M		SP 2012

**MUSIC 224–MUSICAL THEATRE WORKSHOP PRODUCTION (4 Units),**  
 Applicability-T Last Offered- N/O, Last Curriculum Date: SUM08, Curriculum Revision Date: 8/14

SLO 1A	D,M		D,M			D,M		SP 2012
SLO 2A			D,M			D,M		
SLO 2B			D,M			D,M		
SLO 3A				D,M		D,M		
SLO 3B				D,M		D,M		
SLO 4A						D,M		
SLO 4B			D,M			D,M		
SLO 4C			D,M			D,M		

**MUSIC 228–JAZZ ENSEMBLE TOUR (7 Units),**  
 Applicability-T Last Offered- SUM 11, Last Curriculum Date: FA08, Curriculum Revision Date: 8/14

SLO 1A	D,M					D,M		SP 2012
SLO 2A			D,M	D,M		D,M		SP 2012
SLO 3A				D,M		D,M		SP 2012
SLO 3B				D,M		D,M		SP 2012
SLO 3C				D,M		D,M		SP 2012
SLO 3D				D,M	D,M			SP 2012
SLO 4A			D,M			D,M		SP 2012

**MUSIC 237–JAZZ ENSEMBLE TOUR II (4 Units),**  
 Applicability-T Last Offered- N/O, Last Curriculum Date: semester, Curriculum Revision Date: date

SLO 1	D,M					D,M		SP 2012
SLO 2				D,M		D,M		SP 2012
SLO 3A			D,M			D,M		SP 2012
SLO 3B	D,M		D,M			D,M		SP 2012
SLO 4A				D,M		D,M		SP 2012
SLO 4B				D,M				SP 2012



<b>MUSIC 240—ELECTRONIC MUSIC III (2 Units),</b> Applicability-T Last Offered- N/O, Last Curriculum Date: <u>N/O</u> Curriculum Revision Date: <u>date</u>								
SLO 1	NONE							SP 2012
SLO 2A								
SLO 2B								
SLO 3A								
SLO 3B								
SLO 3C								
SLO 4A								
SLO 4B								

<b>MUSIC 245—POP, ROCK, AND JAZZ PERF STYLES II (4 Units),</b> Applicability-T Last Offered- <u>N/O</u> , Last Curriculum Date: <u>SP09</u> , Curriculum Revision Date: <u>3/15</u>								
SLO 1A	D,M		D,M			D,M		SP 2012
SLO 1B	D,M				D,M	D,M		SP 2012
SLO 2A			D,M			D,M		SP 2012
SLO 2B			D,M			D,M		SP 2012
SLO 3A				D,M		D,M		SP 2012
SLO 3B				D,M		D,M		SP 2012
SLO 3C				D,M		D,M		SP 2012
SLO 4A	D,M		D,M			D,M		SP 2012

<b>MUSIC 290—APPLIED MUSIC (2 Units),</b> Applicability-T Last Offered- <u>FALL 11</u> , Last Curriculum Date: <u>SP07</u> , Curriculum Revision Date: <u>2/13</u>								
SLO 1A			I,D			I,D		SP 2012
SLO 1B			I,D			I,D		SP 2012
SLO 1C			I,D	I,D		I,D		SP 2012
SLO 2A				I,D				SP 2012
SLO 3A	I,D		I,D			I,D		SP 2012
SLO 3B	I,D		I,D			I,D		SP 2012
SLO 3C	I,D		I,D			I,D		SP 2012
SLO 3D	I,D		I,D			I,D		SP 2012

<b>MUSIC 291</b> —APPLIED MUSIC /INDIVIDUAL INSTRUCTION (CLASSICAL) (2 Units), Applicability-T Last Offered- <u>FALL11</u> , Last Curriculum Date: <u>SP07</u> , Curriculum Revision Date: <u>2/13</u>								
SLO 1A			D,M			D,M		SP 2012
SLO 1B			D,M			D,M		SP 2012
SLO 1C			D,M			D,M		SP 2012
SLO 1D			D,M			D,M		SP 2012
SLO 2A				D,M		D,M		SP 2012
SLO 3A	D,M		D,M			D,M		SP 2012
SLO 3B	D,M		D,M			D,M		SP 2012
SLO 3C	D,M		D,M			D,M		SP 2012
SLO 3D	D,M		D,M			D,M		SP 2012
<b>MUSIC 292</b> —APPLIED MUSIC/INDIVIDUAL INSTRUCTION (POP) (2 Units), Applicability-T Last Offered- <u>FALL 11</u> , Last Curriculum Date: <u>FA09</u> , Curriculum Revision Date: <u>8/15</u>								
SLO 1A			D,M			D,M		SP 2012
SLO 1B			D,M			D,M		SP 2012
SLO 1C			D,M			D,M		SP 2012
SLO 1D			D,M			D,M		SP 2012
SLO 2				D,M		D,M		SP 2012
SLO 3A	D,M		D,M			D,M		SP 2012
SLO 3B	D,M		D,M			D,M		SP 2012
SLO 3C	D,M		D,M			D,M		SP 2012
SLO 3D	D,M		D,M			D,M		SP 2012

## 10. Review of previous recommendations

### Mission

a) With the addition of the Recording Arts/Video Technology facility, we must continue to prepare ourselves for an influx of students in the Commercial Music program and update teaching techniques accordingly.

--Response: commercial music staff regularly interacts with Recording Arts faculty to facilitate recording sessions for commercial music students. The recording facility continues to be a valuable asset in providing commercial music students a lab to give them the opportunity to work in a "real world" environment in the commercial music industry. The Recording Arts Department staff has been extremely valuable to commercial

music students. The Recording Arts Department facilitates a high percentage of events that commercial music students take part in.

b) The Commercial Music program should continue to monitor and improve relations with successful four-year institutions with quality music programs to assure continued student preparation within the discipline.

--Response: Commercial music staff has developed a strong relationship with Azusa Pacific University Music Department. This relationship allows for effective transfer. Commercial music staff is currently in contact with Cal Poly Pomona to strengthen ties between the two schools. Relationships with Cal State Long Beach, Cal State Northridge, Cal State Fullerton exist as well.

c) The faculty should investigate the feasibility of a Commercial Music Performance Certificate program.

--Response: Initial discussions have begun to develop a certificate. There has been no progress as yet. The Commercial Music program continues to establish liasons with top industry professionals to help with this development.

d) The program should continue to expand performance opportunities for students such as the inclusion of an annual fall musical.

--Response: Fall productions were instituted but are now cut due to budget constraints.

e) The Commercial Music program should strive to increase collaboration with other campus Fine and Performing Arts Programs to create multifaceted performances.

--Response: Commercial music regularly interacts with Theatre, Vocal, ETT, and Recording Arts programs to produce both on and off-campus performances. These collaborations have allowed us to institute a production company process, giving our students valuable training in industry practices.

f) The program should seek to increase its outreach and recruitment efforts involving surrounding secondary education music programs.

--Response: Recruitment to high schools and junior high schools has been consistent. Commercial music staff regularly meet with perspective high school students and parents. Schools include Workman High, Garey High, Gladstone High, Duarte High, Glendora High, Arcadia High, Temple City High, South Hills High, Claremont High, Monrovia High, and others. (see Attachment C: Citrus College Fine & Performing Arts Open House History).

g) A vocal jazz program should be established, including classes with both group and solo emphasis.

--Response: Due to budget restrictions a jazz vocal program has not been established. However, jazz vocals have been implemented into existing commercial music classes to help commercial music students progress in this field of study and to aid in their success in the commercial music industry.

h) A microphone technique class should be implemented.

--Response: A class has not been written, however mic technique has been implemented into performance classes.

Need:

a) Citrus College Commercial Music program should develop a system of enrollment counseling to guide commercial music students in an efficient accumulation of credits and skills for success in achieving their goals.

--Response: There have been attempts to identify a counselor to be specifically assigned to Fine and Performing Arts students. We continue to work with Counseling to refine Educational Plans.

b) Because of the unique transfer requirements for both Universities and the professional world, a career/transfer counselor position should be established to enable students to obtain and maintain clear strategies for program involvement.

--Response: A liason has been established, however Commercial Music and Counseling should continue to build a stronger relationship.

c) Citrus College Commercial Music program should continue to improve articulation agreements and professional partnerships.

--Response: The commercial music staff has relationships with APU and Cal Poly Pomona. Faculty have discussed improving articulation agreements with a broader range of institutions. Professional partnerships range from internships to job placement in the commercial music industry. Such placement is developed with The Coachella Music Festival, Stagecoach Country Music Festival, RKDE (Concert Producers), and for FINA Inc. (Warped Tour, Taste of Chaos, Side One Dummy Records).

Quality:

a) Because of the nature of production courses, grades will always be subjective.

However, a more uniform grading structure for these classes would improve academic credibility.

--Response: SLO assessments have aided in the improvement of a more uniform grading process.

b) The Commercial Music program should continue to improve diversity by promoting and expanding the Salsa and Cumbia ensembles.

--Response: Both Salsa and Cumbia classes have been suspended due to budget restrictions. Additional classes that have been affected include guitar, piano, brass choir, and percussion.

c) Non-Western/Non-Latin music should be integrated into the program.

--Response: Percussion Ensemble was added to aid in Non-Western/Non-Latin curriculum, however all percussion classes were suspended due to budget restrictions. The study of this music has been included in existing commercial music classes.

Feasibility:

In order to maintain and improve the current program, the following items are vitally needed:

a) Additional performance space that also functions as a large classroom. Currently, performance opportunities are limited by the space available.

--Response: Due to budget restrictions, a classroom space has not been identified. Staff has been resourceful in working with the space provided.

b) A performance environment for small productions.

--Response: Efforts have been made; budget restrictions have made it difficult. Staff have been resourceful in working with the space provided.

c) Additional practice rooms to meet the demand of such an extensive program.

--Response: Due to budget restrictions, space has not been identified. Faculty have been resourceful in working with the space provided. Dressing rooms, hallways, and the Haugh Stage have been used to help students in their pursuit of practice areas.

d) Equipment to facilitate all performance groups during off-campus performances.

--Response: Sound systems need to be upgraded in order to meet the growing program demands.

e) Mid-sized practice rooms that can accommodate ten to fifteen students. Currently there is no place for sectionals or small group rehearsals.

--Response: With the current budget situation, mid-size practice rooms have not been designated. Staff has been resourceful with scheduling.

f) Adequate equipment storage space and cabinetry.

--Response: Installation of additional storage and cabinetry have been put on hold.

g) Adequate sound equipment for all ensemble tours and secondary education outreach programs.

--Response: With the amount of performances that the Commercial Music program provides, it will be important that equipment is replaced as needed. Faculty has been resourceful with the existing equipment.

h) A fully-equipped small ensemble room.

--Response: A fully-equipped small ensemble room has not been installed due to budget considerations. Commercial/Instrumental Music faculty have been resourceful with existing space.

i) Room-specific sound equipment is needed to accommodate classes/rehearsals simultaneously with ensemble performances and rehearsals.

--Response: All room-specific sound systems have been replaced, however, with increased demands of the programs, some sound systems need to be upgraded to meet growing demands.

Compliance:

a) Greater transferability is needed for many commercial music classes, including Electronic Music and production courses.

--Response: Faculty is currently in discussion.

b) A clearer track should be developed for transfer students.

--Response: A liaison has been created between Counseling and Commercial Music, however, both programs should continue to make the relationship stronger.

c) Evaluate courses and certificates periodically to reflect the requirements set forth by the State of California and trends in educational research.

--Response: In compliance

d) Revise course outlines to include student learning outcome statements within three years.

--Response: SLO's are regularly reviewed by Commercial Music faculty.

## **11. Evaluation Criteria – Mission**

### **Current status**

The Commercial Music program continues to strive to meet its mission and core competencies with expanding percentages of ethnic, age, and gender breakdowns with a very high retention (approx. 98%) and course success rate (88%).

Due to budget restrictions, class offerings and degree/transfer percentages have declined from 38.1% in 2004-2005 to 30.7% in 2009-2010 due to fewer classes being offered. However, enrollment in existing Commercial Music classes has risen sharply in pop/rock classes, such as Mus 145, Mus 162, Mus 172, and Mus 150.

### **Commendations**

- a. The Citrus College Commercial Music program complies with the mission of Citrus College by providing a diverse music curriculum to meet educational and vocational needs, musical education/vocational training and cultural development of students and communities of San Gabriel Valley.
- b. The Commercial Music program presents commercial music students opportunities to prepare for the academic and professional rigor of earning Bachelor Degree in Music, or a California Teaching Credential, by offering introductory and intermediate level music curricula in applied brass, guitar, percussion, piano, voice and woodwind performance. In addition, the program offers instruction in a wide variety of both large and small ensembles.

- c. The Commercial Music program offers students opportunities to study and observe an assortment of cultural and historical music ensemble styles, jazz, pop rock, and pop/Latin music.
- d. The Commercial Music program offers a wide variety of instructional and performance experiences that promote the building of self-esteem and improvement of inter-personal communications. Commercial Music program classes and activities provide an environment in which students can enhance general life skills.
- e. The various instrumental performing ensembles present a multitude of performances and host touring events and festivals to expose the community, middle school, high school and adult instrumental musicians to the scope and quality of the Commercial Music program at Citrus College.
- f. Former students' success in the commercial industry is reflective of mastery of the institutional core competencies and learning outcomes.

### **Recommendations**

- a. Reinstate classes such as Pop Cumbia (Mus 146) and Pop Salsa (Mus 147) to improve ethnic diversity in the classroom.
- b. Raise the maximum enrollment in Applied Music 290, 291, and 292. Past enrollment was nearly 300 students. Due to budget restrictions, the current enrollment is 150 students, and will again be reduced for fall 2012 to 100 students.
- c. Reinstate Pop/Rock I & II classes (Mus 129 & 139), as well as summer/winter classes that have been cut due to budget restrictions. This will allow students to have a more consistent environment to maintain and develop their musical skills.

## **12. Evaluation Criteria – Need**

### **Current status**

Citrus College Commercial Music Program has developed into a leading program in the state.

### **Commendations**

- a. The Commercial Music program has experienced a slight decline in FTES: from 276.98 in 2004-2005 to 268.49 in 2009-2010. Course offering reductions caused by budget restrictions in 2008 reduced Commercial Music program FTES to 151.53 mainly due to cancellation of the guitar and piano programs.
- b. Current labor market data reflects a growth in employment for musicians and related workers during the 2006-2016 decade. The internet and other new forms of media provide independent musicians alternative employment opportunities to distribute music. The U.S. Department of Labor Bureau of Statistics reports the median hourly earnings of wage and salary musicians was \$19.73 in May of 2006. Median annual earnings of salaried music directors and composers was \$39,750 in May of 2006. The ten year forecast for projected job growth in the various industry occupations averages 12%. For instrumental/commercial musicians on any career path, Citrus College provides superior instruction taught by world class faculty.

- c. A balanced approach to private practice and preparation, small group sectionals, group rehearsal and performances provides students with an understanding of how the industry, as well as other industries functions.
- d. Citrus College is located within a reasonable proximity to Los Angeles, the leading city of the commercial music industry. The combination of location, program excellence and industry resources provide Commercial Music program students opportunities and advantages in the commercial music environment.

### **Recommendations**

- a. Because of the unique transfer requirements for both Universities and the professional world, a career/transfer counselor position should be established to enable students to obtain and maintain clear strategies for program involvement.
- b. Citrus College Commercial Music program should continue to improve articulation agreements and professional partnerships.
- c. The Commercial Music program should develop a system of liaison counseling to guide commercial music students in an efficient accumulation of credits and skills for success in achieving their goals.
- d. The Commercial Music program should investigate alternative schedule configurations of selected commercial music classes and ensembles to increase enrollment and maximize accessibility.
- e. Although the Commercial Music program maintains a comprehensive curriculum, the current course offerings are limited to multiple level pop rock classes. It is a high priority to restore the multiple levels of piano, guitar, percussion ensemble technique, Salsa (Mus 147) and Cumbia (Mus 146) classes.

## **13. Evaluation Criteria – Quality**

### **Current status**

Student course retention and course success rate is at a high percentage. The Commercial Music program offers higher learning opportunities by providing venues to perform off-campus. Students interact in professional settings and have the opportunity to interact with industry professionals.

### **Commendations**

- a. The mission of the Commercial Music program has been fully embraced by all Commercial Music faculty. The range and quality of individual and ensemble instruction and performance has produced outstanding results: Gwen Stefani, recordings, concert and television appearance; worldwide performances. The pop ensemble Nightshift has been called upon to perform with current artists such as Joseph Williams (Toto), John Easdale (Dramarama), John Avila (Oingo Boingo) and for national music associations such as ASCAP (American Society of Composers and Publishers)
- b. Students participate in many off campus performances throughout the year at venues such as the Ritz Carlton, the Montage, Jonathon Club, Palm Springs Resorts, and the St. Regis. Performances range from weddings and fundraisers to corporate parties. Nightshift (Mus 145) has proven to be competitive with top professional entertainment agencies in Southern California.



- c. Nightshift and Citrus Singer Summer Tours have travelled throughout Europe, Asia and Hawaii, allowing students to experience a genuine touring opportunity.
- d. The faculty is developing sequential curricula to support successful student transfer from junior level to four year institutions.
- e. Faculty have been assessing and restructuring prerequisites/lecture lab units.
- f. Nightshift (Mus 145) has been developed to serve the school, community, and perform for meetings and conferences, such as CCLC (Community College League of California).
- g. Annual Program Revues allow for successful assessment of Student Learning Outcomes.
- h. The Commercial Music program supports State and district emphasis on critical thinking and problem solving by practice techniques, ensemble rehearsals, and performances, as well as testing.
- i. Faculty minimum qualifications allow for flexibility in hiring appropriate staff.

**Recommendations**

- a. Conduct administrative review for teacher-to-student ratio as it pertains to all levels of instrumental music classes. Continue emphasis on curriculum development relevant to a growing diversity of cultural and ethnic musical interests.
- b. Develop relationships with four year institutions and conservatories to better articulate requirements for matriculation.
- c. Continue emphasis on written assignments to help students with critical thinking, problem solving, and expression.
- d. Develop a process in which newly hired faculty understand and implement the Commercial Music program mission.
- e. Currently, Jazz Ensemble II is designated under Commercial Music discipline while Jazz Ensemble I is listed under Instrumental Music. Recommend placing them under the same program.

**14. Evaluation Criteria – Feasibility**

**Current status**

Despite budget restrictions affecting staff, equipment, and class offerings; the Commercial Music program continues to grow and graduate/transfer students at a robust level.

**Commendations**

- a. In spite of the budget restrictions, which caused reduction of course and section offerings, the Commercial Music faculty have worked to continue to serve the interests of commercial music students by managing over-cap class enrollment.
- b. The Commercial Music faculty is admirably cooperative, communicative and flexible in efforts to coordinate facility use.
- c. Both full and part-time Commercial Music faculty continue to maintain a high profile in the professional arena, guaranteeing a balance of academic and practical educational experience for commercial music students.
- d. Faculty have increased communication with Counseling and the Commercial Music program continues to strengthen ties between Counseling and students.

## **Recommendations**

- a. The Commercial Music program has continued to grow; therefore more individual practice rooms are needed to meet the demand.
- b. Purchase and install adequate instrument storage lockers.
- c. Acquire school-owned instrument and equipment storage space and cabinetry. Due to continued growth of the program, most of the space originally intended for instrument and equipment storage is currently being used for instruction. The instrument and equipment storage potential in the perimeter of PA 154 (the band room) is restricted due to its current instrumental music library storage use. The unfinished video control room (VT 116) is being used as a storage facility. The purchase of new storage and instruments is strongly recommended.
- d. Create an instrumental/commercial music library room.
- e. Purchase sound equipment for ensemble tours and secondary education outreach programs.
- f. Create a fully-equipped small ensemble room.
- g. Establish a stronger liaison between Counseling and Fine and Performing Arts students.
- h. Due to cancelled classes campus wide, it has become difficult for students to complete the courses necessary for transfer in the major in two years.
- i. Hire additional staff to support the Commercial Music program.
- j. Faculty have worked diligently to schedule classes within the campus block schedule, however, evening classes have been cancelled due to budget restrictions.
- k. Consider the possibilities of developing distance education through video/internet technology.

## **15. Evaluation Criteria – Compliance**

### **Current status**

The Commercial Music program strives to be in compliance with Federal, State, and District requirements.

### **Commendations**

- a. All courses are in compliance with Federal, State, District and agency regulations. Courses that are designed for transfer have never been challenged by universities with regard to acceptance. Our curriculum is consistent with accepted methods of instruction while implementing the highest innovative professional standards.

### **Recommendations**

- a. none

## 16. Recommendations

Rank	Description of recommendation (actions or behaviors to be completed)	Responsible person(s)	Target Date	Personnel	Facilities	Equip. / Software	Supplies
<b>EXECUTIVE SUMMARY RECOMMENDATIONS</b>							
1	Establish a stable funding source and an inventory development plan for instruments and equipment, instrument and equipment storage, library storage, and technology.	Gino Munoz	Fall 2018	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
2	Establish a stronger liaison with Counseling for Fine and Performing Arts students.	Gino Munoz	Fall 2013	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3	Remodel and acoustically treat rehearsal spaces PA154, PA133, and PA151 to meet OCIA standards and requirements.	Robert Slack	Fall 2018	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4	Develop stronger relationships with four-year institutions and conservatories to better articulate pedagogical literature requirements for matriculation.	William Hoehne	Fall 2018	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
5	Identify space for small-ensemble rehearsals and individual practice space.	Doug Shrope	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
6	Encourage a broad range of styles and diverse themes in classes and concerts	Alan Waddington	Fall 2012	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
7	Work with librarians to provide students with additional music research materials and music videos.	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
8	Develop and modify existing curriculum to reflect current and future commercial music industry standards.	William Hoehne		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
9	Develop funding to create a music technology lab.	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MISSION RECOMMENDATIONS</b>							
10	Reinstate classes such as Pop Cumbia (Mus 146) and Pop Salsa (Mus 147) to improve ethnic diversity.	Gino Munoz	Fall 2018	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11	Raise max enrollment in Applied Music 290, 291, & 292.	Doug Shrope	Fall 2018	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12	Reinstate Pop/Rock I & II classes (Mus 129 & Mus 139)	Gino Munoz	Fall 2018	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

NEED RECOMMENDATIONS							
14	A career/transfer counselor position.	Robert Slack	Fall 2018	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
15	Continue to improve articulation agreements and professional partnerships.	William Hoehne	Fall 2018	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
16	Develop a system of liaison counseling to guide students.	William Hoehne	Fall 2018	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
17	Investigate alternative schedule configurations to increase enrollment.	Gino Munoz	Fall 2013	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18	Restore the multiple levels of piano and guitar classes, percussion ensemble technique classes.	William Hoehne		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
QUALITY RECOMMENDATIONS							
19	Administrative review and support of improved teacher-to-student ratio.	Doug Shrope	Fall 2018	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20	The development of relationships with four year institutions and conservatories to better articulate requirements for matriculation.	Gino Munoz		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21	Continue emphasis on written assignments to help students with critical thinking, problem solving, and expression.	William Hoehne	Fall 2013	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
22	Develop a process in which newly hired faculty understand and implement the program mission	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
23	Place Jazz Ensemble I & II under the same program.	William Hoehne	Fall 2013	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
FEASIBILITY RECOMMENDATIONS							
24	More individual practice rooms are needed.	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
25	Purchase and install adequate individually-assigned instrument storage lockers.	William Hoehne	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
26	Acquire school-owned instrument and equipment storage space and cabinetry.	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
27	Instrumental/commercial music library room.	Gino Munoz	Fall 2018	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
28	Sound equipment for ensemble tours and secondary education outreach programs.	William Hoehne	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
30	A fully-equipped small ensemble room.	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

31	Establish a stronger liaison between Counseling to Fine and Performing Arts students.	Doug Shrope	Fall 2018	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
32	Hire additional staff to support the Commercial Music Program.	Robert Slack	Fall 2018	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
33	Schedule more evening classes.	Gino Munoz	Fall 2018	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
34	Consider developing distance education.	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

Comments

## 17. Budget Recommendations

Resources are needed in the following areas:

### Certificated Personnel (FNIC)

Position	Discuss impact on goals / SLOs	Impact ◇	Priority ‡
Full Time Commercial Music	Necessary for depth of program. Necessary due to single full time faculty member.	N, F, M	B, C

### Classified Personnel

Position	Discuss impact on goals / SLOs	Impact ◇	Priority ‡
Resource Manager	To facilitate equipment, inventory, to interface with the other fine arts departments.	N, F	B,C
Additional student support	Necessary for relief on departmental paperwork and organization of commercial music inventory.	N, F	B, C
Additional consultant and/or stipend money for arranging, and composition	Necessary for the depth of program performance goals and access for students to working professionals within the commercial music industry	N, F	B, C

### Facilities

Facilities / repairs or modifications needed	Discuss impact on goals / SLOs	Bldg / Room	Impact ◇	Priority ‡
Storage	Necessary for continually growing program.	PA 154 VT 117	N, F	B, C
Practice Rooms	Necessary for continually growing program.	PA		

### Computers / Software (Tecs)

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡
Music Lab	To aid students in a continually changing technological commercial music industry		N, F, M	B, C

### Equipment

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡
Sound, Video and Instruments	To aid in education reflecting current /future industry standards		N, F, M	B, C

### Supplies (Division)

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡
Costume Rental and Purchase	Necessary for depth of program performance goals.			

◇ **Impact:**

**M = Mission:** Does program meet the District's mission and established core competencies? Does program reflect the District's diversity?

**N = Need:** How is program addressing needs based on labor market data, enrollment, articulation, advisory committee, regional agreements, etc.?

**Q = Quality:** Are lecture/lab unit values appropriate? Have the course outlines been reviewed / updated regularly? Are disciplines appropriate? Is faculty development adequate? Does program support State and District emphasis on critical thinking, problem solving and written expression? Does program meet stated objectives in the form of SLOs? Are course pre-requisites and co-requisites validated?

**F = Feasibility:** Are facilities, equipment, and library resources adequate? Are evening programs and services adequate? Are course offerings frequent enough for students to make adequate progress in both day and evening programs? Does the program have adequate communication with & support from Counseling?

**C = Compliance:** Do course requisites meet Federal, State & District requirements? Do the course outlines meet state, district & federal regulations for content? Do vocational programs have regular advisory meetings?

‡ **Priority: (Note: When discussing priority, consider the following and address in Column 2)**

**A. Is this goal** mandated by law, rule, or district policy?

**B. Is this goal** essential to program success?

**C. Is this goal** necessary to maintain / improve program student learning outcomes?

## Attachment A: Key Performance Indicator data pages

	Key Performance Indicators	Fall04	Fall05	Fall06	Fall07	Fall08	Fall09
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<b>Program Access</b>						
1	Majors (total)						
2	New Majors						
3	Courses Offered	12.0	15.0	13.0	10.0	10.0	10.0
4	Sections Offered	16.0	20.0	18.0	11.0	13.0	12.0
5	Morning Sections	5.0	7.0	5.0	3.0	2.0	3.0
6	Afternoon Sections	6.0	7.0	7.0	5.0	5.0	6.0
7	Evening Sections	5.0	6.0	6.0	3.0	6.0	3.0
8	Arranged Sections						
9	Weekend Sections						
10	Short Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
11	DistanceEd Full-Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
12	DistanceEd Short-Term Sections						
13	Enrollment	229	437	388	504	444	234
14	Weekly Student Contact hours (WSCH)	3007.1	3022.5	2730.0	818.6	2782.2	2642.8
15	Full-Time Equivalent Students (FTES)	103.1	103.6	93.6	25.3	85.9	81.6
	<b>Program Resources</b>						
16	Full-Time Equivalent Faculty (FTEF)	4.7	5.4	5.1	1.7	4.7	4.4
17	Credit Reimbursement Rate	<b>\$2,922.30</b>	<b>\$3,259.71</b>	<b>\$3,476.34</b>	<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
	<b>Program Operation</b>						
18	WSCH/FTEF	646.7	559.7	537.4	478.7	598.3	607.5
19	FTES/FTEF	22.2	19.2	18.4	14.8	18.5	18.7
20	Fill Rate at Census	100.2	89.7	87.5	83.5	86.0	102.7
	<b>Program Success</b>						
21	Course Retention	94.3	94.3	93.8	95.8	96.2	95.7
22	Course Success	87.3	84.0	85.8	85.1	82.4	85.9



	Key Performance Indicators				Winter08	Winter09	Winter10
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<b>Program Access</b>						
1	Majors (total)						
2	New Majors						
3	Courses Offered				4.0	4.0	3.0
4	Sections Offered				6.0	7.0	5.0
5	Morning Sections				4.0	4.0	3.0
6	Afternoon Sections				1.0	1.0	
7	Evening Sections					1.0	
8	Arranged Sections						
9	Weekend Sections				1.0	1.0	2.0
10	Short Term Sections				6.0	7.0	5.0
11	DistanceEd Full-Term Sections						
12	DistanceEd Short-Term Sections				0.0	0.0	0.0
13	Enrollment				163	182	160
14	Weekly Student Contact hours (WSCH)				918.1	1063.9	1022.1
15	Full-Time Equivalent Students (FTES)				28.3	32.8	31.5
	<b>Program Resources</b>						
16	Full-Time Equivalent Faculty (FTEF)				1.1	1.3	1.7
17	Credit Reimbursement Rate				<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
	<b>Program Operation</b>						
18	WSCH/FTEF				827.1	806.0	604.8
19	FTES/FTEF				25.5	24.9	18.7
20	Fill Rate at Census				86.7	63.2	92.0
	<b>Program Success</b>						
21	Course Retention				98.8	98.9	98.8
22	Course Success				98.2	98.4	98.1

	<b>Key Performance Indicators</b>	Spring05	Spring06	Spring07	Spring08	Spring09	Spring10
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Program Access</b>							
1	Majors (total)						
2	New Majors						
3	Courses Offered	14.0	12.0	13.0	14.0	12.0	11.0
4	Sections Offered	18.0	17.0	19.0	15.0	13.0	13.0
5	Morning Sections	8.0	7.0	7.0	3.0	3.0	3.0
6	Afternoon Sections	4.0	4.0	5.0	6.0	7.0	6.0
7	Evening Sections	6.0	6.0	6.0	3.0	2.0	3.0
8	Arranged Sections						
9	Weekend Sections			1.0	3.0	1.0	1.0
10	Short Term Sections	0.0	0.0	0.0	0.0	1.0	0.0
11	DistanceEd Full-Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
12	DistanceEd Short-Term Sections					0.0	
13	Enrollment	609	491	588	509	504	475
14	Weekly Student Contact hours (WSCH)	3428.0	2764.1	3118.8	1239.3	3235.6	3293.9
15	Full-Time Equivalent Students (FTES)	117.5	94.8	106.9	38.2	99.8	101.6
<b>Program Resources</b>							
16	Full-Time Equivalent Faculty (FTEF)	5.1	4.8	5.3	2.2	3.9	4.4
17	Credit Reimbursement Rate	<b>\$2,922.30</b>	<b>\$3,259.71</b>	<b>\$3,476.34</b>	<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
<b>Program Operation</b>							
18	WSCH/FTEF	674.8	574.7	589.6	555.7	821.2	755.5
19	FTES/FTEF	23.1	19.7	20.2	17.1	25.3	23.3
20	Fill Rate at Census	68.0	59.1	78.6	91.1	110.5	134.2
<b>Program Success</b>							
21	Course Retention	97.9	97.1	96.6	98.0	97.2	97.9
22	Course Success	83.6	89.2	83.2	88.0	91.1	93.1

	<b>Key Performance Indicators</b>	Summer04	Summer05	Summer06	Summer07	Summer08	Summer09
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Program Access</b>							
1	Majors (total)						
2	New Majors						
3	Courses Offered	6.0	6.0	6.0	6.0	3.0	4.0
4	Sections Offered	10.0	10.0	10.0	10.0	7.0	8.0
5	Morning Sections	7.0	7.0	7.0	7.0	4.0	4.0
6	Afternoon Sections	3.0	3.0	3.0	3.0	3.0	4.0
7	Evening Sections						
8	Arranged Sections						
9	Weekend Sections						
10	Short Term Sections	10.0	10.0	10.0	6.0	7.0	8.0
11	DistanceEd Full-Term Sections				0.0		
12	DistanceEd Short-Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
13	Enrollment	227	249	217	259	146	194
14	Weekly Student Contact hours (WSCH)	1631.6	1691.4	1613.5	1921.2	1006.3	1756.5
15	Full-Time Equivalent Students (FTES)	55.9	58.0	55.3	65.9	31.1	54.2
<b>Program Resources</b>							
16	Full-Time Equivalent Faculty (FTEF)	3.1	3.1	3.1	2.1	1.5	2.0
17	Credit Reimbursement Rate	<b>\$2,922.30</b>	<b>\$3,259.71</b>	<b>\$3,476.34</b>	<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
<b>Program Operation</b>							
18	WSCH/FTEF	524.6	543.9	518.8	910.5	675.3	878.2
19	FTES/FTEF	18.0	18.6	17.8	31.2	20.8	27.1
20	Fill Rate at Census	60.4	96.7	58.1	68.3	60.7	72.2
<b>Program Success</b>							
21	Course Retention	99.1	99.2	100.0	99.2	100.0	99.5
22	Course Success	98.7	97.2	99.5	98.5	100.0	97.4

			04-05		05-06		06-07		07-08		08-09		09-10	
			Year1		Year2		Year3		Year4		Year5		Year6	
<b>Gender</b>														
	MUS-C	Female	213	33.3%	196	33.1%	235	34.9%	250	45.5%	229	41.2%	257	45.1%
	MUS-C	Male	427	66.7%	397	66.9%	438	65.1%	295	53.6%	315	56.7%	302	53.0%
	MUS-C	Missing							5	0.9%	12	2.2%	11	1.9%
	MUS-C	Total	640	100.0%	593	100.0%	673	100.0%	550	100.0%	556	100.0%	570	100.0%
<b>Age</b>														
	MUS-C	19 or younger	251	39.2%	212	35.8%	254	37.7%	224	40.7%	250	45.0%	242	42.5%
	MUS-C	20-24	273	42.7%	275	46.4%	304	45.2%	234	42.5%	228	41.0%	249	43.7%
	MUS-C	25-29	63	9.8%	52	8.8%	50	7.4%	45	8.2%	44	7.9%	50	8.8%
	MUS-C	30-34	19	3.0%	18	3.0%	22	3.3%	16	2.9%	10	1.8%	12	2.1%
	MUS-C	35-39	6	0.9%	6	1.0%	8	1.2%	2	0.4%	8	1.4%	7	1.2%
	MUS-C	40-49	13	2.0%	13	2.2%	11	1.6%	9	1.6%	9	1.6%	5	0.9%
	MUS-C	50 and above	12	1.9%	13	2.2%	19	2.8%	15	2.7%	3	0.5%	2	0.4%
	MUS-C	Missing	3	0.5%	4	0.7%	5	0.7%	5	0.9%	4	0.7%	3	0.5%
	MUS-C	Total	640	100.0%	593	100.0%	673	100.0%	550	100.0%	556	100.0%	570	100.0%
<b>Ethnicity</b>														
	MUS-C	Asian	128	20.0%	91	15.3%	102	15.2%	75	13.6%	50	9.0%	26	4.6%
	MUS-C	Black or African American	35	5.5%	38	6.4%	56	8.3%	48	8.7%	41	7.4%	35	6.1%
	MUS-C	Hispanic/Latino	182	28.4%	183	30.9%	218	32.4%	187	34.0%	193	34.7%	164	28.8%
	MUS-C	American Indian or Alaska Native	2	0.3%	3	0.5%	5	0.7%	6	1.1%	6	1.1%	2	0.4%
	MUS-C	Native Hawaiian or Other Pacific Islander							5	0.9%	7	1.3%	3	0.5%
	MUS-C	White	249	38.9%	238	40.1%	237	35.2%	178	32.4%	166	29.9%	104	18.2%
	MUS-C	Two or More Races											7	1.2%
	MUS-C	Unknown/Non-Respondent	44	6.9%	40	6.7%	55	8.2%	51	9.3%	93	16.7%	229	40.2%
	MUS-C	Total	640	100.0%	593	100.0%	673	100.0%	550	100.0%	556	100.0%	570	100.0%
<b>Educational Goal</b>														
	MUS-C	Degree & Transfer	244	38.1%	223	37.6%	267	39.7%	49	8.9%	102	18.3%	175	30.7%
	MUS-C	Transfer	141	22.0%	127	21.4%	141	21.0%	21	3.8%	33	5.9%	38	6.7%
	MUS-C	AA/AS	18	2.8%	22	3.7%	25	3.7%	33	6.0%	74	13.3%	60	10.5%
	MUS-C	License	21	3.3%	26	4.4%	32	4.8%	3	0.5%	1	0.2%	6	1.1%
	MUS-C	Certificate	55	8.6%	51	8.6%	47	7.0%	6	1.1%	10	1.8%	8	1.4%
	MUS-C	Job Skills	19	3.0%	17	2.9%	22	3.3%	62	11.3%	54	9.7%	37	6.5%
	MUS-C	Basic Skills							24	4.4%	33	5.9%	27	4.7%
	MUS-C	Personal								13	2.3%	43	7.5%	
	MUS-C	Undecided							31	5.6%	57	10.3%	84	14.7%
	MUS-C	Not Reported	142	22.2%	127	21.4%	139	20.7%	321	58.4%	179	32.2%	92	16.1%
	MUS-C	Total	640	100.0%	593	100.0%	673	100.0%	550	100.0%	556	100.0%	570	100.0%

	<i>Key Performance Indicators</i>	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10
		Year1	Year2	Year3	Year4	Year5	Year6
<b>Program Resources</b>							
23	Revenue: FTES*Reimbursement Rate	\$808,864.69	\$842,439.45	\$890,534.02	\$555,854.47	\$955,394.05	\$1,029,514.17
24	Total District Adopted Program Budget	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA
25	Support Personnel (wage without benefit, 2200 and 2400 in budget)	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA
26	Supplies (4300 in budget)	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA
27	Cost	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA
28	Total FTES for the year	276.98	258.44	256.17	151.53	249.16	268.49
29	Cost per FTES						
<b>Degrees and Certificates</b>							
30	Degree	65	72	68	76	77	87
31	Certificates: Commercial Music						
32	Skill Awards						
33	Licenses (reported by department)						
<b>Career Technical Education Programs</b>							
34	VTEA Grant						
35	Industry Contributions to Program Resources						
36	Available Jobs						
37	Attach one copy of the three most recent College Core Indicator Information forms for each of the appropriate TOP codes						
38	Please include "Student Satisfaction" and "Employer Satisfaction" in the program review write-up.						
39	Labor market data						

**Attachment B:**



**PERKINS IV Core Indicators of Performance by Vocational TOP Code**

Indicators for **2010-2011** Fiscal Year Planning

Summary by College for: CITRUS  
- CITRUS

		Core 1 Skill Attainment	Core 2 Completion	Core 3 Persistence	Core 4 Employment	Core 5a NT Participation	Core 5b NT Completion
<b>10</b>	FINE AND APPLIED ARTS	96.69	88.75	84.12	74.53	37.94	33.33
<b>1005</b>	COMMERCIAL MUSIC	98.35	91.92	83.44	76.47	37.62	33.50



**PERKINS IV Core Indicators of Performance by Vocational TOP Code**

Indicators for **2011-2012** Fiscal Year Planning

Summary by College for: CITRUS  
- CITRUS

		Core 1 Skill Attainment	Core 2 Completion	Core 3 Persistence	Core 4 Employment	Core 5a NT Participation	Core 5b NT Completion
<b>10</b>	FINE AND APPLIED ARTS	96.04	89.69	89.25	82.42	40.78	40.00
<b>1005</b>	COMMERCIAL MUSIC	99.01	91.67	88.78	82.86	40.79	39.89

Performance Rate Less Than Goal is Shaded

Total Count is 10 or Greater

Total Count is Less Than 10

## Attachment C:

### Outreach and Recruitment Efforts Citrus College Fine & Performing Arts Annual Open House Event

2006	
school name	
Arroyo High School	23
Azusa High School	31
Blair High School	22
Bonita High School	10
Claremont High School	8
Duarte High School	25
Garey High School	12
Glendora High School	53
Monrovia High School	65
Northview High School	36
Oak Knoll Alternative School	28
Rubidoux High School	10
San Dimas High School	185
Serrano High School	42
Shandon High School	10
South Hills High School	100
Upland High School	40
West Covina High School	219
Workman High School	27
Faculty & staff from schools	55
<b>total in attendance:</b>	<b>1001</b>

2007	
school name	
Alta Loma HS	0
Arroyo High	25
Azusa High	80
Bassett High	50
Blair High	19
Bonita High	0
Charter Oak	48
Claremont High	14
Covina High	3
Curtis Maxwell-Mandes	1
David Higgins	1
Duarte High	40
Eric Taylor	1
Gladstone	52
Glendora	24
Kim Nix	1
Krystal Pearson	1
Kylie Hamilton	1
Monrovia High	30
Northview High School	40
Rubidoux	49
San Dimas High	217
South Hills High	100
Sunflower Alternative School	35
West Covina High	260
Workman High	79
Faculty & staff from schools	64
<b>total in attendance:</b>	<b>1235</b>

2008	
school name	
Arroyo High School	40
Azusa HS	60
Bassett HS	50
Celebration Entertainment Academy	13
Chaffey HS	46
Claremont HS	8
Covina HS	73
Covina Valley USD	22
Duarte HS	52
East SGV ROP	8
Garey HS	40
Gladstone HS	35
Monrovia HS	12
Mountain View HS	45
Northview HS	41
Ontario HS	7
Patriot High School	39
San Antonio HS	4
San Dimas HS	92
South El Monte	75
Sunflower Alt Schools	21
Temple City HS	20
Upland High School	29
Workman HS	49
Workman HS	30
Faculty & staff from schools	56
<b>total in attendance:</b>	<b>967</b>

**Outreach and Recruitment Efforts**  
**Citrus College Fine & Performing Arts Annual Open House Event**

2009		2010		2011	
school name		school name		school name	
Arroyo HS	57	Alyssa & Savannah Corona	3	Bassett HS	50
Bassett HS	50	Arroyo HS	38	Bonita USD	46
Carrie Perez	2	Bassett HS	50	Bryan Sanchez - student	3
Chaffey HS	0	Charter Oak HS	56	Claremont HS	55
Charter Oak HS	32	Claremont HS	29	Covina HS	20
Claremont HS	6	Covina HS	12	Duarte HS	29
Covina HS	18	Duarte HS	87	Garey HS - Christina L. Hacienda/La Puente Workability	155
Covina HS	10	Garey HS	135	Hacienda La Puente USD	11
Debra Velasco	2	Hacienda La Puente USD	3	Jesse Iniguez - student	2
Duarte HS	77	Jordan Magro	3	LA County School	5
Gary HS	67	Kathy Casino	4	Mountain View HS	30
Holden Nedeau	2	Kyler Gilliam (and parents)	3	Nogales HS	62
Monrovia HS	63	La Mirada HS	48	Northview HS	30
Mountain View HS	155	Mountain View HS	50	Nueva Vista Cont. Ed	44
Northview HS	17	Northview HS	40	Rowland USD Workability	42
Oak Knoll & Arrow	8	Oak Knoll Alt HS	12	San Antonio HS	39
Paramount HS	8	Omari Cass	2	San Dimas HS - Dan S.	114
Rowland HS	43	Ontario HS	7	School of Arts & Enterprise	58
San Antonio HS	6	Roberta Brazelton	1	Serrano HS - Beverly Q.	60
San Dimas HS	166	San Dimas HS	120	Sierra Vista HS	325
Serrano HS	54	School of Arts & Enterprise	15	Temple City HS	60
Sierra Vista HS	135	Serrano HS	58	Union HS District	4
South El Monte HS	101	Sierra Vista HS	246	Workman HS	54
South Hills HS	11	Sierra Vista MS	20	Faculty & staff from schools	92
Temple City HS	23	Sue Alanis (Ontario HS)	1	<b>total in attendance:</b>	<b>1390</b>
Upland HS	0	Temple City HS	50		
Workman Academy	53	Valerie Ponce De Leon	1		
Workman HS	0	William Workman HS	50		
Faculty & staff from schools	64	Faculty & staff from schools	71		
<b>total in attendance:</b>	<b>1230</b>	<b>total in attendance:</b>	<b>1215</b>		



**Outreach and Recruitment Efforts  
Citrus College Fine & Performing Arts  
Annual Open House Event**

2012	
school name	
Alta Loma HS	39
Charter Oak HS	30
Claremont HS	60
Covina HS	20
CVUSD- MaryAnn B.	50
Duarte HS - Terri Lujan	33
Duarte HS - Claire Hsu	28
Duarte HS - Rich Torres	30
San Dimas HS	99
Hacienda/La Puente Workability	5
La Mirada HS	50
La Puente HS	40
Jeremy Jow	1
Mountain View HS	50
North Torrance HS	40
Northview HS	40
Sam Watkins	1
San Antonio HS	50
School of Arts & Enterprise	113
Serrano HS - Beverly Q.	45
Sierra Vista HS - Charolette N.	290
South El Monte HS	49
Temple City HS	50
Workman	50
Faculty & staff from schools	48
<b>total in attendance:</b>	<b>1311</b>

## **Attachment D: Performance History**

### **MUS 220 SUMMER PERFORMANCE ACADEMY**

2011 **Les Misérables**  
2010 **Anything Goes**  
2009 **Footloose**  
2008 **Les Misérables**  
2007 **High School Musical**  
2006 **Grease**  
2005 **Anything Goes**  
2004 **The Pirates Of Penzance**  
2003 **Les Miserables**  
2002 **Footloose**  
2001 **The Wiz**  
2000 **Fame**

#### *\*MUS 211 Citrus Singers Tour Ensemble (Pop)*

#### *\*\*MUS 212 Citrus Singers Tour Ensemble (Classical)*

2012 **Hawaii/Oahu \***  
(Performance venue: Sheraton Waikiki)  
2011 **Italy \*\***  
(Performance venues included: Marostica Spring Choral Festival and Chiesa Santa Maria della Scala, Trastevere – Rome)  
2010 **New York \*\***  
(Performance venues included: Saint Patrick’s Cathedral and Saint Paul’s Ground Zero)  
2009 **Hawaii/Maui \***  
(Performance venues included: Hard Rock Café, Maui and the Westin Resort, Maui)  
2008 **Scandinavia \*\*** (Denmark & Sweden)  
(Performance venues included: Concert in the Christians Kirke – Denmark and Concert in the Santa Clara Kyrka – Sweden)  
2007 **New York\*\***  
(Performance venues included: Saint Patrick’s Cathedral and Saint Paul’s Ground Zero)  
2006 **Hawaii/Oahu \***  
(Performance venues: Sheraton Waikiki & Hilton Hawaiian Village)

#### *MUS 215 Musical Theatre Productions*

2012 (Spring) **Sweeney Todd the Demon Barber of Fleet Street**  
2011 (Spring) **Ragtime**  
2010 (Fall) **All Shook Up**  
2010 (Spring) **Hello Dolly**  
2009 (Fall) **Chicago**  
2009 (Spring) **Wizard Of Oz**  
2008 (Fall) **Cabaret**  
2008 (Spring) **Phantom**  
2007 (Fall) **Rocky Horror Picture Show**  
2007 (Spring) **Beauty and the Beast**

### Attachment E: List of Performances 2010-2011

Name of Client	Date of Event
Citrus College Fall Convocation	8/27/2010
L.A. Fairplex Entertainment	9/15/2010
Driesen Aircraft	9/15/2010
Wedding - Zapata Smith	9/18/2010
Citrus College Football Game	9/25/2010
South Hills Country Club	10/1/2010
Azusa Chamber of Commerce	10/5/2010
Eye-Das (Presentation)	10/11/2010
South Hills Country Club	10/15/2010
Candlelight Pavilion Dinner Theatre	10/22/2010
Boys & Girls Club of Whittier	10/23/2010
Candlelight Pavilion Dinner Theatre	11/12/2010
Citrus College - Thanksgiving Lunch	11/17/2010
Community College League of Ca	11/18/2010
Regency Park Astoria	11/19/2010
St. John Bosco Tech	11/20/2010
Community College League of Ca	11/20/2010
Young Presidents Organization	12/4/2010
Wedding - Yvette Hale	12/11/2010
Citrus College - Adaptive PE/Athletics	12/13/2010
Optivus Proton Therapy	12/18/2010
Terry & Dawn Home	12/18/2010
South Hills Country Club	12/19/2010
Candlelight Pavilion Dinner Theatre	12/31/2010
Glendora Rotary Scholarship	2/8/2011
St. Catherine of Alexandria School	2/11/2011
Red Hill Country Club	2/12/2011
Indian Wells Country Club	2/14/2011
West Coast Jazz Party	2/18/2011
Citrus College Flex Day	2/22/2011
Wedding - Dellenback	2/25/2011
Glendora Country Club	2/25/2011
Wedding - Nadelborg Showler	3/5/2011
Age Well Senior Services	3/5/2011
Citrus College Workforce	3/9/2011
Kids vs. Global Warming Deve.	3/9/2011
Candlelight Pavilion Dinner Theatre	3/11/2011
South Hills Country Club	3/12/2011

<b>Name of Client</b>	<b>Date of Event</b>
Sycamore Elementary School	3/18/2011
Citrus College Cosmetology	3/31/2011
Wedding - Belli Johnson	4/1/2011
Providence High School	4/9/2011
Al-Anon	4/9/2011
Glendora Chamber of Commerce	4/21/2011
Citrus College Latina Leadership	5/5/2011
Citrus College Student Activities	5/5/2011
Arrowhead Country Club Golf Tournament	5/13/2011
Citrus College - Home of Jim McClain	5/20/2011
Maddie James Foundation	5/20/2011
Wedding - Fulgham	5/28/2011
Dr. Glenn Weissman	5/29/2011
Citrus College Student Affairs	6/2/2011
Candlelight Pavilion Dinner Theatre	6/3/2011
Citrus College Commencement	6/18/2011
Citrus College - CSEA Holiday lunch	12/9/2011



# **Recording Technology Instructional Program Review 2011-2012**

**Spring 2012**

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## **Prepared by**

<b>Name</b>	<b>Title</b>
Stephen O'Hara	Faculty
Mike Caudle	Staff/Adjunct Faculty
Timothy Jaquette	Staff/Adjunct Faculty
Autumn Leal	Administrative Secretary



## PROGRAM REVIEW – Recording Technology

The final summary of the program review process for Recording Technology is attached to this page.

I affirm that this program has been reviewed according to the accepted District procedures for program review and that the final summary accurately reflects the consensus of the members of the review committee.

_____ Robert Slack, Dean of Fine and Performing Arts	_____ date
_____ Michelle Plug, Articulation Officer	_____ date
_____ Dave Kary,, Chair of Curriculum Committee	_____ date
_____ Irene Malmgren, Vice President of Academic Affairs	_____ date
_____ Nicki Shaw,, Academic Senate President	_____ date
_____ Geraldine M. Perri, Superintendent/President	_____ date

It will be the department’s responsibility to communicate review recommendations with additional offices and services.

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## **1. Executive Summary**

### **A. Program History/Description**

The Citrus Recording Technology Program began in 1998 with the completion of its state-of-the-art recording studios. As a two-year certificate program in recording technology, the curriculum focused on audio recording, post-production, live sound reinforcement and music business. In 2002, the program was revised to sharpen its emphasis on audio technology and emerging digital recording techniques. Courses were revised, prerequisite courses were changed, and new courses written to make curriculum more effective and condense the certificate program to one year.

In Fall 2007, the program was revised from two concurrent blocks to one block entering at a time. This adjustment simultaneously improved fill rates and successful completion. In addition, this streamlining of the program significantly improved the student learning experience.

Recording Technology provides training in music production and audio post-production for the entertainment industry. Studies include sound for film, record production, live sound, and the business of music. The curricular emphasis is engineering in audio recording, ranging from music production, film audio post-production and live sound, to audio for the video game industry. Students may earn a certificate of achievement in Audio Recording Technology and an A.S. in Recording Technology, granted April 2012.

The advisory committee meets annually and is comprised of industry professionals including recording engineers, live sound engineers, locations recorders, studio managers, and representatives from post-production houses and recording studios such as Sony and The Record Plant.

### **B. Strengths/Effective Practices**

The Recording Technology program prepares students for success in entry-level positions in the audio recording and media production industries. To date, well over 200 certificated students occupy career positions at premier facilities such as Westlake Studios, Sony Pictures and Disney Studios, as well as industry institutions like the Recording Academy (the Grammy® people).

Our faculty and staff continue to remain active in the industry, bringing decades of professional experience and day-to-day expertise to the classroom; many count Grammys® and RIAA (Recording industry Association of America) platinum records among their numerous nominations and awards. Their associations with industry colleagues and organizations, such as the Recording Academy and AES (Audio Engineering Society) provide students one-on-one interaction with award-winning industry professionals and unparalleled networking opportunities, leading to career building positions in the music recording, film sound and concert fields.

By emphasizing current industry practices and techniques, and up-to-date hardware and software used in the industry, along with people skills vital to success in this relationship oriented field, the Citrus Recording Technology program has earned a reputation for producing highly skilled, knowledgeable graduates.

### C. Weaknesses/Lessons Learned

Demand for the program remains high, as evidenced by the substantial enrollments in pre-requisite courses. However, the reduction of pre-requisite sections from all terms has impacted overall numbers of qualified, potential students for the certificate program.

Continuing technological evolution within the industry has literally re-written the job description of today's audio professional, from 'sound specialist' to 'media production generalist'. The rapid industry adoption of multi-purpose, integrated media production software has expanded the skill set required of the media production professional; a knowledge of digital video; combined MIDI (Musical Instrumental Digital Interface) sequencing and digital audio applications; and internet resource and delivery options are now required knowledge for the entry-level audio professional.

Although recent updates of the main studio and lab hardware/software have made the existing configuration current, sufficient funding for the continuous hardware and software updates has been challenging. PA154A studio needs reconfiguring and updating to current standards and the program needs additional spaces like PA154A in order for first semester students to receive the time necessary to gain competency in skills. Within the block program, first semester students work on the foundational skills and equipment. The second semester students work on advanced skills and equipment that exist in Studios A and B.

### D. Recommendations/Next Steps

Offer additional sections of the Recording Technology pre-requisite courses, REC103, Introduction to Audio Engineering and REC140, Music Theory for Recording Engineers, to match the enrollment of REC100 (the third pre-requisite course) and provide a larger pool of qualified students to interview for the block program.

Provide funding to regularly maintain software and hardware updates of studios and lab space. The program will continue to apply for VTEA and other grant funding to provide for these needs. The Recording Technology Program must remain up-to-date in meeting the requirements of this technology-driven field.

## 2. Faculty

**Full-Time Faculty**  
O'Hara, Stephen, faculty

**Adjunct Faculty**  
Alverson, David  
Boylan, John  
Caudle, Mike  
Cowgill, Darian  
Deatrick, Steven  
Jaquette, Tim  
Shima, Kevin  
Tyck, Robert

### 3. Program Description

The Recording Technology Program is a hands-on, career education program which develops critical skills in audio engineering, live sound reinforcement, sound for film, television and gaming. The program teaches the audio basics necessary to engineer any kind of music and sound, from rock concerts to classical recordings, movie scenes to video games. Acceptance into the Recording Technology Program is by interview only.

### 4. Program Goals and Objectives

The Recording Technology program seeks to provide students with the technical and judgmental skills necessary to compete successfully in the recording and live sound industries. Through its course offerings, the program addresses key skill sets central to mastery and application of techniques and technologies used in recorded music, television and motion picture, concert sound and video game industries.

Through team building skills in a workshop environment, students learn to employ collaborative skills to effectively analyze, plan, execute and report results of basic and advanced audio projects.

The program is centered around a production environment identical to that found in film, TV, theatre and concert production. Students work with Music, Theatre and Dance students and faculty to record and create the necessary sound cues for the various programs which requires interaction and cooperation with these departments. Production planning and interpersonal communication are emphasized in keeping with real-world demands of the entertainment industry.

### 5. List and Review of Degrees, Certificates, and Awards

Degree or Certificate Title	Date last reviewed by Curriculum	Average number of awards each year	Date degree SLOs written	Date degree SLOs Assessed	Date last reviewed by Advisory Council
Audio Recording Technology Certificate	2008	44	2008	Spr 12	Spr 12

#### Audio Recording Technology Certificate of Achievement

Course Title	Units
REC 105: Fundamentals of Audio Technology	4
REC 115: Recording Studio Workshop I	4
REC 125: MIDI, Computers and Music	3
REC 135: Live Sound Reinforcement	3
REC 145: Critical Listening Skills for Engineers	3
REC 205: Advanced Audio Technology	4
REC 215: Recording Studio Workshop II	4
REC 225: Digital Audio Technology	3
REC 235: Acoustics for Engineers	3
REC 245: Music Business/Audio Careers	3

Average number of Certificates is 44.33 for the schools years 2004-2010, a total of 266 over a six year period.

## **6. List of Industry-Based Standard Certificates and Licenses**

Avid ProTools User Certificate

## **7. Advisory Committee or Council**

Name	Position / Company
'Doc' Goldstein	VP Post Production Universal Studios
Al Schmitt	Freelance Engineer
Ed Cherney	Freelance Engineer
Steve Burdick	Owner - Westlake Studios
Paula Salvatore	Studio Manager - Capitol Studios
Candace Stewart	Studio Manager - Firehouse Studios
Steve Kaplan	Freelance Engineer
Jeff Greenberg	CEO - The Village Studios
Lawrence Reyes	Graduate – Post-Production Editor
Justin Gay	Graduate – Freelance Location Mixer
Jeremy Olson	Graduate – Post-Production Editor
Allison Sanchez	Graduate – Assistant Engineer - Paramount Studios
Sonia Hernandez	Graduate – Post-Production Editor
Fred Vogler	Owner - Vogler Audio Media
Jim Lindsay	Owner - Jim Lindsay Productions
Don Cambou	Producer
Tom Sorce	VP Production Resource Group - Los Angeles
Andy Waterman	Producer / Engineer
John Boylan	Music Producer
Steve Genewick	Freelance Engineer
Ray Lignowski	Freelance Engineer
Dan Kimpel	Producer
John Avila	Producer / Engineer

## **8. Program Student Learning Outcomes**

The Recording Technology Program has adopted the Institutional General Education Competencies of Citrus College (as approved by Steering December 8, 2008). General education competencies serve as a common set of core curricular components identified and defined by faculty. Student learning outcomes are behaviors based on these competencies.

Any student transferring, completing a degree or certificate from Citrus College, must demonstrate effectively assessed awareness, understanding, knowledge, skills, and abilities in the selected competencies. Students completing courses in the Recording Technology Program will have acquired the following competencies:

### **1) Communication (personal expression and information acquisition)**

Recording Technology students will communicate effectively using proper vocabulary in written and verbal form to facilitate the technical and creative outcomes of a product.

**2) Computation**

Recording Students will apply acoustic concepts and mathematical formulas to demonstrate understanding of wave theory, room acoustics, materials, and microphone and speaker placement.

**3) Creative, Critical, and Analytical Thinking, and Information Competency**

Recording students will demonstrate understanding of the fundamental principles of audio through developing critical thinking, decision-making and problem solving skills by applying them to the studio, post-production and live sound environments.

**4) Community/Global Consciousness and Responsibility**

Students will develop interpersonal skills, empathy, and respect for others by completing team projects in order to gain key skills expected of professionals in the field.

**5) Technology**

Students will demonstrate advanced computer competency by completing production assignments utilizing software-based production and editing systems.

**6) Discipline / (Subject Area Specific Content Material)**

Recording students will understand the technical, creative and interpersonal skills required by the entertainment industry through demonstrating thorough knowledge of digital audio workstations and all audio hardware as appropriate to each course by performing these advanced skills in projects standard to the industry.

## 9. Curriculum Review and Student Learning Outcomes Assessment

### Curriculum/ SLO Assessment Map: **Recording Technology**

<b>CC 1: Communicate effectively with proper vocabulary</b>	<b>CC 4: Develop interpersonal skills</b>
<b>CC 2: Use appropriate computational skills</b>	<b>CC 5: Demonstrate Computer Competency</b>
<b>CC 3: Develop critical thinking skills</b>	<b>CC 6: Develop industry specific protocols and techniques</b>
Course Applicability Key: T=Transfer, D= Degree, C= Certificate, S= Skill Award SLO Key: I= Introduced, D=Developed, M=Mastered	
Date of Assessment= FA10, SP12, CA=(Ongoing, Continuing Assessment), or N/O=(not offered in foreseeable future)	

	CC 1	CC 2	CC 3	CC 4	CC 5	CC 6	Date of Assessment
<b>REC 100 – Survey of Entertainment Technology (4 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	I		I				SP12
SLO 1B	I		I				SP12
SLO 1C	I		I			I	SP12
SLO 2A	I		I			I	SP13
SLO 2B	I		I			I	SP13
SLO 3A	I		I			I	SP13
SLO 3B	I		I			I	FA13
SLO 3C	I		I			I	FA13
SLO 4A	I		I				FA12
SLO 4B	I		I				FA12
SLO 4C	I		I			I	FA12

<b>REC 102 – Record Production (3 Units),</b> Applicability-S Last Offered: 2006, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	I	I	I		I	I	N/O
SLO 1B	I		I		I	I	N/O
SLO 2A	I		I		I	I	N/O
SLO 2B	I		ID	I	I	ID	N/O
SLO 3A	ID		ID	I	I	ID	N/O
SLO 3B	ID		ID	ID	I	ID	N/O

	CC 1	CC 2	CC 3	CC 4	CC 5	CC 6	Date of Assessment
<b>REC 103 – Introduction to Audio Engineering (4 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	I		I				FA12
SLO 1B	I		I			I	FA12
SLO 1C	I		I			I	FA13
SLO 1D	I		I	I		I	FA13
SLO 2A	I		I		I	I	SP13
SLO 2B	I		I	I	I	I	SP13
SLO 2C	I		I		I		FA13
SLO 3A	I		I	I	I	I	SP12
SLO 4A	I		I	I	I	I	SP12

<b>REC 105 – Fundamentals of Audio Technology (4 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	I		I		ID	ID	SP12
SLO 1B	I		I		I	I	FA12
SLO 1C	I		ID	I	ID	ID	FA13
SLO 2A	I		ID		I	ID	SP12
SLO 2B	I		I	I	ID	I	FA13
SLO 3A	ID		ID		I	I	SP13
SLO 3B	ID		I		I	ID	FA12
SLO 4A	ID		ID		ID	I	SP14
SLO 4B	ID		ID		ID	ID	FA13
SLO 4C	ID		ID		ID	ID	SP14

<b>REC 115 – Recording Studio Workshop I (4 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	I		ID		ID	I	FA13
SLO 1B	I		ID		ID	I	SP14
SLO 2A			ID		ID	ID	FA12
SLO 2B	I		ID		I	ID	SP12
SLO 2C			I			ID	SP13
SLO 3A	ID		ID		ID	I	FA13
SLO 3B	ID		ID	ID	I	ID	SP14
SLO 4A	ID		ID		ID	ID	FA12
SLO 4B	ID		ID		ID	ID	SP13
SLO 4C	I		ID		ID	ID	SP12
SLO 4D	ID		ID		ID	ID	FA13

	CC 1	CC 2	CC 3	CC 4	CC 5	CC 6	Date of Assessment
<b>REC 125 – Digital Audio Technology I (3 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	I		ID		ID	I	SP12
SLO 2A	I		ID		ID	I	FA12
SLO 2B	ID		ID		ID	I	FA13
SLO 2C	ID		ID		ID	ID	FA13
SLO 3A	I		ID		ID	ID	SP13
SLO 3B			ID		ID	ID	SP13
SLO 4A	I		ID		ID	ID	SP12
SLO 4B	ID		ID		ID	ID	SP14

<b>REC 135 – Live Sound Reinforcement (4 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	I	I	I			I	SP12
SLO 2A	I		ID	I	ID	ID	FA13
SLO 2B	I		ID		I	I	FA13
SLO 2C	I		ID		I	ID	SP13
SLO 3A	I	I	ID		I	I	SP14
SLO 4A	ID		ID			I	FA12

<b>REC 140 – Music theory for Engineers (3 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	I		I				SP12
SLO 1B	I		I				SP12
SLO 1C	I		I				FA12
SLO 2A	I		ID				SP13
SLO 2B	I		ID				FA13
SLO 2C	I		ID				FA12
SLO 3A	I		ID				FA13
SLO 4A	I		ID				SP13



	CC 1	CC 2	CC 3	CC 4	CC 5	CC 6	Date of Assessment
<b>REC 145 – Critical Listening Skills for Engineers (3 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	I		ID			I	SP12
SLO 1B	ID		ID			I	FA13
SLO 2A	ID		ID			ID	SP12
SLO 2B	ID		ID			ID	FA12
SLO 2C	ID		ID		I	ID	FA13
SLO 3A	ID		ID			I	FA12
SLO 3B	ID		ID			ID	SP13
SLO 3C	ID		ID			ID	SP13
SLO 4A	ID		ID			I	SP14
SLO 4B	ID		ID			I	SP14

<b>REC 205 – Advanced Audio Technology (4 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	DM		DM		DM		SP12
SLO 1B	DM		DM		DM	DM	FA13
SLO 1C	DM		DM			DM	SP12
SLO 2A	DM		DM		DM	DM	SP14
SLO 2B	DM		DM		DM	DM	FA13
SLO 3A	DM		IDM			DM	SP13
SLO 3B	DM		DM			DM	FA12
SLO 4A	DM		DM		DM	DM	FA12

<b>REC 215 – Recording Studio Workshop II (4 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	DM		DM		IDM	IDM	SP13
SLO 1B	DM		DM		DM	DM	FA13
SLO 2A	DM		DM		DM	DM	SP13
SLO 2B	DM		DM	DM	DM	DM	FA13
SLO 3A	DM		DM	DM	DM	DM	SP12
SLO 3B	DM		DM	DM			SP12
SLO 4A	IDM		IDM			IDM	FA12

	CC 1	CC 2	CC 3	CC 4	CC 5	CC 6	Date of Assessment
<b>REC 225 – Digital Audio Technology II (4 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	DM		DM		DM	DM	SP14
SLO 1B	DM		DM		DM	DM	FA13
SLO 2A	DM		DM	D	DM	DM	SP12
SLO 2B	DM		DM	D		DM	FA12
SLO 3A	DM		DM		DM	DM	FA12
SLO 3B	DM		IDM		DM	DM	SP13
SLO 4A	DM		DM		DM	DM	SP13
SLO 4B	DM		IDM	DM	DM	DM	SP12
SLO 4C	DM		IDM		DM		SP14

<b>REC 235 – Acoustics for Engineers (3 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	DM	D	DM				SP12
SLO 1B	DM	DM	DM				SP12
SLO 1C	DM	DM	DM				FA12
SLO 2A	DM	DM	DM				FA12
SLO 2B	IDM	IDM	IDM				SP13
SLO 2C	IDM	IDM	IDM				SP13
SLO 3A	IDM	IDM	IDM				SP13
SLO 3B	DM	DM	DM				FA13
SLO 3C	IDM	IDM	IDM				FA13
SLO 3D	IDM	IDM	IDM				SP14
SLO 4A	DM	DM	DM			D	SP14
SLO 4B	IDM	IDM	IDM		DM	D	SP14
SLO 4C	IDM	IDM	IDM				FA12

	CC 1	CC 2	CC 3	CC 4	CC 5	CC 6	Date of Assessment
<b>REC 245 – Music Business and Audio Careers (3 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	IDM		IDM				SP12
SLO 1B	IDM		IDM				FA12
SLO 1C	IDM		IDM				SP13
SLO 1D	IDM		IDM				FA13
SLO 1E	IDM		IDM				FA14
SLO 2A	IDM	ID	IDM				SP12
SLO 2B	IDM	ID	IDM				SP14
SLO 3A	IDM		IDM				FA12
SLO 3B	IDM		IDM				SP13
SLO 3C	IDM		IDM				FA13
SLO 3D	DM		IDM				SP14
SLO 4A	ID		IDM	ID		ID	FA14
SLO 4B	IDM		IDM	ID		ID	FA14
<b>REC 255 – Advanced Live Sound Reinforcement (4 Units),</b> Applicability-C Last Offered: 2/12, Last Curriculum Date: FA '08, Curriculum Revision Date:							
SLO 1A	DM		IDM	ID			SP14
SLO 1B	DM		IDM	ID			SP15
SLO 2A	DM	ID	IDM		ID	IDM	SP14
SLO 2B	DM	ID	IDM		ID	IDM	SP15
SLO 3A	DM		IDM			DM	SP12
SLO 3B	DM		IDM			DM	SP12
SLO 3C	DM		IDM			ID	SP13
SLO 3D	DM		IDM		ID	DM	SP13
SLO 3E	DM		IDM	ID	ID	IDM	SP15

## 10. Review of previous recommendations

Mission:

a. Modify and up-date program curriculum in response to evolving professional criteria in the music recording, live sound, motion picture, television and gaming industries.

-- Response: All curriculum updated in Fall 2008 at the time of SLO revision.

b. Consistently develop effective pedagogical strategies to meet current and future SLO objectives.

-- Response: Faculty regularly meet to assess strategies and adopt effective approaches.

c. Devise course outlines which focus on development of key technical and judgmental skills required of all industry fields.

-- Response: All course outlines have been revised to meet these criteria.

d. Develop new courses and programs responsive to changing skill sets spawned by the on-going technological advancement in the industry.

-- Response: Pre-requisite courses have been re-designed (Survey of Entertainment Technology) or replaced with more effective courses (Introduction to Audio Engineering, Music Theory for Engineers) to answer this recommendation. Record Production and Pro Tools Intensive courses have also been written.

e. Consistently provide and maintain up-to-date hardware, software, and related technologies currently utilized in the field, as well as those being adopted by emerging industry disciplines.

-- Response: Main studios 'A' and 'B' were updated with SSL production consoles in 2010, along with software and monitor upgrades. The existing configuration of VT320 Media Lab was upgraded with new computers, music keyboards and updated software during Summer 2011. This was not a complete replacement as some equipment was still viable at that time.

Need:

a. Mount a consistent, aggressive and coordinated outreach, and recruitment program which competes favorably with similar career preparation programs in the region.

-- Response: Recording Technology is regularly represented at college and career fairs at regional high schools. The department displayed a 'mixing station' at the inaugural Eighth Grade Majors Fair in 2011, and conducts audio engineering workshops at the annual Citrus College Open House.

b. Make use of all media, including print, electronic and internet sources, in raising public awareness of the program's viability and Citrus College's status as a Regional Center for industry-related studies.

-- Response: Budgets have restricted print media use. The recording technology website and social media are currently being developed to help meet this recommendation.

c. Continue to plan and execute periodic openhouses and department tours for regional high school and community college students, counselors and faculty.

-- Response: This is part of the ongoing Recording Technology outreach.

d. Provide the program Advisory Committee a stipend to periodically assess the specific personnel needs of the industry, identify recruitment opportunities and act as a liaison to the industry.

-- Response: Advisory Committee participation is voluntary by College policy, thereby nullifying this previous recommendation.

e. Prepare a study of relevant data regarding current status and projected growth of Entertainment Technology industries as well as ascertain emerging practical and technological trends in media production and distribution.

-- Response: Research completed in 2011 for an A.S. degree application, combined with annual Advisory Committee input have produced an effective answer to this recommendation (see Attachment B). The A.S.in Recording Technology was approved by the Chancellor's Office Spring 2012.

f. Recruit and coordinate student “Street Teams” to distribute program information and interact with potential enrollees at performance venues, schools, studios, and industry-related merchandisers.

-- Response: Since its rollout in 2009, this recommendation has been abandoned, it proved to be less effective than anticipated.

Quality:

a. Routinely evaluate and revise course outlines to reflect changing industry standards and the evolving instructional strategies required to serve them.

-- Response; All curriculum were updated in Fall 2008 at the time of SLO revision. Revisions are in process with input from the Advisory Committee.

b. Revise and update student learning outcome language to reflect current core as well as discipline specific competencies in all Recording Technology Program courses.

-- Response: All class SLO's are in the process and scheduled for completion between Spring 2012 and Fall 2014 per the Curriculum/SLO Assessment Map, Section 9.

c. Regularly analyze, review, and up-date course syllabi and curricula to address evolutionary changes in required core industry knowledge and skill sets.

-- Response: Revisions to course syllabi were initiated Fall 2011 for Spring 2012.

d. Increase awareness of developing career opportunities and technological advancements in the field through continued attendance at industry conventions, symposia, conferences and workshops.

-- Response: Recording Technology faculty and staff regularly attend industry conventions (AES, NAB, NAMM) and workshops (The Recording Academy, Grammy-U).

e. Maintain updated information regarding equivalent community college and other professional programs offering education and training in entertainment technology disciplines.

-- Response: Research completed in 2011 for an A.S. degree application, combined with regular communications and visits to regional campuses have produced an effective answer to this recommendation.

f. Create and maintain a database of past Recording Technology Program certificated graduates tracking industry employment, annual earnings and career advancement in years one, five, and ten following completion of the program.

-- Response: Lack of personnel and time constraints have made this recommendation impractical, though regular communications with program graduates, combined with former student visits to Citrus AES meetings have contributed in part to satisfying this recommendation.

g. Increase current placement efforts through periodic e-mail and letter/internet campaigns informing employers at regional recording studios, audio post-production, and motion picture facilities of availability of skilled, certificated graduates to fill entry-level and internship positions.

-- Response: Letters to regional facilities were last sent Spring 2009. Current plans call for expanded use of e-mail and the program's Facebook page. Regular tours of studios and post-

production facilities by the Citrus AES chapter have also helped to effectively answer this recommendation.

h. Explore the creation of learning communities within the Fine and Performing Arts departments to create projects, programs and assignments requiring interaction and cooperation among Recording Technology students and music, drama, dance, art, and photography students and faculty.

-- Response: The program has developed a production environment identical to that found in film, TV, theatre and concert production. Students regularly work with Music, Theatre and Dance students/faculty to record and create the necessary sounds cues for the various programs.

i. Promote elevating minimum TOEFL scores for Recording Technology Program entering students from the campus-wide standard of 450 to 600.

-- Response: The program will enlist International Student Office's help in assessing appropriate TOEFL scores for technical programs.

Feasibility:

a. Respond swiftly to continuing technological advancements in audio and media production fields by consistently providing updated hardware and software systems which represent current industry standards.

-- Response: Main studios 'A' and 'B' were updated with Solid State Logic consoles in 2010, along with computer, software and surround monitor upgrades. The existing configuration of VT320 Media Lab was upgraded with new computers, music keyboards and updated software during Summer 2011. This was not a complete replacement as some equipment was still viable at that time.

b. Provide consistent, skilled maintenance and periodic modifications to program facilities in order to meet developing professional criteria and technological advances of the industry.

-- Response: Program staff, with assistance from part-time student volunteers, consistently provide expert maintenance to all components of the studios and Media Lab.

c. Devote its resources and support to the addition of a Career/Vocational counselor, who is knowledgeable in the media production industry, to the Citrus staff. This will enhance both the effectiveness of communication and the opportunities for strong, meaningful support from Counseling.

-- Response: An ongoing effort is underway to coordinate with Counseling in fulfilling this critical need. In 2009, Dean of CTE identified funding for counseling assistance within the FPA division. Unfortunately, due to extenuating circumstances, the position was not filled, we will research additional options.

d. Acquire regular updates to the program library collection of texts, manuals, reference volumes, and research materials to keep pace with industry developments and technological advances in the field.

Response: The program's library collection is continuously updated with new industry periodicals, technical papers and relevant texts.

e. Explore every means for offering expanded hours in the Media/MIDI lab and recording studios to enhance skill development opportunities and serve industry needs for skilled, entry-level personnel.

-- Response: Lab monitors are currently provided to partially satisfy this recommendation. Budget restricts the number of hours available.

f. Increase emphasis on the integration of video, film and video sound design, and multi-media production techniques, which meet current and future industry criteria for media production professionals.

-- Response: Video editing software was installed in all program computers in 2011 due to requests for basic video editing skills.

g. Enhance opportunities for consultation with the program Advisory Committee, faculty peers and industry colleagues to increase the program's responsiveness to vanguard developments in the Entertainment Technology field.

-- Response: Advisory Committee members have graciously devoted time to provide the program with their valuable expertise. Faculty and staff have regular communication with many professionals (both Advisory and additional) to stay current with industry expectations.

Compliance:  
NONE

## **11. Evaluation Criteria – Mission**

### **Current status**

Recording Technology has prepared many students from diverse populations for success in the entertainment industry. Efforts to improve outreach and fund the growth of the program will continue. The Recording Technology A.S. degree was granted April, 2012 by the Chancellor's Office.

### **Commendations**

- a. The Recording Technology Program conforms to the mission statement of the District.
- b. Current demographic ethnic distribution data indicate student enrollment in the program favorably represents the ethnic balance of the district (see Attachment A).
- c. Recording Technology faculty and students participated in the Spring Open House, presenting an audio recording workshop for over 80 visiting students and faculty.
- d. Student success is evidenced by retention rate data consistently exceeding 96 percent, completion rates above 80 percent, and regular correspondence from certificated students employed by regional and national firms, such as Warner Brothers Studios, the Disney Company, Cirque du Soleil, Gibson Guitars and the Record Plant Studios (see Attachment A). Recent graduate, Lawrence Reyes, received a sound editing Emmy award in 2011.
- e. Program students and faculty collaborated with the Music department to produce a Music Video featuring the Citrus Pop Rock Ensemble in a live studio session. The video is part of a Recording Technology interactive display presented at high school, college, and career fairs.
- f. Recording Technology joined with Emerging Theatre Technologies to participate in the inaugural Eighth Grade Majors Fair organized by Azusa Pacific University, serving at-risk middle school students in fostering interest in higher education.

- g. Application for an Associate of Science Degree in Recording Technology was approved by the Chancellor's Office, April 2012.
- h. Recording Technology Program has worked to improve Non-Traditional students in the program with continued success and in 2010, female enrollment doubled to 17.4%.

### **Recommendations**

- a. Initiate an outreach campaign to increase awareness of Recording Technology program and entertainment production careers in general and specifically encourage female students to explore careers in the field.
- b. Develop grant proposals to fund further expansion of the program's curriculum and resources to effectively meet the needs of the entertainment industry in recording, live sound and post-production.

## **12. Evaluation Criteria – Need**

### **Current status**

The program continues to see many graduates find successful employment and tremendous interest for students seeking to enter the program.

### **Commendations**

- a. The Recording Technology faculty have revised the program curriculum to consistently meet the evolving needs of the media production industry.
- b. Labor market data collected as part of the A.S. degree application indicate consistent growth in the sound engineering field. The same data show a steady demand for trained, entry-level studio audio, live sound and post-production personnel (see Attachment B).
- c. Program faculty and staff meet regularly with Advisory Committee professionals to ascertain and respond to the changing technical and personnel needs of the field (see Attachment C).
- d. Faculty and students attending numerous high school college and career fairs in the region have found a consistently high level of interest in the field and in the Recording Technology program.

### **Recommendations**

- a. As Advisory Council recommends and budget allows, develop additional ancillary curriculum outside of the certificate program, specific to industry employment growth areas, e.g. Live Sound for Touring and Video Game Sound.
- b. Work to provide additional sections of the Recording Technology pre-requisite courses (REC100, REC103, REC140) to balance the demand for and entry into the program; and maximize numbers of completers.

## **13. Evaluation Criteria – Quality**

### **Current status**

Course outlines have been reviewed and SLO's developed for all Recording Technology courses. Assessment of course SLO's is in process with assessment cycle due to be completed between Spring 2012 and Fall 2014. Additional faculty training for industry software certifications is necessary. Advisory Committee members have confirmed the direction of the Recording Technology program correlates to the industry.



## **Commendations**

- a. The Recording Studios and lab were updated in 2010 and 2011 respectively to bring facilities largely into line with current industry expectations of equipment and software. There are still areas in need of update.
- b. Course Outlines of Record were updated in 2008 with the addition of course SLOs and the revision of curricula to current technology and trends.
- c. Faculty attend educational conferences, symposia and leadership training on regular basis, as well as participate in industry-related workshops, technology demonstrations, and Audio Engineering Society, National Association of Broadcasters, and National Association of Music Merchandiser convention events.
- d. Faculty have initiated training for Instructor Certification for Avid Pro Tools Certification. Advisory Council recommended that Pro Tools certification would be of benefit to the students. CTE Faculty Development funds are providing for training, scheduled for June 2012.
- e. Graduates have received awards for the excellence of their work including Golden Globe and Emmy Awards. Other graduates are routinely called to engineer for concert touring acts.
- f. Recording Technology students regularly collaborate with music, drama and dance students and faculty. This learning community allows: Recording Technology students to record and edit music and sound effects; the music students the opportunity to be recorded and hear the results; and the dance and theatre students the music/sound effects needed for their productions. It is intended to work how the industry works, every person has a role to play in the production.
- g. Expand the current program curriculum to encompass media production-related skills now in demand in the industry. New courses in media production, including digital cinema, sound-for-picture, concert sound, computer gaming and internet/web media will provide additional training and skills to meet the changing job description and skill requirements in the field. This is a recommendation from the 2010-2011 Annual Review. Sound-for-picture and concert sound are already in the program. Media production, digital cinema, computer gaming and internet/web media are out of scope of the Recording Technology Program and would need to be a separate program.

## **Recommendations**

- a. Current class outlines will be revised to streamline and update SLO's and address changes in industry standards by 2014.
- b. Regularly analyze, review, and update course syllabi and curricula to address changes in required core industry knowledge and skill sets.
- c. Attend industry conventions, conferences and workshops to remain current in technology and career trends in entertainment.
- d. Promote elevating minimum TOEFL scores for Recording Technology Program entering students from the campus-wide standard of 450 to 600, enlisting International Student Office's help in assessing appropriate TOEFL scores for technical programs.
- e. Offer additional sections of the Recording Technology pre-requisite courses, REC103, Introduction to Audio Engineering, and REC140, Music Theory for Recording Engineers, during the regular and inter-session semesters to enable more students to complete prerequisites prior to the block program. This is affecting quality and quantity of students applying to the program.

## **14. Evaluation Criteria – Feasibility**

### **Current status**

The program has been able to maintain facilities due to Bond, VTEA and instructional moneys. The changing industry requires continually improving and updating facilities, equipment and software to continue producing high quality graduates. Given current budget conditions, we will continue to research grant opportunities to provide for these needs.

### **Commendations**

- a. Recording facilities have been kept relatively current due to funds from VTEA, department funding and Citrus' Measure G Bond funding.
- b. VTEA funds were specifically spent on live sound equipment, location recording equipment, microphones, additional audio software and faculty training.
- c. Use of the Haugh Performing Arts Center for live sound classes and other recordings has provided tremendous lab opportunity for students to practice skills in a real concert environment.

### **Recommendations**

- a. Addition (or training) of a Career/Vocational counselor, who is knowledgeable in the entertainment industry. This will enhance both the effectiveness of communication and the opportunities for strong, meaningful support from Counseling.
- b. The Recording Program is still in need of a full-time faculty member to replace the position lost in 2003.
- c. Continue regular updates of audio production software as released to provide students with the most current training. This includes Mac OS, Avid Pro Tools, MOTU Digital Performer, Propellerhead Reason, Apple Logic Pro, Sonnox and Waves Plugins, and Apple Final Cut Express.
- d. Addition of software applications recommended by the Advisory Committee to stay current with production standards.
- e. Update audio production hardware to current levels. Subsequent to the update in summer 2011, the VT 320 lab audio interfaces are now unsupported by manufacturers and incompatible with some software (will soon be all software as drivers cease to be updated). Studios A and B are in need of microphone preamps to match the current recording standards.
- f. Replacement of computers on a three year timeline: Studio computers in 2012 and VT320 Lab Computers in 2014.
- g. Replace VT320 furniture to add more desks, enabling higher class size. Would also include computers, software and audio/music hardware to complement existing stations.
- h. The introductory studio, PA154b, needs work on heating and air-conditioning. It currently experiences both extremes making it difficult to work in for any length of time. A work order has been initiated to check the air balance in that room.
- i. Upgrade PA154A to current standards of technology. Most of existing hardware is over ten years old.
- j. Remodel PA154a to a useable acoustic environment including isolation from surrounding practice rooms and acoustic treatment for proper listening environment. This will facilitate a better recording environment as well as better recordings for the Instrumental Music program who benefit from being recorded.

- k. Explore space to create a "Studio-in-the-Round" type of recording situation (a studio with 4-6 control rooms around it) either colocated with a recording space or remotely via cabling. First semester students have a distinct lack of hands-on time in the basics of studio setup, proper gain structure, multi-track recording and the inherent signal flow problems.
- l. Addition of concert sound systems (with recording capacity) to train students for the rapid growth of tour sound jobs that began in the last five years and appears to be increasing in demand. Per Advisory Council, the majority of income for major music artists is derived from concert tours, not album sales, hence the tremendous leap in demand.
- m. The Haugh Performing Arts Center sound system will need to be replaced within five years to remain current with equipment and techniques standards to the live sound industry. The system was originally installed in 2007.

## **15. Evaluation Criteria – Compliance**

### **Current status**

Recording Technology is in compliance with all requirements, standards and regulations except for excessive Sound Pressure Levels in certain rooms.

### **Commendations**

- a. The course requisites of the Recording Technology Program meet all Federal, State, and District requirements.
- b. Recording Technology Program course outlines of record meet State, District, and Federal regulations for content.
- c. Advisory Committee meetings are scheduled regularly. Recent meeting minutes are attached.

### **Recommendations**

- a. PA154 and VT117 need acoustic treatment to dampen sound pressure levels. Measurements currently exceed recommended levels/exposures set by OSHA. This was also noted in the State's Room Inventory in 2007.

## 16. Recommendations

Rank	Description of recommendation (actions or behaviors to be completed)	Responsible person(s)	Target Date	Personnel	Facilities	Equip. / Software	Supplies
1	Outreach campaign	O'Hara	2013	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
2	Develop Grant Proposals	Caudle	ongoing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
3	Develop curricula	O'Hara,Caudle, Jaquette	as recommended	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4	Add sections of Pre-requisite course	Slack	When budget allows	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5	Revise Class Outlines and SLOs	O'Hara, Caudle	2013	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6	Update courses to industry needs	O'Hara,Caudle, Jaquette	ongoing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7	Attend Industry Conventions	O'Hara,Caudle, Jaquette	When budget allows	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
8	Elevate TOEFL scores	O'Hara	2013	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9	Career/Vocational counselor, who is knowledgeable in the entertainment industry.	O'Hara	2013	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10	Recording Technology Faculty	Slack / Faculty	2015	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11	Software updates of audio production	Caudle	ongoing	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
12	Addition of software applications recommended by Advisory Committee	Caudle	as recommended	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
13	Update audio production hardware to current levels	Caudle	ongoing	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
14	Replace computers on a three year timeline	Caudle	2012/14	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
15	Replace VT320 furniture	Caudle	2015	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
16	Upgrade PA154A to current standards of technology	Caudle	2013	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
17	Remodel PA154a to a useable acoustic environment	Caudle	2014	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18	Explore "Studio-in-the-Round" type of recording situation	Caudle/Jaquette	2017	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
19	Haugh Sound Update See Feasibility Commendation B and Recommendation M.	Caudle	2015	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
20	Live Sound System	Caudle	2014	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
21	PA154 and VT117 acoustic treatment	Caudle / Slack	2013	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### Comments

Additional full time faculty will only help to augment an already strong program. Equipment/software upgrades are mandatory to staying current with the industry.

## 17. Budget Recommendations

Resources are needed in the following areas:

### Certificated Personnel (FNIC)

Position	Discuss impact on goals / SLOs	Impact ◇	Priority ‡
Recording Faculty	Necessary for depth/breadth of program crucial to growth and to remain competitive in the entertainment industry.	FQ	B

### Classified Personnel

Position	Discuss impact on goals / SLOs	Impact ◇	Priority ‡

### Facilities

Facilities / repairs or modifications needed	Discuss impact on goals / SLOs	Bldg / Room	Impact ◇	Priority ‡
VT 320 Updates	Additional computer stations will increase certificate completion numbers and increase FTE.	VT320	NF	B
PA154A Updates	Remodeling this room will significantly enhance the quality of learning in this introductory studio.	PA154A	QFC	B

### Computers / Software (Tecs)

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡
Computer and Software updates	Computer and software updates are mandatory to staying current with the industry, especially with the shift in digital audio to computer based processing.	\$80,000	F	B

### Equipment

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡
Audio Equipment Updates and Live Sound System	Equipment updates are mandatory to staying current with the industry. Touring system is necessary to meet industry need of live sound technicians.	\$150,000	QF	B
Haugh Sound Update	Equipment/software upgrades are mandatory to staying current with the industry. See Feasibility Commendation B and Recommendation M.	\$400,000	QF	BC

### Supplies (Division)

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡

◇ **Impact:**

**M = Mission:** Does program meet the District's mission and established core competencies? Does program reflect the District's diversity?

**N = Need:** How is program addressing needs based on labor market data, enrollment, articulation, advisory committee, regional agreements, etc.?

**Q = Quality:** Are lecture/lab unit values appropriate? Have the course outlines been reviewed / updated regularly? Are disciplines appropriate? Is faculty development adequate? Does program support State and District emphasis on critical thinking, problem solving and written expression? Does program meet stated objectives in the form of SLOs? Are course pre-requisites and co-requisites validated?

**F = Feasibility:** Are facilities, equipment, and library resources adequate? Are evening programs and services adequate? Are course offerings frequent enough for students to make adequate progress in both day and evening programs? Does the program have adequate communication with & support from Counseling?

**C = Compliance:** Do course requisites meet Federal, State & District requirements? Do the course outlines meet state, district & federal regulations for content? Do vocational programs have regular advisory meetings?

‡ **Priority: (Note: When discussing priority, consider the following and address in Column 2)**

**A. Is this goal** mandated by law, rule, or district policy?

**B. Is this goal** essential to program success?

**C. Is this goal** necessary to maintain / improve program student learning outcomes?

## Attachment A: Key Performance Indicator data pages

	<b>Key Performance Indicators</b>	Fall04	Fall05	Fall06	Fall07	Fall08	Fall09
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<b>Program Access</b>						
1	Majors (total)						
2	New Majors						
3	Courses Offered	8.0	8.0	8.0	11.0	13.0	13.0
4	Sections Offered	16.0	16.0	12.0	16.0	16.0	14.0
5	Morning Secions	6.0	6.0	6.0	6.0	5.0	7.0
6	Afternoon Sections	9.0	9.0	5.0	9.0	9.0	7.0
7	Evening Sections	1.0	1.0	1.0	1.0	2.0	
8	Arranged Sections						
9	Weekend Sections						
10	Short Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
11	DistanceEd Full-Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
12	DistanceEd Short-Term Sections						
13	Enrollment	376	354	314	477	553	467
14	Weekly Student Contact hours (WSCH)	2032.9	1898.8	1724.6	1522.5	3214.5	2825.9
15	Full-Time Equivalent Students (FTES)	69.7	65.1	59.1	47.0	99.2	87.2
	<b>Program Resources</b>						
16	Full-Time Equivalent Faculty (FTEF)	3.8	3.8	2.9	1.9	3.9	3.5
17	Credit Reimbursement Rate	<b>\$2,922.30</b>	<b>\$3,259.71</b>	<b>\$3,476.34</b>	<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
	<b>Program Operation</b>						
18	WSCH/FTEF	533.6	498.4	598.8	788.9	830.6	800.5
19	FTES/FTEF	18.3	17.1	20.5	24.3	25.6	24.7
20	Fill Rate at Census	75.0	68.1	80.5	83.4	89.6	101.5
	<b>Program Success</b>						
21	Course Retention	92.8	94.1	88.2	99.2	97.3	96.8
22	Course Success	77.1	69.5	69.4	75.5	72.7	78.6

	<b>Key Performance Indicators</b>				Winter08	Winter09	Winter10
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<b>Program Access</b>						
1	Majors (total)						
2	New Majors						
3	Courses Offered				2.0		
4	Sections Offered				2.0		
5	Morning Secions				2.0		
6	Afternoon Sections						
7	Evening Sections						
8	Arranged Sections						
9	Weekend Sections						
10	Short Term Sections				2.0		
11	DistanceEd Full-Term Sections						
12	DistanceEd Short-Term Sections				0.0		
13	Enrollment				51		
14	Weekly Student Contact hours (WSCH)				205.8	0.0	0.0
15	Full-Time Equivalent Students (FTES)				6.4		
	<b>Program Resources</b>						
16	Full-Time Equivalent Faculty (FTEF)				0.3		
17	Credit Reimbursement Rate				<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
	<b>Program Operation</b>						
18	WSCH/FTEF				663.8		
19	FTES/FTEF				20.5		
20	Fill Rate at Census				56.0		
	<b>Program Success</b>						
21	Course Retention				96.1		
22	Course Success				80.4		



	<b>Key Performance Indicators</b>	Spring05	Spring06	Spring07	Spring08	Spring09	Spring10
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Program Access</b>							
1	Majors (total)						
2	New Majors						
3	Courses Offered	8.0	8.0	8.0	12.0	14.0	14.0
4	Sections Offered	16.0	13.0	16.0	17.0	14.0	14.0
5	Morning Secions	6.0	6.0	6.0	7.0	8.0	9.0
6	Afternoon Sections	9.0	6.0	9.0	9.0	6.0	5.0
7	Evening Sections	1.0	1.0	1.0	1.0		
8	Arranged Sections						
9	Weekend Sections						
10	Short Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
11	DistanceEd Full-Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
12	DistanceEd Short-Term Sections						
13	Enrollment	357	329	340	439	479	465
14	Weekly Student Contact hours (WSCH)	1915.4	1775.4	1875.4	1618.4	2813.3	2716.4
15	Full-Time Equivalent Students (FTES)	65.7	60.9	64.3	49.9	86.8	83.8
<b>Program Resources</b>							
16	Full-Time Equivalent Faculty (FTEF)	3.8	3.0	3.8	2.4	3.5	5.0
17	Credit Reimbursement Rate	<b>\$2,922.30</b>	<b>\$3,259.71</b>	<b>\$3,476.34</b>	<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
<b>Program Operation</b>							
18	WSCH/FTEF	502.7	593.8	492.2	671.5	801.5	547.7
19	FTES/FTEF	17.2	20.4	16.9	20.7	24.7	16.9
20	Fill Rate at Census	63.2	75.5	66.4	81.3	91.2	91.2
<b>Program Success</b>							
21	Course Retention	93.8	94.5	93.8	98.4	97.7	96.8
22	Course Success	71.7	74.5	67.4	82.0	78.3	81.5

	<b>Key Performance Indicators</b>	Summer04	Summer05	Summer06	Summer07	Summer08	Summer09
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Program Access</b>							
1	Majors (total)						
2	New Majors						
3	Courses Offered	1.0	1.0	1.0	1.0	1.0	
4	Sections Offered	1.0	1.0	1.0	1.0	1.0	
5	Morning Secions	1.0	1.0	1.0	1.0		
6	Afternoon Sections					1.0	
7	Evening Sections						
8	Arranged Sections						
9	Weekend Sections						
10	Short Term Sections	1.0	1.0	1.0	1.0	1.0	
11	DistanceEd Full-Term Sections						
12	DistanceEd Short-Term Sections	0.0	0.0	0.0	0.0	0.0	
13	Enrollment	38	38	35	45	35	
14	Weekly Student Contact hours (WSCH)	147.9	147.9	136.2	189.9	164.0	0.0
15	Full-Time Equivalent Students (FTES)	5.1	5.1	4.7	6.5	5.1	
<b>Program Resources</b>							
16	Full-Time Equivalent Faculty (FTEF)	0.2	0.2	0.2	0.2	0.2	
17	Credit Reimbursement Rate	<b>\$2,922.30</b>	<b>\$3,259.71</b>	<b>\$3,476.34</b>	<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
<b>Program Operation</b>							
18	WSCH/FTEF	924.2	924.2	851.3	1116.9	863.1	
19	FTES/FTEF	31.7	31.7	29.2	38.3	26.6	
20	Fill Rate at Census	63.3	61.7	58.3	73.3	46.7	
<b>Program Success</b>							
21	Course Retention	97.4	100.0	100.0	97.8	100.0	
22	Course Success	73.7	57.9	60.0	68.9	62.9	

		04-05		05-06		06-07		07-08		08-09		09-10	
		Year1		Year2		Year3		Year4		Year5		Year6	
<b>Gender</b>													
	Female	27	7.7%	35	10.6%	30	9.7%	43	11.7%	37	9.8%	54	17.4%
	Male	325	92.3%	295	89.4%	279	90.3%	321	87.2%	324	85.9%	246	79.1%
	Missing							4	1.1%	16	4.2%	11	3.5%
	Total	352	100.0%	330	100.0%	309	100.0%	368	100.0%	377	100.0%	311	100.0%
<b>Age</b>													
	19 or younger	120	34.1%	130	39.4%	131	42.4%	136	37.0%	145	38.5%	114	36.7%
	20-24	167	47.4%	137	41.5%	130	42.1%	164	44.6%	150	39.8%	136	43.7%
	25-29	43	12.2%	33	10.0%	22	7.1%	38	10.3%	52	13.8%	38	12.2%
	30-34	12	3.4%	14	4.2%	13	4.2%	17	4.6%	15	4.0%	10	3.2%
	35-39	7	2.0%	10	3.0%	6	1.9%	4	1.1%	6	1.6%	3	1.0%
	40-49	3	0.9%	4	1.2%	3	1.0%	7	1.9%	8	2.1%	5	1.6%
	50 and above			2	0.6%	4	1.3%	2	0.5%	1	0.3%	5	1.6%
	Total	352	100.0%	330	100.0%	309	100.0%	368	100.0%	377	100.0%	311	100.0%
<b>Ethnicity</b>													
	Asian	60	17.0%	30	9.1%	35	11.3%	33	9.0%	24	6.4%	14	4.5%
	Black or African American	24	6.8%	32	9.7%	27	8.7%	34	9.2%	25	6.6%	19	6.1%
	Hispanic/Latino	135	38.4%	138	41.8%	140	45.3%	144	39.1%	145	38.5%	94	30.2%
	American Indian or Alaska Native	2	0.6%			3	1.0%	3	0.8%	4	1.1%		
	Native Hawaiian or Other Pacific Islander							5	1.4%	1	0.3%		
	White	101	28.7%	102	30.9%	78	25.2%	100	27.2%	96	25.5%	61	19.6%
	Two or More Races											1	0.3%
	Unknown/Non-Respondent	30	8.5%	28	8.5%	26	8.4%	49	13.3%	82	21.8%	122	39.2%
	Total	352	100.0%	330	100.0%	309	100.0%	368	100.0%	377	100.0%	311	100.0%
<b>Educational Goal</b>													
	Degree & Transfer	124	35.2%	99	30.0%	96	31.1%	39	10.6%	65	17.2%	88	28.3%
	Transfer	53	15.1%	60	18.2%	51	16.5%	4	1.1%	12	3.2%	11	3.5%
	AA/AS	11	3.1%	11	3.3%	13	4.2%	48	13.0%	71	18.8%	34	10.9%
	License	21	6.0%	31	9.4%	35	11.3%	4	1.1%	14	3.7%	8	2.6%
	Certificate	91	25.9%	88	26.7%	71	23.0%	38	10.3%	45	11.9%	44	14.1%
	Job Skills	15	4.3%	8	2.4%	10	3.2%	38	10.3%	58	15.4%	51	16.4%
	Basic Skills							7	1.9%	7	1.9%	10	3.2%
	Undecided							31	8.4%	49	13.0%	38	12.2%
	Not Reported	37	10.5%	33	10.0%	33	10.7%	159	43.2%	56	14.9%	27	8.7%
	Total	352	100.0%	330	100.0%	309	100.0%	368	100.0%	377	100.0%	311	100.0%

	<b>Key Performance Indicators</b>	<b>2004-05</b>	<b>2005-06</b>	<b>2006-07</b>	<b>2007-08</b>	<b>2008-09</b>	<b>2009-10</b>
		<b>Year1</b>	<b>Year2</b>	<b>Year3</b>	<b>Year4</b>	<b>Year5</b>	<b>Year6</b>
<b>Program Resources</b>							
23	Revenue: FTES*Reimbursement Rate	\$410,126.93	\$425,848.51	\$441,634.23	\$402,703.78	\$732,611.93	\$652,931.85
24	Total District Adopted Program Budget	NO DATA	524,080	429,980	473,829	466,204	461,542
25	Support Personnel (wage without benefit, 2200 and 2400 in budget)	189,789	119,128	108,268	139,341	102,773	137,741
26	Supplies (4300 in budget)	19,466	17,719	24,307	19,455	20,723	19,747
27	Cost	527,104	428,392	419,814	453,307	444,910	449,899
28	Total FTES for the year	140.44	130.64	127.04	109.78	191.06	170.28
29	Cost per FTES	3,753.23	3,279.18	3,304.58	4,129.23	2,328.64	2,642.11
<b>Degrees and Certificates</b>							
30	Degree						
31	Certificates: Audio Recording Tech.	60	53	16	51	40	46
32	Skill Awards						
33	Licenses (reported by department)						
<b>Career Technical Education Programs</b>							
34	VTEA Grant			\$90,000	\$27,000	\$40,000	\$23,000
35	Industry Contributions to Program Resources						
36	Available Jobs						
37	Attach one copy of the three most recent College Core Indicator Information forms for each of the appropriate TOP codes						
38	Please include "Student Satisfaction" and "Employer Satisfaction" in the program review write-up.						
39	Labor market data						

## Attachment B: California EDD Labor Market Data

Sound Engineering Technicians (SOC Code : 27-4014)

Audio and Video Equipment Technicians (SOC Code: 27-4011)



### Sound Engineering Technicians (SOC Code : 27-4014) in California

Operate machines and equipment to record, synchronize, mix, or reproduce music, voices, or sound effects in sporting arenas, theater productions, recording studios, or movie and video productions.

Employers are usually looking for candidates with Post secondary vocational training

#### Occupational Wages

Area	Year	Period	Hourly Mean	Hourly by Percentile		
				25th	Median	75th
California	2011	1st Qtr	\$33.52	\$19.32	\$25.86	\$38.34

#### Occupational Projections of Employment (also called "Outlook" or "Demand")

Area	Estimated Year-Projected Year	Employment		Employment Change		Annual Avg Openings
		Estimated	Projected	Number	Percent	
California	2008-2018	4,600	4,800	200	4.3	160

Industries Employing This Occupation		
Industry Title	Number of Employers in State of California	Percent of Total Employment for Occupation in State of California
<a href="#">Motion Picture and Video Industries</a>	7,083	38.3%
<a href="#">Sound Recording Industries</a>	2,928	14.1%
<a href="#">Radio and Television Broadcasting</a>	1,671	8.5%
<a href="#">Independent Artists/Writers/Performers</a>	4,589	3.2%
<a href="#">Computer Systems Design and Rel Services</a>	10,628	2.8%
<a href="#">Religious Organizations</a>	27,054	2.3%
<a href="#">Software Publishers</a>	163	1.2%

## Training Programs

Program Title

[Communications Technology/Technician](#)

[Recording Arts Technology/Technician](#)

### About This Occupation (from O\*NET - The Occupation Information Network)

Top Tasks (Specific duties and responsibilities of this job.)

- Confer with producers, performers, and others to determine and achieve the desired sound for a production, such as a musical recording or a film.
- Set up, test, and adjust recording equipment for recording sessions and live performances;
- tear down equipment after event completion.
- Regulate volume level and sound quality during recording sessions, using control consoles. Prepare for recording sessions by performing activities such as selecting and setting up microphones.
- Report equipment problems and ensure that required repairs are made.
- Mix and edit voices, music, and taped sound effects for live performances and for prerecorded events, using sound mixing boards.
- Synchronize and equalize prerecorded dialogue, music, and sound effects with visual action of motion pictures or television productions, using control consoles.
- Record speech, music, and other sounds on recording media, using recording equipment. Reproduce and duplicate sound recordings from original recording media, using sound editing and duplication equipment.
- Separate instruments, vocals, and other sounds, and combine sounds later during the mixing or postproduction stage.

### [More Tasks for Sound Engineering Technicians](#)

Top Skills used in this Job

**Speaking** - Talking to others to convey information effectively.

**Active Listening** - Giving full attention to what other people are saying, taking time to understand the points being made, asking questions as appropriate, and not interrupting at inappropriate times.

**Reading Comprehension** - Understanding written sentences and paragraphs in work related documents.

**Critical Thinking** - Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions or approaches to problems.

**Monitoring** - Monitoring/Assessing performance of yourself, other individuals, or organizations to make improvements or take corrective action.

**Complex Problem Solving** - Identifying complex problems and reviewing related information to develop and evaluate options and implement solutions.

**Operation Monitoring** - Watching gauges, dials, or other indicators to make sure a machine is working properly.

**Writing** - Communicating effectively in writing as appropriate for the needs of the audience.

**Active Learning** - Understanding the implications of new information for both current and future problem-solving and decision-making.

**Coordination** - Adjusting actions in relation to others` actions.

### [More Abilities for Sound Engineering Technicians](#)

#### **Top Work Values (Aspects of this job that create satisfaction.)**

**Independence** - Occupations that satisfy this work value allow employees to work on their own and make decisions.

**Relationships** - Occupations that satisfy this work value allow employees to provide service to others and work with co-workers in a friendly non-competitive environment.

### [More Work Values for Sound Engineering Technicians](#)

#### **Top Interests (The types of activities someone in this job would like.)**

**Realistic** - Realistic occupations frequently involve work activities that include practical, hands-on problems and solutions. They often deal with plants, animals, and real-world materials like wood, tools, and machinery. Many of the occupations require working outside.

**Artistic** - Artistic occupations frequently involve working with forms, designs and patterns. They often require self-expression and the work can be done without following a clear set of rules.



## Audio and Video Equipment Technicians (SOC Code : 27-4011) in California

Set up or set up and operate audio and video equipment including microphones, sound speakers, video screens, projectors, video monitors, recording equipment, connecting wires and cables, sound and mixing boards, and related electronic equipment for concerts, sports events, meetings and conventions, presentations, and news conferences. May also set up and operate associated spotlights and other custom lighting systems. Exclude "Sound Engineering Technicians" (27-4014).

Employers usually expect an employee in this occupation to be able to do the job after Long-term on-the-job training (> 12 months) .

### Occupational Wages

Area	Year	Period	Hourly Mean	Hourly by Percentile		
				25th	Median	75th
California	2011	1st Qtr	\$23.94	\$15.98	\$21.62	\$30.32

### Occupational Projections of Employment (also called "Outlook" or "Demand")

Area	Estimated Year-Projected Year	Employment		Employment Change Percent	Annual Avg Openings
		Estimated	Projected		
California	2008 - 2018	10,800	11,600	800	7.4

Industries Employing This Occupation		
Industry Title	Number of Employers in State of California	Percent of Total Employment for Occupation in State
<a href="#">Motion Picture and Video Industries</a>	7,083	13.3%
<a href="#">Independent Artists/Writers/Basic Skills / Performers</a>	4,589	10.5%
<a href="#">Machinery &amp; Equipment Rental &amp; Leasing</a>	1,648	8.5%
<a href="#">Cable and Other Subscription</a>	27,054	5.1%
<a href="#">Radio and Television Broadcasting Programming</a>	1,671	4.3%
<a href="#">Performing Arts Companies</a>	600	3.8%
<a href="#">Performing Arts Companies</a>	3,511	3.5%
<a href="#">Consumer Goods Rental</a>	3,906	2.1%
<a href="#">Museums, Parks and Historical Sites</a>	3,181	1.8%
<a href="#">Colleges and Universities</a>	1,466	1.6%
<a href="#">Spectator Sports</a>	565	1.6%
<a href="#">Accommodation</a>	10,248	1.3%
<a href="#">Elementary and Secondary Schools</a>	16,247	1.2%



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## Training Programs

### Program Title

[Photographic and Film/Video Technology/Technician & Assistan](#)

[Recording Arts Technology/Technician](#)

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### About This Occupation (from O\*NET - The Occupation Information Network)

#### Top Tasks (Specific duties and responsibilities of this job.)

- Notify supervisors when major equipment repairs are needed.
- Monitor incoming and outgoing pictures and sound feeds to ensure quality, and notify directors of any possible problems.
- Mix and regulate sound inputs and feeds, or coordinate audio feeds with television pictures.
- Install, adjust, and operate electronic equipment used to record, edit, and transmit radio and television programs, cable programs, and motion pictures.
- Design layouts of audio and video equipment, and perform upgrades and maintenance. Perform minor repairs and routine cleaning of audio and video equipment.
- Diagnose and resolve media system problems in classrooms.
- Switch sources of video input from one camera or studio to another, from film to live programming, or from network to local programming.
- Meet with directors and senior members of camera crews to discuss assignments and determine filming sequences, camera movements, and picture composition.

Construct and position properties, sets, lighting equipment, and other equipment.

#### [More Tasks for Audio and Video Equipment Technicians](#)

#### Top Skills used in this Job

**Operation Monitoring** - Watching gauges, dials, or other indicators to make sure a machine is working properly.

**Monitoring** - Monitoring/Assessing performance of yourself, other individuals, or organizations to make improvements or take corrective action.

**Reading Comprehension** - Understanding written sentences and paragraphs in work related documents.

**Critical Thinking** - Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions or approaches to problems.

**Writing** - Communicating effectively in writing as appropriate for the needs of the audience.

**Active Listening** - Giving full attention to what other people are saying, taking time to understand the points being made, asking questions as appropriate, and not interrupting at inappropriate times.

**Speaking** - Talking to others to convey information effectively.

**Complex Problem Solving** - Identifying complex problems and reviewing related information to develop and evaluate options and implement solutions. **Coordination** - Adjusting actions in relation to others` actions.

**Judgment and Decision Making** - Considering the relative costs and benefits of potential actions to choose the most appropriate one.

[More Abilities for Audio and Video Equipment Technicians](#)

**Top Work Values (Aspects of this job that create satisfaction.)**

**Relationships** - Occupations that satisfy this work value allow employees to provide service to others and work with co-workers in a friendly non-competitive environment. **Support** - Occupations that satisfy this work value offer supportive management that stands behind employees.

[More Work Values for Audio and Video Equipment Technicians](#)

**Top Interests (The types of activities someone in this job would like.)**

**Realistic** - Realistic occupations frequently involve work activities that include practical, hands-on problems and solutions. They often deal with plants, animals, and real-world materials like wood, tools, and machinery. Many of the occupations require working outside.

**Investigative** - Investigative occupations frequently involve working with ideas, and require an extensive amount of thinking. These occupations can involve searching for facts and figuring out problems mentally.

**Attachment C: Advisory Committee Minutes 2008-2012**  
**Recording Technology Advisory Board**  
**March 20, 2012**

<b>Topic</b>	<b>Discussion</b>
Attendees	Robert Slack – Dean, Fine and Performing Arts Stephen O’Hara – Faculty, Recording Technology Tim Jaquette – Citrus Recording Supervisor Al Schmitt – Freelance Engineer Doc Goldstein – VP Post Production Universal Studios Fred Vogler – Owner - Vogler Audio Media Jeremy Olson – Post-Production Editor Justin Gay – Graduate - Freelance Location Mixer Lawrence Reyes – Graduate – Post-Production Editor Steve Burdick – Owner - Westlake Studios
Introductions	Robert Slack moderated, introductions made
Should our students be encouraged to become ‘freelance’ engineers or look for ‘studio’ employment?	<ul style="list-style-type: none"> <li>• Students interested in working in the entertainment industry should be prepared for freelance employment. Very few studio opportunities exist. It’s likely to form relationships with a few clients and to frequently work at those studios, but employment will likely be freelance.</li> <li>• Both and more. Students must be encouraged to look at any and all audio or video related jobs, including but not limited to. Mixing the news for radio or television, mixing for on-air radio, working with game companies for game audio, sound editing for feature films or television. Do NOT just think recording studio and creating music, that is limiting their opportunities.</li> <li>• I think studio employment, unless they have clients ready to record with them. Like young bands that have some funds. Remember if they have a home studio the cost of gear. Best to start at the bottom in a studio environment.</li> </ul>
What are three primary skills necessary for entering the audio industry?	<ul style="list-style-type: none"> <li>• Three primary skills are a good attitude, complete reliability/dependability, comprehensive knowledge of industry tools.</li> <li>• Flexibility/Adaptability in a fast paced/changing environment; People skills - you are dealing with a lot of ego; Troubleshooting.</li> <li>• Audio Engineering Education, with a 3.0 or higher if you expect to get into Westlake; Own and be very skilled at ProTools; Good people skills.</li> <li>• Communication, organization, and listening to both clients and critically to your work</li> <li>• Trained hearing and listening, technical expertise, people skills/ability to work under great pressure.</li> <li>• Protools skills, being able to read music, and a basic knowledge of</li> </ul>

	recording equipment .
What level of understanding is expected from new engineers. In your opinion, what skill sets are lacking?	<ul style="list-style-type: none"> <li>• Skill sets that are often lacking are being able to critically listen to music and sound, and a command of microphone placement. Signal routing. We like a 4 year school that teaches sight reading etc.. ; Customer service skills are lacking.</li> <li>• The biggest lacked skill I've seen is the inability to change the rules, flexibility.</li> <li>• Workflow, attention to detail, file naming, track layout, and team communication.</li> <li>• New engineers MUST be fluent in Pro Tools, but AVID picture editing systems would also be a plus.</li> </ul> <p>Engineers must also be able to work with older systems because not all employers will spend money on the latest technology.</p> <ul style="list-style-type: none"> <li>• I find mostly they are not aware of the real functions of an assistant engineer. Lacking music skills(reading music, being able to understand basic music terms).</li> </ul>
Which software platforms are most in use today? What do you or your clients use most?	<ul style="list-style-type: none"> <li>• ProTools, Ableton Live, Nuendo, Pyramix and Waves are the software platforms I use the most and have the most requests for.</li> <li>• ADRStudio (Post-Audio)</li> <li>• AVID Pro Tools and ICON control surfaces, but also standard mixing consoles.</li> <li>• They should know Protools which is used in most studios today; also they should learn how to thread a tape machine and how to use it.</li> </ul>
Has the mixing paradigm shifted to “in-the-box” instead of the console?	<ul style="list-style-type: none"> <li>• The mixing paradigm is not all “in the box.” I use outboard eq, reverb, limiting, and mic pres all of the time.</li> <li>• 50/50 depending on the engineer and producer</li> <li>• Both “in the box” and “out of the box” must be mastered.</li> <li>• Mixing is mostly done in the box, but a lot of the top mixers still mix on analog consoles and mix to tape.</li> </ul>
What focus should Citrus <sup>1</sup> Program have for the next few years?	<ul style="list-style-type: none"> <li>• Students need extensive signal flow training, technology familiarity and trends, and session and live sound etiquette.</li> <li>• More Location Sound emphasis.</li> <li>• Audio for video-games/interactive media. Video games now are like a Hollywood movie production they employ full orchestra to score the music. They hire Voice-Over artists and real Actors to voice the characters. And sound design to build the surrounding environment. Focus on the customer service skills, and have your students be proficient in Logic and ProTools.</li> <li>• Integrating into the curriculum a ton more of actual hands-on, start-to-finish projects, solo or group, and all types of projects.</li> <li>• Continue AVID Pro Tools training as well as microphone technique, consoles, and all the current technology, BUT</li> <li>• There should also be an emphasis on people skills and the psychology of clients under stress.</li> </ul>
Are there emerging technologies that should be a part of the curriculum?	<ul style="list-style-type: none"> <li>• Support for “live” performance is always growing. This includes understand gain before feedback and speaker placement, as well as computer sequencing programs.</li> <li>• Mobile devices and Web - Important to know how audio translates and is prepared for mobile devices.</li> </ul>

	<ul style="list-style-type: none"> <li>• Video games. It's a huge market and still growing, and it works totally differently than any other part of the industry, driven by software audio engines.</li> <li>• Online communication and delivery. Email, ftp, Dropbox, etc.</li> <li>• Backup software like Retrospect and Chronosync, and now cloud backup solutions as well.</li> <li>• Virtual systems such as cloud based technology and the use of various methods of long distance connectivity.</li> </ul>
<p>What changes in film/video audio post have you seen in the past year?</p>	<ul style="list-style-type: none"> <li>• I don't participate in a lot of film/video audio post. I know multi-channel mixing is continuously developing, but the quality is not necessary improving. Higher sampling and bit rates are becoming more popular, especially with new high res download options.</li> <li>• Nothing strikingly new except that some individuals (production mixers and sound designers in particular) are finding more and more iPhone apps to do things like take readings, record sounds, convert measurements, etc. Other than that, the continuation of trends like the slow disappearance of assistants and music editors, and the increasing use of online delivery systems</li> <li>• Clients want the work to come to them and do not want to drive or travel to a studio. Hence the mention of virtual and cloud based connectivity.</li> </ul>

**Recording Technology Advisory Board**  
**March 19, 2010, 6pm**  
**Update – April 4, 2011, 6pm**  
**Recording Arts Conference Room**

<b>Topic</b>	<b>Discussion</b>
Attendees	Robert Slack – Dean, Fine and Performing Arts Tim Jaquette – Citrus Recording Supervisor Mike Caudle – Recording Specialist Jim Lindsay – Jim Lindsay Productions Don Cambou - Producer Tom Sorce – Production Resource Group Andy Waterman – Producer/Engineer John Boylan – Music Producer
Introductions	Introductions made by Bob Slack
What updates should be made/recommended at this time in regard to updating curriculum <ul style="list-style-type: none"> <li>- Is our instruction current?</li> </ul>	<p>Jim Lindsay – As we have all been recently, we’ve been witnessing a complete reorientation of the industry. Production communities who used to hire dozens of single disciplined professionals such as audio editors, camera operators, video editors and sound designers, are more focused on hiring production folks who are comfortable in both video and audio. I therefore recommend that, as the budget climate changes, we re-vamp our instruction to reflect these needs in the workplace. This is no doubt a longer term projection.</p> <p>Tom Sorce – In live production, everything is integrated. You have to understand the technology that you specifically work on, but you also have to understand the basics of what everybody else is doing. To the extent possible this needs to be reflected in the course outlines.</p> <p>Andy Waterman – The new trend is post-production houses sending projects out to facilities that have the specific abilities necessary for that project, not just picking a post house and having the work done there. It means that everyone has to know all sides of production - both audio and video - to be competent.</p> <p>John Boylan – The industry has always been about staying current and moving forward. That means technology, software, curriculum all have to keep progressing.</p>
Where should our program go next in regards to updating curriculum?	<p>Jim Lindsay – Jim Lindsey – From what I’ve heard I think you’re on the right track. Programs like Pro-tools, Final –Cut Pro, Avid and even new Photoshop apps. All are increasingly cross platforming their respective workflows.</p> <p>Don Cambou – In many ways I think the challenge is to keep it all-straight and not lose sight of the creative process.</p> <p>Tom Sorce – The Music Industry used to make its money from</p>

	<p>touring, then it went to album sales, now it's back to touring. Live sound with a recording background is perfect because everything gets recorded now and lots get released.</p> <p>Andy Waterman – You need to head towards teaching the audio and video so that the students can get a job in any studio. It's all about bringing the work into the studio.</p>
What do you see as a necessity for new employees?	<p>--Tom Sorce – Cross-training is mandatory. The more skills you have in audio, video, lighting, etc..., the more valuable you are.</p> <p>--Jim Lindsay – As I said, you used to have multiple employees to do a given task, now you have a single employee with multiple skills. This new breed people need to not only understand the technology but also, and more importantly, use it to drive the creativity of the project.</p> <p>--Andy Waterman – As I said before, the post-production process has become all encompassing; you have to know all aspects of the industry.</p>
Which software platforms are most been used today, and what do you use most?	<p>Pro-Tools – major platform everywhere</p> <p>Nuendo – growing platform in post production</p> <p>Logic – especially with composers</p> <p>Digital Performer – for film composers</p> <p>Reason – composition, rap, hip-hop</p> <p>Apple Final Cut Studio – video editing</p> <p>Avid Media Composer – video editing</p>
What overall focus should the recording technology program have over the next few years?	<p>--Jim Lindsay – I told you this program is one in a million; the real trick will always be the need to balance the latest and greatest piece of hardware and software with creativity. So far it seems like you're on track.</p> <p>--Tom Sorce – Staying current with everything, and focusing on the final product being the best it can be.</p> <p>--John Boylan – To keep up with current production trends in music, you have to stay current on everything. And for students to get their feet in the door, we should have ProTools certification to show they've reached a certain level in the industry.</p>
What changes for the film/video/audio post part of the industry have you seen in the past year?	<p>--Jim Lindsay – The biggest thing is fewer people doing more jobs. The camera guy is now doing location audio and lighting. The video editor is now playing music editor. Multiple skills are merging down and students need to understand one skill isn't enough.</p> <p>--Andy Waterman – As a music producer/engineer, I used to focus on just audio but now, to keep business coming through the door, I have to know the video side and even need to have a green screen to get some projects to come to my facility.</p> <p>Bob Slack thanked everyone for their time and vested interest in our program.</p>

**Recording Technology Advisory Board  
March 19, 2010, 6pm  
Recording Arts Conference Room**

Topic	Discussion
Attendees	Robert Slack – Dean, Fine and Performing Arts Tim Jaquette – Citrus Recording Supervisor Jim Lindsay – Jim Lindsay Productions Don Cambou – Producer Tom Sorce – Production Resource Group
Introductions	Robert Slack moderated, introductions made
What’s the next step in particular as it applies to merging technologies.	--Jim Lindsey – We’ve been witnessing a complete reorientation of the industry, production communities who used to hire dozens of single disciplined professionals such as audio editors, camera operators, video editors and sound designers, are now more than ever looking to hire production folks who are comfortable in both video and audio. --Tom Sorce – In live production, everything is integrated. You have to understand the technology that you specifically work on, but you also have to understand the basics of what everybody else is doing.
Where should our program go next in regards to updating curriculum?	--Jim Lindsey – From what I’ve heard I think you’re on the right track. Programs like Pro-tools, Final –Cut Pro, Avid and even new Photoshop apps. All are increasingly cross platforming their respective workflows. --Don Cambou – In many ways I think the challenge is to keep it all-straight and not lose sight of the creative process. --Tom Sorce – The Music Industry used to make its money from touring, then it went to album sales, now it’s back to touring. Live sound with a recording background is perfect because everything gets recorded now and lots get released.
What do you see as a necessity for new employees?	--Tom Sorce – Cross-training is mandatory. The more skills you have in audio, video, lighting, etc..., the more valuable you are. --Jim Lindsey – As I said, you used to have multiple employees to do a given task; now you have a single employee with multiple skills. --Don Cambou – I know the last hires I was involved in were far more diversified than in the past. --Jim Lindsey– This new breed people need to not only understand the technology but also, and more importantly, use it to drive the creativity of the project.
Which software platforms are most been used today, and what do you use most?	<ul style="list-style-type: none"> <li>• Pro-Tools – major platform everywhere</li> <li>• Nuendo – growing platform in post production</li> <li>• Logic – especially with composers</li> <li>• Digital Performer – for film composers</li> <li>• Reason – composition, rap, hip-hop</li> <li>• Apple Final Cut Studio – post-production work</li> </ul>



<p>What overall focus should the recording technology program have over the next few years?</p>	<p>--Jim Lindsey – I told you this program is one in a million, the real trick will always be the need to balance the latest and greatest piece of hardware and software with creativity. So far it seems like you're on track.</p> <p>--Tom Sorce – Staying current with everything and focusing on the final product being the best it can be.</p>
<p>What changes for the film/video/audio post part of the industry have you seen in the past year?</p>	<p>Jim Lindsey – The biggest thing is fewer people doing more jobs. The camera guy is now doing location audio and lighting. The video editor is now playing music editor. Multiple skills are merging down and students need to understand one skill isn't enough.</p>

## Citrus Recording Technology Advisory Council

Meeting Minutes: September – November, 2009

<b>Professional</b>	<b>Faculty/Staff</b>	<b>Student</b>	<b>Community</b>
Al Schmitt	Stephen O'Hara	Jon McCarns-Yoland	Sonia Hernandez
Steve Genewick	Tim Jaquette		Dan kimpel
Candace Stewart	Joe Barrera		
Steve Burdick	Mike Caudle		
'Doc' Goldstein			
Ray Lignowski			

The following are the collected minutes of the Recording Technology Program Advisory Council member meetings held between September 17, 2009 and November 20, 2009. Due to travel and production obligations, members of the council were not available to participate in a collective meeting. An open question was put to all members of the council: *Considering the current state of the Entertainment Industry, what educational focus should the Citrus Recording Technology program have?*

- Sonia Hernandez: *September 17, 2009 at Citrus College*. A Community member of the council, Sonia is a graduate of the Citrus Recording Technology program, working as a Cinema Scan and MTI operator at *E-Film*, a digital intermediate film post-production house in Burbank. Sonia stressed the importance of film-related audio studies; “Students should be exposed to as many career options as possible. Sound-for-picture studies open the door to work in the film and video industries.” Sonia also stressed industry savvy and an understanding of how the music and film businesses work; “Kids need to know how to deal with pressure and deadlines. And what to do when a producer or director ‘goes-off’ on them. There are a lot of personalities to deal with in the industry, and not all of them are reasonable or kind!” Sonia emphasized the importance of digital technology and training to industry standards on the most popular applications, such as Pro Tools, Logic Pro and Reason.
- 'Doc' Goldstein: *October 9, 2009, at Universal Studios, Studio City*. Mr. Goldstein is Director of the Academy Award winning Sound Department at Universal Studios. His first response was, “You have to be a Pro Tools expert to compete in the motion picture sound field. Don't just ‘know’ Pro Tools, but be a real wizard.” And not just any Pro Tools; “We are always moving to up-date our applications. As soon as our clientele has adapted to Pro Tools 8 (the latest version of the software), our guys need to be completely up to speed. We have to accommodate whatever current technology needs our clients have.” He continued, “The film side of the industry has gone completely over to digital. It's really important that a program like yours offers training on all the platforms. I'm also seeing more applicants with degrees in the field, which is a good thing!”

Mr. Goldstein went on to stress the importance of a music background; “I started out working in the music rooms and spent several years engineering and producing music projects. That background made my transition to motion pictures much easier. Mixing for picture and mixing for music are very similar and the skills cross-over extremely well. Emphasis on music recording and mixing skills is really important.” Doc also mentions the critical nature of industry ‘savvy’ and understanding how the work gets done; “I have

to have guys who are schooled in how to deal with people. The most important thing here is fitting in with the clientele and the staff, and understanding what they need.”

- Candace Stewart: *October 23, 2009, at Firehouse Studios, Pasadena.* Formerly manager of Firehouse, Candace is now Studio Manager at East West Studios in Hollywood. Candace begins with this recommendation. “Besides knowing the technology, audio people need to understand acoustics. To get a sound in a room, you need to know how the room works.” She adds, “Knowing which mic to use is important, but knowing where to put the mic and the artist in the room has just as much influence over the final sound of the performance. An engineer needs to know how sound behaves.” Candace also stressed the need for thorough training on current digital hardware. “Our people need to know Pro Tools and Logic Pro, and we run on the Icon and D-Controls (digital console/interface models for Pro Tools software) in our rooms. They have to be on top of these applications. Our clients expect our engineers to handle anything they bring in the door.” Ms. Stewart went on to compliment Citrus for the high caliber of students who have come from the program. “I’ve had several Citrus students here over the years, and they’ve really known their stuff. It’s great to see them move on to become successful professionals.”
- Dan Kimpel: *October 29, 2009, at Citrus College.* Music journalist and foremost authority on popular music songwriters, Dan is also an independent producer and an expert on career planning and networking. “The industry is really changing, especially since the internet has become such a factor in the way we create and share entertainment. I think a program like yours has to address that side of the technology too. There’s such an emphasis on the audio technology, and these kids are already internet savvy. They need to be shown how to link the two together. I now do complete projects entirely across the web and only occasionally set foot in a recording studio.” Drawing from his highly successful networking seminars, Dan had these comments: “I think relationships are even more important in our industry than in the past. And I know it’s not easy to teach kids how to interact with people, but your faculty are all working professionals, so you know what I’m talking about. Your students need to take every opportunity they can to meet professionals in the industry. I know you have a great relationship with the Recording Academy and the AES (Audio Engineering Society), and that’s a great way to get started. Volunteering at events and going to the seminars and conventions really helps them to get to know these people.”  
Dan also had these words to live by; “My motto has always been, ‘never say no!’. Don’t lose an opportunity to network or advance your career. Whenever anyone has come to me with a project, I always say yes first, and then find out what I have to do to make it happen! It’s sometimes results in a hair-raising moment or two, but being resourceful and creative is what it’s all about. The more you can teach your students about every area of the industry, the better off they’re going to be.”
- Al Schmitt & Steve Genewick: *November 5, 2009, at Citrus College.* Al Schmitt is a fifteen-time Grammy® Award winning producer and engineer. Steve Genewick is staff engineer at Capitol Records Studios in Hollywood. Mr. Schmitt begins; “I’m really glad to hear you’re planning to offer a degree. We didn’t have any programs like yours when I was coming up in the field, and sure wish we had! It’s a great advantage to these kids to have this kind of training.” Steve Genewick continues; “I’m from a slightly younger generation (laughter) and was able to prepare myself to enter the field. It’s invaluable to get you in the door and as a confidence builder.” Al put in a word for the older technology. “I know everything has gone over to digital, and I do most of my work in Pro

Tools too, but I still look for guys who know the analog (pre-digital, tape-based recording) techniques. I still use it and so do a bunch of us. It's getting harder to find kids coming out of these programs who can do analog." Steve Genewick; "I think the same can be said for the analog consoles. Most of the major studios still have the SSL's and Neves and API's in their big rooms, right alongside the Icon's and Sony Oxfords and DMX's. It's really important to know both. It's great you guys have the Duality (Solid State Logic's newest 'digi-log' console) in studio 'A', 'cause it's the best of both worlds. Then the C-200 gives them a fully digital console to work on."

Session documentation came up next; Al "My biggest pet-peeve is poor documentation on a session. A lot of kids think, 'Now that we have Pro Tools, I don't have to keep track of all that stuff.' But it's just the opposite. There is nothing as frustrating and time consuming as having to go back and re-construct a session where all the tracking and mic'ing information is not there." Steve ads; "There is space on every track in Pro Tools to make notes about that track. These kids need to learn to use it! I still take notes on paper about the set-up and the microphones and positioning and all that. It's especially important now, since we have the ability of recording almost unlimited numbers of tracks in a session."

The discussion then turned to managing the recording session; Al Schmitt: "I think it's important to be always one step ahead of the client. I'm always thinking about what's coming next, and what I'm going to need for it. Kids need to learn to appreciate what the artist is going through, and to always try to anticipate what they're going to need. That's why having a music or performing background is so important; you've been there and you have a feeling for what's going on." Steve Genewick; "Reading music is a key skill. I never thought it was a big deal, but when the producer walks in and hands me the score, they expect me to be able to read it," Al: "Yeah! And playing an instrument too. I was a trumpet player before I got involved in producing and engineering. You don't really understand what musicians are saying or how they work until you are one yourself." Steve: "I think more and more that recording engineers need to know about every area of the industry. I can be doing a music session with Al and someone like Diana Krall in the evening, and then get up in the morning and go to a TV commercial date. People don't just do one thing anymore." Al: "It's true! I still mostly do music dates, but it could just as easily be a scoring session for a movie; and the video game thing is huge!" The conversation concluded with a note about being independent: Steve; "Everyone is an independent contractor now. I work at Capitol, but I hustle the clients myself." Al; "The business of music is really important. The young guys I see who know how to get out there and sell themselves are doing really well. It's not like it used to be, with the big budgets from the labels and the 'staff' producers and what not. You have to learn the business side too."

- Steve Burdick: *November 9, 2009, at Westlake Studios, Hollywood*. Mr. Burdick is co-owner and Manager of Westlake Studios, a premier, multi-facility recording studio complex. "It's all about diversity! The industry has changed so much, and a facility like ours is successful because we count on more than just music recording to generate our revenue. Our big rooms still do a lot of music – especially the hip-hop and dance crowd, but I built small production rooms at both facilities that are full all the time. Major artists book them to write and demo tunes, and the ad and gaming people use them to create their product. We do scoring dates now. If I had more space, I'd add even more rooms!" This has changed the requirements of the job also; "My interns must know Pro Tools!"

But everyone here at Westlake has to know audio for film and television too. Logic. Digital Performer, Reason, all these applications are in use here every day.”

Talk turned to hiring; “I don’t hire people who aren’t trained; I don’t have to! There are good audio programs like yours and these kids take advantage of them. It saves me time and money bringing in someone with that education; especially with a degree. That tells me they have the dedication and follow through to invest in their career. I don’t have to train them from the ground up because they already know the fundamentals. As you know, I hire Citrus people all the time, and they’re great.” Steve concluded with this thought; “I spend an hour interviewing every prospective employee, from intern to engineer, and it isn’t just the technical chops I’m looking for. It’s the attitude! My biggest concern is always with my clients, and we attract some very high-powered and demanding industry figures at Westlake. My people have to think on their feet and be responsive, and do it with a smile and a can-do attitude. It’s fantastic when they’ve learned about this before they get here!”

- Ray Lignowski: *November 20, 2009, at CBS Television City, Los Angeles*. Mr. Lignowski is the Audio Supervisor at CBS Television. “Television audio has changed a lot since the days before digital, and we’re using a lot of the same technology that you see in the recording studios. Of course, TV has many forms of production, and the requirements for episodic TV shows are quite different than for a game show or talk show. The neat thing is that the same recording fundamentals that you address in your program have a practical application in all production, across the board.” Ray went on to focus on the TV studio; “We have multiple studios here at Television City, and produce several shows, from “The Price is Right” to “Dancing with the Stars”. I know that many of our people come out of broadcast programs, since they’re focused on the studio production environment and techniques. The basic skills are the same, however; a student who has had training in audio recording and live sound reinforcement can quickly be trained to do studio work. There are two kinds of audio mixing going on, one for the audience, which is like a ‘live’ show, and the other for the taped program, which is more like the recording studio.”

Ray went on to contrast the TV studio with series production. “The episode series are really short movies, so the sound production is very similar to motion pictures. This is where training in dialogue recording and editing, sound effects and Foley (specialized sound effects synced to the picture) is really important. If you add a film or video degree to your program out a Citrus, it would be the perfect combination to prepare your students for a television career too.”

- A collective meeting of the Recording Technology Advisory Council is being planned for summer, 2010 at Capitol Records Studios.

## Citrus Recording Technology Advisory Committee

Meeting Minutes: December 19, 2008

<b>Professional</b>	<b>Faculty/Staff</b>	<b>Student</b>	<b>Community</b>
Al Schmitt	Stephen O'Hara	Jason Vandergrift	Lucy Estrada
John Avila	Tim Jaquette		
Steve Burdick	Joe Barrera		
	Mike Caudle		

The following are the minutes of the Recording Technology Program Advisory Committee meeting held December 19, 2008. Al Schmitt joined the meeting at 10:35am by telephone conference call from Capitol Studios.

- Introductions were made and the meeting was called to order at 10:30am; the conference call to Al Schmitt was made. Ten questions regarding the state of the audio recording industry, technological developments in the field and program focus were previewed for the panel, and the discussion commenced.
- The first question asked that the participants to *update the committee on three significant skills necessary for entry into today's audio recording industry*. Al Schmitt responded first by stressing the importance of musical knowledge and the ability to follow a written score in the studio. On-time performance in the job and Pro Tools operating skills were next on his list. Steve Burdick stressed interpersonal communication skills as vital; all agreed. Schmitt added practical skills in working with analog tape technology and vinyl (album) mastering as important, since many audio professionals (including him) continue to favor these techniques.
- The next question asked participants to *evaluate the level of ability among current new-hires and identify what needs improvement*. Lucy Estrada noted that applicants who had been certificated or earned a degree in a program such as those offered by Citrus, Full Sail or Berklee had a higher skill level than those who had not. John Avila suggested improvement was needed in overall industry savvy and work habits. Schmitt stressed that musical knowledge needs to be improved. All agreed that their preference is to hire schooled candidates when possible.
- A discussion followed regarding *what industry savvy is required to begin a career in audio today*. Knowledge of studio operations, record labels and independent/freelance business was at the top of everyone's list, particularly since so many of today's professionals work as outside contractors and operate their own production and service businesses.
- The meeting ended with a pledge to share information and ideas throughout the coming year. All of the professional members expressed a keen interest when asked by Stephen O'Hara about devoting time to teaching recording master classes and advanced studies courses at Citrus.



## **Disabled Students Programs and Services Instructional Program Review 2005-2011**

**Spring 2012**

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### **Prepared by**

<b>Name</b>	<b>Title</b>
Jennifer McLeod	Faculty
Vince Mercurio	Faculty
Audrey Abas	Faculty

### **Disabled Students Programs and Services Program Review Committee Members**

<b>Name</b>	<b>Title</b>
Irene Malmgren	Vice President - Academic Affairs
Lucinda Over	Dean of Counseling
Michelle Plug	Articulation Officer
Sarah Bosler	Librarian
Nicki Shaw	Academic Senate President
Dave Kary	Curriculum
Linda Welz	MIS Representative



## **PROGRAM REVIEW – Disabled Students Programs and Services**

The final summary of the program review process for Disabled Students Programs and Services is attached to this page.

I affirm that this program has been reviewed according to the accepted District procedures for program review and that the final summary accurately reflects the consensus of the members of the review committee.

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Dr. Lucinda Over, Dean of Counseling

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date

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Michelle Plug, Articulation Officer

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date

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Dr. David Kary,, Chair of Curriculum Committee

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date

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Dr, Irene Malmgren, Vice President of Academic Affairs

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date

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Nicki Shaw,, Academic Senate President

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date

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Dr. Geraldine M. Perri, Superintendent/President

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date

It will be the department's responsibility to communicate review recommendations with additional offices and services.



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## **1. Executive Summary**

### **A. Program History/Description**

The Disabled Students Programs & Services (DSP&S) department serves as the college mechanism for providing access to students with disabilities and for implementing accommodations as mandated by Section 504 of the Rehabilitation Act of 1973, Section 508 of the Rehabilitation Act of 1998, the Americans with Disabilities Act of 1990, and Title 5 of the California Code of Regulations. DSP&S is specially funded by the state to provide direct services to students and also to guide other campus professionals in matters of educational accommodations and accessibility. The program offers various services and instruction which assist students with disabilities to fully participate in activities, programs, and classes offered by the college.

DSPS classes meet the needs incorporated into the program mission by providing students with skills necessary for them to reach their academic goals and participate in the full range of campus programs and activities despite limitations from their respective disabilities.

### **B. Strengths/Effective Practices**

DSP&S moved to the new Student Services Building May 2011. The new facility provides office space on the ground floor and is Americans with Disabilities Act (ADA) compliant.

The "high tech" lab has more space than in previous facilities.

Program staff are doing the best they can to meet the needs of students at an acceptable level, but not the desired level.

### **C. Weaknesses/Lessons Learned**

Economic conditions have prevented the DSP&S course offerings for two years. Staff attempts to meet student needs through workshops or individual training as needed,

It is difficult to separate the educational program structure from the program needs required to provide a minimum level of service to disabled students. Many times the need to provide services to students with disabilities displaces resources that we would allocate to our courses.

### **D. Recommendations/Next Steps**

Faculty would like to restructure courses to provide topic-specific courses.

Explore alternatives to staffing DSPS courses.

## 2. Faculty

### Full-Time Faculty

Audrey Abas  
Jennifer McLeod  
Vince Mercurio

### Adjunct Faculty

Amanda Han

## 3. Program description

DSP&S courses are non-degree-applicable credit courses that provide specialized instruction to teach students with disabilities strategies to compensate for their disability-related educational limitations. The courses, offered as funding allows, are in laboratory and lecture modes and are graded pass/no pass.

## 4. Program Goals and Objectives

The goals and objectives of the Disabled Students Programs and Services Program are:

- a) Provide educational accommodations to students with disabilities so they have equal access to learning. Also, teach students to advocate for themselves by addressing the needs of these individuals with disabilities who intend to pursue coursework at Citrus College. These needs are addressed by providing reasonable and appropriate educational accommodations to make an accessible educational environment for students with disabilities as verified by an appropriate healthcare professional.
- b) The DSP&S program offers various specialized services that assist students with a wide range of disabilities to enable them to participate in the programs, courses, and related activities offered by the college. Open access is one of the key objectives of Citrus College's mission. The DSP&S program strives to facilitate the college's mission by empowering students with disabilities to pursue academic excellence, economic opportunity, and personal achievement by providing reasonable and appropriate educational accommodations.

## 5. List and Review of Degrees, Certificates, and Awards

n/a

## 6. List of Industry-Based Standard Certificates and Licenses

n/a

## 7. Advisory Committee or Council

<u>Name</u>	<u>Position / Company</u>
Audrey Abas	Citrus College
Brandy Davis	Citrus College
Jeanne Hamilton	Citrus College
Lucinda Over	Citrus College
Nancy Martin	Citrus College
Jennifer McLeod	Citrus College
Vince Mercurio	Citrus College
Andrew Sprogis	Citrus College
Marilyn Eng	Citrus College
Sara Gonzales-Tapia	Citrus College
Nievos Lugo	Arcadia High School
Mark Rigney	Azusa Unified School District
John Farr	Azusa Unified School District
Ana Luevano	Azusa Unified School District
Lisa Garcia	Azusa Unified School District
Monica Pecarovich	Baldwin Park School District
Mary McHugh	Charter Oak High School
Tamara Rhoades	Claremont High School
Stacy Nunez	Duarte High School
Elizabeth Smith	Duarte High School
Stacy Martinez	Duarte High School
Michelle Trail	Duarte High School
Jeff Divine	Gladstone High School
Katie Bryant	Glendora High School
Marney Davidson	Monrovia High School
Pam Woodbury	Monrovia Adult School/ROP
Loretta Ledezma	Monrovia Adult School/ROP
Mary-Ann Benson	Sierra Vista High School
Marie Loele	Temple City High School
Deanne Sciarrotta	Temple City High School
Maria Isele	Temple City High School
Jennifer Potter	Temple City Unified High School District
Marie Ioele	Temple City Unified High School District
Pamela Hayes	Vista Ridge Academy
Rita Zobayan	Frostig Center
Jacqueline Knight	Frostig Center
Yvonne Hogan	Easter Seals
Stacy Do	Department of Rehabilitation

## **8. Program Student Learning Outcomes**

The Disabled Students Programs and Services Program has adopted the Institutional General Education Competencies of Citrus College (as approved by Steering December 8, 2008). General education competencies serve as a common set of core curricular components identified and defined by faculty. Student learning outcomes are behaviors based on these competencies.

Any student transferring, completing a degree or certificate from Citrus College, must demonstrate effectively assessed awareness, understanding, knowledge, skills, and abilities in the selected competencies.

Students completing courses in the Disabled Students Programs and Services Program will have acquired the following competencies:

### **1) Communication (personal expression and information acquisition)**

Student will be able to advocate for self by successfully requesting accommodation(s) through documented written and/or oral communication with the instructor to ensure equal access to learning.

### **2) Computation**

### **3) Creative, Critical, and Analytical Thinking, and Information Competency**

Student will increase academic self-efficacy by working with a DSP&S counselor to formulate realistic goals and select appropriate educational accommodations as defined by the California Community Colleges' Chancellor's Office that will compensate for academic challenges to create success in the academic environment.

### **4) Community/Global Consciousness and Responsibility**

### **5) Technology**

### **6) Discipline / (Subject Area Specific Content Material)**

## 9. Curriculum Review and Student Learning Outcomes Assessment

### Curriculum/ SLO Assessment Map: Disabled Students Programs and Services

<b>CC 1: Communication</b>				<b>CC 3: Creative, Critical, and analytical thinking, information competency</b>			
	<b>CC1</b> Advocate for self	<b>CC3</b> Increase academic self- efficacy					<b>Date of Assessment=</b> FA11, SP12 or CA=(Ongoing, Continuing Assessment)

**DSPS 075**—Individualized Assessment of Learning Strengths and Weaknesses (0.5 Unit),  
 Applicability- DEACTIVATED – 06-09-2011 Last Offered- S09  
 Course Applicability Key: T=Transfer, D= Degree, C= Certificate, S= Skill Award

**DSPS 085**—E-Text Basics (1 Unit),  
 Applicability- D Last Offered-NEVER OFFERED, Last Curriculum Date: FA08 , Curriculum Revision Date: F14  
 Course Applicability Key: T=Transfer, D= Degree, C= Certificate, S= Skill Award

SLO 1							SLOs will be
SLO 2							assessed
SLO 3							when the
SLO 4							course is
SLO 5							offered

SLO Key: I= Introduced, D=Developed, M=Mastered

**DSPS 090** –Empowerment for Students with Disabilities (2 Units),  
 Applicability-D Last Offered- F09, Last Curriculum Date: S11, Curriculum Revision Date: S17  
 Course Applicability Key: T=Transfer, D= Degree, C= Certificate, S= Skill Award

SLO 1							when offered
SLO 2							

SLO Key: I= Introduced, D=Developed, M=Mastered

**DSPS 103L**– Technical Assistance Lab: Adaptive Computer Technology(1 Unit),  
 Applicability-D Last Offered- S10, Last Curriculum Date: S11, Curriculum Revision Date: S17  
 Course Applicability Key: T=Transfer, D= Degree, C= Certificate, S= Skill Award

SLO 1							when offered
SLO 2							

SLO Key: I= Introduced, D=Developed, M=Mastered

## **10. Review of previous recommendations**

### **MISSION:**

a) Continue to provide state of the art software and equipment in the High Tech Center so that state of the art software and equipment can continue to be incorporated into the Technical Assistance Lab (TAL) curriculum.

-- RESPONSE: DSP&S was able to purchase equipment and software to get the High Tech Center technologically current.

b) Get the proposed Individual Assessment of Learning Strengths and Weaknesses course approved through the Curriculum Committee as soon as possible since it will serve as a means to providing low-cost assessment of individualized learning strengths and weaknesses for the purpose of determining if students qualify for educational accommodations, in addition to generating higher FTES for the program.

-- RESPONSE: Course was approved by Curriculum and offered. However, it was determined that we were not able to collect FTES because it was not possible to teach the course overload. Therefore, we stopped offering the course.

c) Offer the Empowerment class each semester so students with disabilities have the opportunity to learn about advocacy and access year round.

-- RESPONSE: Only offered during Fall semesters due to low fill rate in Spring semesters; however, class was not offered Fall 2010 due to budget cuts.

d) Offer the Technical Assistance Lab (TAL) course during summer session.

-- RESPONSE: Staff is not available to teach this course during the summer. Last offered Spring 2010 due to budget cuts. Moreover, class needs to be broken up into individual classes geared toward specific technologies. The curriculum is too broad for one course. It is not feasible if enrolled students have different accessibility needs.

### **NEED:**

a) Increase staff training to ensure access to adapted software and equipment for students with disabilities.

-- RESPONSE: DSP&S staff has participated in training through the Chancellor's Office High Tech Center, the Alternate Text Production Center (ATPC) committee, Region 8 meetings (i.e., Alternate Media, DSP&S Coordinators, LD Specialists, Deaf and Hard of Hearing (D/HH) meetings).

b) Develop a DSP&S 1 unit non-transferable credit course (DSPA 105) that specifically instructs students with disabilities on how to use assistive technology.

-- RESPONSE: We revised our plan to develop this course into separate courses addressing specific technology needs as related to educational limitations based on students' disabilities.

c) Develop a DSP&S .5 unit credit course for assessment of students with learning disabilities (DSPA 075) so as to increase student contact and provide more FTES for the program.



-- RESPONSE: This course was approved by Curriculum Committee (?) and was implemented (?). However, the FTES were not realized because the course cannot be taught overload; therefore, we are in the process of deleting the course from the curriculum.

d) Develop a DSP&S .5 unit course (DSPS 085) to teach students with disabilities how to use electronic text (etext).

-- RESPONSE: This course was approved by Curriculum Committee (?), but has never been implemented due to budget and lack of staff.

e) Take an active role in working with faculty, TECS, and facilities when planning new computer labs to ensure access for students with disabilities.

-- RESPONSE: DSP&S conducted evaluations of the following labs and prepared a report of recommendations in June 2007: IS107, LibAV, LibRef, LS120 (no longer a lab), and MA129. At the request of the Dean of Natural and Physical Sciences a re-evaluation of the labs in the science classrooms was conducted along with planning for the new STEM Center in September 2009. DSP&S created a report of recommendations. At that time DSP&S sent an email to the other deans to offer help if they had any accessibility questions or concerns. In January/February 2011, the Citrus College Librarians approached DSP&S with questions about how to improve accessibility in the library. DSP&S staff conducted a walk-through of the library and made recommendations. Collaboration with the librarians continued via emails. At the time of our walk-through, we discussed installing more accessibility software on the library computers.

DSP&S was recently informed that JAWS was going to be installed on as many computers as possible in the libraries next load set. Additionally, the educational advisor with alternate media duties collaborates on a very regular basis with the Supervisor of the Learning Center to assure that appropriate accessibility software is installed in the College Success Center. Specialized software has been installed in the College Success Center and DSP&S has also offered software which is useful for creating Learning Center materials.

f) Continue to develop our Alternate Media Production Center. We need a high speed scanner so as to increase the production of electronic text; this will be especially important with the implementation of the compressed calendar because we will have even shorter turn around times for student etext requests.

-- RESPONSE: The Alternate Media Production Center has become a well-equipped resource for producing alternate media and it includes: two embossers, two computer stations, two large monitors, one high-speed scanner, and a large variety of other equipment and software.

g) Increase the space of the High Tech Center.

-- RESPONSE: DSP&S moved into the new Student Services Building in Spring 2011. The new High Tech Center is significantly larger than the current location, in the ED building

h) Establish annual maintenance of the High Tech Lab by the District.  
-- RESPONSE: It appears that TeC Services provides updates on an as needed basis at our request.

i) Improve collaborative effort with all of the campus computer labs.  
-- RESPONSE: There has been increased software availability in some lab areas on campus.

j) Work with the Audio/Visual department to develop a plan to maintain the closed captioning equipment.  
-- RESPONSE: There was a concerted effort to get the closed captioning equipment functional to no avail. Now the closed captioning equipment is obsolete

k) Continue to encourage students with disabilities to use the Kurzweil Reader in the Library. This will likely increase their use of other Library resources.  
-- RESPONSE: There has been an increase in the number of students using Kurzweil outside of the DSP&S High Tech Center.

l) Continue to offer the COUN 160 for DSP&S students. Additionally, continue to have these students receive a specialized Library Orientation.  
-- RESPONSE: The COUN 160 section recommended for students with disabilities has been offered each term to capacity or greater. A library orientation is included as a part of the regular class curriculum

#### FEASIBILITY:

a) Increase the size of the High Tech Lab. Its current size impedes adequate instruction to our program's student population as there is a need for more space and more computers. There is only enough space for a maximum of 5 students; however, if any of those students are in wheelchairs and/or have an aide, the available space is even less.  
-- RESPONSE: We moved into a larger facility in May, 2011. There is an approximate 75% increase in student workstation in the new High Tech Center.

b) Develop an Alternate Media Production Center so as to make more space in the High Tech Lab. An Alternate Media Center is designed to assist faculty, staff, and students with disabilities by providing access to alternative media formats to meet a variety of instructional needs. They can include, but are not limited to Braille, large print, e-text, captioning, tactile graphics, accessible online teaching and learning, accessible college web site, etc. Additionally, this will also reduce distractions in the High Tech Lab from the Braille machine which is noisy and distracting.  
-- RESPONSE: An Alternate Media Production Center was created in 2008. As a result, Braille was no longer a continual distraction to students in the High Tech Center. Additionally, we were able to provide one additional student workstation in the High Tech Center.

c) Create a team effort to improve etext services and especially to improve student use of etext; development of improved etext production methods.

-- RESPONSE: By increasing the part-time educational advisor position to a full-time educational advisor with alternate media duties and by adding additional job duties to the Instructional Lab Tech II to include alternate media duties, effective team effort was established and improved all aspects of etext provisions.

d) Another office is needed so we can increase the number of our learning disability assessments

-- RESPONSE: In July 2009, DSP&S had to cut the adjunct learning disability specialist position due to budgetary constraints. We have not been able to rehire an adjunct learning disability specialist since that time.

#### QUALITY:

a) Continue to provide staff development and opportunities in seminars and workshops (i.e., Flex Day, Diversity Day).

-- RESPONSE: DSP&S encourages faculty and staff to attend appropriate conferences, workshops, seminars, and region meetings as a means of increasing the knowledge, skills, and abilities required for their particular jobs. However, due to budget cuts the annual CAPED conference has gone unattended by Citrus DSP&S staff since 2008.

#### COMPLIANCE:

a) Continue to meet federal and state ADA/504/508 compliance by continuing to provide the Technical Assistance Lab (TAL) course in the High Tech Lab as a means of ensuring access to adaptive software and equipment on campus until access to a larger space for the High Tech Lab is feasible.

-- RESPONSE: DSPS 103L Technical Assistance Lab has not been taught since Spring 2010 due to budget and staff reductions.

b) Develop a DSP&S course that will provide students with disabilities more in depth training on how to use adaptive software and equipment.

-- RESPONSE: DSPS 085 Etext Basics was approved by the curriculum committee May 2008, but due to budget constraints we have been unable to offer the course. DSP&S is in the process of creating additional courses to address various

c) Continue to make recommendations to faculty, staff, and administration regarding compliance with ADA/504/508 standards.

-- RESPONSE: DSP&S continues to contact faculty and staff on an as needed basis to discuss student needs and make recommendations for compliance.

d) Include district policy regarding attendance and cheating on the Technical Assistance Lab (TAL) syllabus.

-- RESPONSE: Policy was included on the syllabus, but the class is no longer offered

## **11. Evaluation Criteria – Mission**

### **Current status**

DSP&S meets the needs incorporated into the program mission by providing students with disabilities educational accommodations that afford them the opportunity to reach their academic goals and to participate in the full range of campus programs and activities despite limitations from their respective disabilities. The DSP&S program reflects the District's diversity in terms of both the staff as well as students served. Additionally, DSP&S program advances the institutional core competencies and learning outcomes as reflected in the results of our student learning outcomes.

DSP&S serves significantly more students in the 19 and under age range and significantly less students in the 20-24 age range in comparison to the campus. The other age ranges were more comparable.

DSP&S had a similar male to female ratio when compared to the campus.

DSP&S serves a slightly higher number of African-American and unknown ethnicities and slightly less Hispanic and Caucasian students when compared to the campus.

DSP&S had a lower transfer rate and a higher AA/AS, license, and certificate rates compared to the campus.

The number of students enrolling in Citrus to increase job skills was slightly higher for DSP&S students than the campus.

There are a higher percentage of basic skill students in DSP&S when compared to the campus as a whole.

There are less DSP&S students who are undecided about their educational goals when compared to the campus as a whole.

### **Commendations**

- a. The Disabled Students Program and Services is consistent with the Citrus College mission.
- b. Despite severe budget cuts, DSP&S continues to advocate that students with disabilities be fully integrated on the campus by empowering students with disabilities to pursue academic excellence, economic opportunity, and personal achievement by providing reasonable and appropriate educational accommodations.
- c. The new online orientation includes an accessible version for students with hearing and visual impairments.
- d. DSP&S participated in the New Student Orientation Subcommittee to ensure all disabilities are considered in orientation development and maintenance.
- e. The Empowerment course teaches students with disabilities to be able to discuss their needs, to make informed decisions, and to better understand their disability as it relates to their educational needs.
- f. COUN 160 section recommended for students with disabilities continues to fill each time it is offered and has become an integral part of the DSP&S program for new students with disabilities.
- g. High school special education students tour Citrus College and attend a presentation provided by DSP&S staff. This service prepares students for a smooth transition from high school to college.

- h. DSP&S hosts its Advisory Committee annually to discuss how to better serve constituent high school students with disabilities.

**Recommendations**

none

**12. Evaluation Criteria – Need**

**Current status**

DSP&S serves as the college mechanism for providing access to students with disabilities and for implementing accommodations as mandated by Section 504 of the Rehabilitation Act of 1973, Section 508 of the Rehabilitation Act of 1998, the Americans with Disabilities Act of 1990, and Title 5 of the California Code of Regulations. DSP&S is specially funded by the state to provide direct services to students and to guide other campus professionals in matters of educational accommodations and accessibility. The program offers various services and instruction which assist students with disabilities to fully participate in activities, programs, and classes offered by the college. The yearly increase in students served by the DSP&S program, in addition to the requirement to meet legal mandates, supports the ongoing need for DSP&S.

**Commendations**

- a. Increased collaboration with the Librarians with the intent of improving access for students with disabilities in all areas of the library.
- b. The Empowerment class teaches students with disabilities to advocate for themselves and how to ask instructors for accommodations. This course provides a pathway for them to understand their disabilities and to integrate into a community college setting.
- c. Increased collaboration with EOP&S to ensure that students who are eligible for both EOP&S and DSP&S programs meet program obligations.

**Recommendations**

- a. Break DSPS 103L Technical Assistance Lab (TAL) course into individual classes geared toward specific access issues.

New (To Be Developed) Course Titles		Projected date to develop course outline
DSPS 101	Screen Reading Software for the Visually Impaired (lecture/lab)	S 14
DSPS 102	Study Skills Technology	S 15
DSPS 104	Voice to Text Software	F 15
DSPS 105	Note-taking Technology	F 14

- b. Reestablish the offering of the DSP 090 Empowerment course as a means of transitioning high school students with disabilities to college.
- c. Create and offer more workshops to address specific needs of DSP&S students.
- d. Employ instructors and staff to teach DSP&S courses and workshops.

### 13. Evaluation Criteria – Quality

#### Current status

The DSP&S courses are appropriate for the discipline because the content focuses on teaching students with disabilities a variety of skills and technology needed to accommodate the particular disabilities. DSP&S courses are stand-alone, non-transferable, special courses that do not have corequisites or prerequisites and the lecture/lab units are deemed appropriate for the current classes. All DSP&S courses were recently reviewed and updated through the Curriculum Committee. Additionally, DSP&S has program-level student learning outcomes which have been assessed on an annual basis since 2008/2009. Furthermore, DSP&S supports the State and District emphasis on critical thinking, problem-solving, and written expression. This is evidenced in course content as well as program and course level student learning outcomes. Faculty minimum qualifications and development continue to meet the needs and requirements of the DSP&S program; however, there has been less opportunity to attend conferences and workshops since 2009 due to budgetary issues. Lastly, students are succeeding in the DSP&S program.

#### Commendations

- a. The faculty in the DSP&S program continue to meet federal, state, and district qualifications.
- b. The DSP&S program meets the stated course objectives in the form of student learning outcomes.
- c. Despite budget cuts over the past several years resulting in staff reduction, the DSP&S program has maintained minimum services to all students.

#### Recommendations

- a. Continuing education for DSP&S staff in order to stay appropriately qualified and current, fund staff to attend workshops, conferences, region meetings, and trainings.

### 14. Evaluation Criteria – Feasibility

#### Current status

DSP&S continues to have adequate communication and support from Counseling and Advisement. Additionally, the DSP&S facilities are adequate. The DSP&S department moved into the new Student Services building in May, 2011.

Unduplicated Headcount	04/05	05/06	06/07	07/08	08/09	09/10	10/11	11/12
DSP&S	558	536	626	658	674	727	892	Data not available
College	21,874	21,478	20,593	23,493	21,679	20,987	19,290	Data not available
% of DSPS	2.5%	2.5%	3.0%	2.8%	3.1%	3.5%	4.6%	Data not available

Note: This information was taken from the Chancellor's Office for the California Community Colleges websites: <http://misweb.cccco.edu/mis/onlinestat/programs.cfm> and [https://misweb.cccco.edu/mis/onlinestat/programs\\_dist.cfm](https://misweb.cccco.edu/mis/onlinestat/programs_dist.cfm). This is the data that was reported to the Chancellor's office by Citrus College.

### Student Population Data

Disability Category	04/05	05/06	06/07	07/08	08/09	09/10	10/11	11/12
Acquired Brain Injury	30	27	29	20	19	19	22	Data not available
Developmentally Delayed Learner	25	19	23	31	31	40	30	Data not available
Hearing Impaired	12	14	18	18	19	21	19	Data not available
Learning Disabled	105	117	164	182	181	209	196	Data not available
Mobility Impaired	84	73	71	52	40	36	43	Data not available
Other Disability	225	200	201	261	280	315	467	Data not available
Psychological Disability	61	65	87	70	77	63	71	Data not available
Speech/Language Impaired	1	2	5	2	2	4	10	Data not available
Visually Impaired	15	19	15	22	25	20	34	Data not available

Note: This information was taken from the Chancellor's Office for the California Community Colleges websites: <http://misweb.cccco.edu/mis/onlinestat/programs.cfm> and [https://misweb.cccco.edu/mis/onlinestat/programs\\_dist.cfm](https://misweb.cccco.edu/mis/onlinestat/programs_dist.cfm). This is the data that was reported to the Chancellor's office by Citrus College.  
 \* Data will not be fully accurate until the completion of the 2006/2007 academic year.

The new High Tech Center is much larger to meet the needs of the quickly growing DSP&S program; however, there are not enough computers to adequately serve students in the DSP&S High Tech Center. Furthermore, it is critical that DSP&S, the library, and campus labs maintain updated adaptive software and technology to adequately serve students with disabilities. On another note, DSP&S does not have an adequate number of faculty to support the program. The current 11-month LD Specialist is retiring in June 2012 and DSP&S was approved to replace the 11-month position with a 10-month position. In poor budget times, DSP&S is grateful to be able to replace the LD Specialist position; however, being that it is only a 10-month position will hurt the program more than it already is hurting due to lack of an adequate number of staff for the number of students served by the program. It is also unfortunate that all DSP&S classes have been cancelled due to budget cuts; therefore, there is no availability of DSP&S courses. New DSP&S classes need to be created to address specific disability needs and there needs to be appropriate staff to teach the courses.

### **Commendations**

- a. Students with disabilities continue to be able to use the High Tech Lab's adaptive software and equipment to facilitate the successful completion of class assignments.
- b. Despite budgetary constraints, the High Tech Lab provides current adaptive software and equipment for students with disabilities.
- c. Faculty and staff are appropriately qualified to perform their job duties.
- d. Positive collaboration exists between DSP&S and the Testing Center in providing testing accommodations for students with disabilities.
- e. Positive collaboration exists between DSP&S and Tutorial Services in providing effective tutoring for students with disabilities.
- f. A full-time 12-month DSP&S Secretary position was hired November 2011 to replace the full-time 11-month DSP&S Specialist who retired June 2010.
- g. A full-time 12-month Alternate Media Specialist was hired February 2012 to replace the full-time 11-month Instructional Lab Technician II who passed away March 2011.

### **Recommendations**

- a. Employ more LD Specialists (e.g., adjuncts, interns – would need to create an internship program) to alleviate the four-month (and growing) waitlist for learning disability assessments. This will allow DSP&S staff to appropriately code LD students as LD to bring in increased revenue for the program. Our revenue decreases the longer students have to wait to be assessed for LD.

## **15. Evaluation Criteria – Compliance**

### **Current status**

DSP&S course requisites and course outlines of record meet federal, state, and district requirements. Additionally, DSP&S holds an annual advisory committee meeting every spring semester. Moreover, the DSP&S facilities meet ADA requirements.

### **Commendations**

- a. Upon continuing to offer this program, the district is in compliance with the federal and state laws and regulations that mandate equal access to instruction and support services.
- b. Campus computer labs continue to be accessible to students with disabilities according to federal and state guidelines.
- c. DSP&S continues to offer one section of COUN 160 Strategies for College Success recommended for students with disabilities taught by a DSP&S counselor.
- d. The DSP&S program meets with the Advisory Committee annually.
- e. Student learning outcomes are assessed annually.

### **Recommendations**

- a. Stay current with alternate media and accessibility technology to ensure access to education.



- b. Since moving to the new Student Services (SS) building, DSP&S has a much larger HTC. It is recommended that DSP&S acquire additional computers to fill the additional stations in the HTC.
- c. Employ an aide in the HTC to assist students using the lab to study and complete homework.
- d. Continue to collaborate with campus labs to ensure accessibility.
- e. Continue to collaborate with the Owl Bookshop to provide students with more detailed textbook information and earlier release of such information to ensure timely availability of alternate media forms of textbooks.
- f. It is recommended that the campus support DSP&S staff in providing faculty/staff workshops to teach topics of interest including current adaptive technology trends.
- g. Continue to work with the district to reinstate the compliant captioning procurement policy/procedure.

## 16. Recommendations

Rank	Description of recommendation (actions or behaviors to be completed)	Responsible person(s)	Target Date	Personnel	Facilities	Equip. / Software	Supplies
1	<p>Learning Disability (LD) assessments/waitlist/staff</p> <p>a. Replace the current 11-month LD Specialist who is retiring June 2012 with an 11-month full-time DSP&amp;S Counselor/LD Specialist to minimally keep the DSP&amp;S program status quo and to keep our LD assessment waitlist from getting longer and longer.</p> <p>b. Employ more LD Specialists (e.g., adjuncts, interns – would need to create an internship program) to alleviate the four-month (and growing) waitlist for learning disability assessments. This will allow DSP&amp;S staff to appropriately code LD students as LD to bring in increased revenue for the program. Our revenue decreases the longer students have to wait to be assessed for LD.</p>	Dean of Counseling, DSP&S Coordinator	July 2012	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	<p>High Tech Center (HTC) computers and accessibility</p> <p>a. Stay current with alternate media and accessibility technology to ensure access to education.</p> <p>b. Since moving to the new Student Services (SS) building, DSP&amp;S has a much larger HTC, but still only six computers which is not nearly enough for our continually growing DSP&amp;S population, and not enough to offer lab courses and workshops of adequate size. It is recommended that DSP&amp;S acquire additional computers to fill the additional stations in the HTC. This will potentially mean increasing the number of accessibility software licenses.</p> <p>c. Employ an aide in the HTC to assist students using the lab to study and complete homework.</p>	DSP&S Coordinator, Alternate Media Specialist	August 2012	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3	<p>Campus Accessibility (physical and access to information) (labs, classrooms, captioning procurement policy/videos used on campus, bookstore textbooks)</p> <p>a. Continue to collaborate with campus labs to ensure accessibility.</p>	Dean of Counseling, DSP&S Coordinator, Alternate Media Specialist,	Ongoing	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	<p>b. Continue to collaborate with the Owl Bookshop to provide students with more detailed textbook information and earlier release of such information to ensure timely availability of alternate media forms of textbooks.</p> <p>c. It is recommended that the campus support DSP&amp;S staff in providing faculty/staff workshops to teach topics of interest including current adaptive technology trends.</p> <p>d. Continue to work with the district to reinstate the compliant captioning procurement policy/procedure.</p>	DSP&S Educational Advisor					
4	Continuing education for DSP&S staff a. In order to stay appropriately qualified and current, fund staff to attend workshops, conferences, region meetings, and trainings.	Dean of Counseling, DSP&S Coordinator	Ongoing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5	DSP&S courses/workshops a. Break DSPS 103L Technical Assistance Lab (TAL) course into individual classes geared toward specific access issues.  b. Reestablish the offering of the DSP&S 090 Empowerment course as a means of transitioning high school students with disabilities to college.  c. Create and offer more workshops to address specific needs of DSP&S students.  d. Employ instructors and staff to teach DSP&S courses and workshops.	DSP&S Coordinator, Alternate Media Specialist, Educational Advisor, DSP&S Counselor	Fall 2015	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments

## 17. Budget Recommendations

Resources are needed in the following areas:

### Certificated Personnel (FNIC)

Position	Discuss impact on goals / SLOs	Impact ◇	Priority ‡
Replace the current 11-month LD Specialist who is retiring June 2012 with an 11-month full-time DSP&S Counselor/LD Specialist to minimally keep the DSP&S program status quo and to keep our LD assessment waitlist from getting longer and longer.	On another note, DSP&S does not have an adequate number of faculty to support the program. The current 11-month LD Specialist is retiring in June 2012 and DSP&S was approved to replace the 11-month position with a 10-month position. In poor budget times, DSP&S is grateful to be able to replace the LD Specialist position; however, being that it is only a 10-month position will hurt the program more than it already is hurting due to lack of an adequate number of staff for the number of students served by the program. For example, DSP&S has a 4-month and growing waiting list for LD assessment. The number of DSP&S students has doubled over the past 6 years, so the number of students needing DSP&S services has increased while the number of DSP&S staff has decreased. It is difficult to adequately serve students in timely manner with the counselor to student ratio DSP&S currently has.	F	B
Employ more LD Specialists (e.g., adjuncts, interns – would need to create an internship program) to alleviate the four-month (and growing) waitlist for learning disability assessments. This will allow DSP&S staff to appropriately code LD students as LD to bring in increased revenue for the program. Our revenue decreases the longer students have to wait to be assessed for LD.	DSP&S lost its adjunct LD specialist/DSP&S counselor in July 2009 due to budget cuts. DSP&S also lost all student workers and part-time, on-call workers that were helping to support the needs of the students in DSP&S. It is difficult to adequately serve students in timely manner with the counselor to student ratio DSP&S currently has.	F	B
Employ instructors and staff to teach DSP&S courses and workshops.	The purpose of the DSP&S classes is to increase student success by teaching students with disabilities appropriate strategies to help level the playing field. This knowledge is an important component of increasing student self-efficacy and to help improve students' self-advocacy knowledge, skills, and abilities.	N	C

### Classified Personnel

Position	Discuss impact on goals / SLOs	Impact ◇	Priority ‡
Employ an aide in the HTC to assist students using the lab to study and complete homework.	Having an aide to assist students in the High Tech Center will help to greatly improve students' self-advocacy skills and self-efficacy.	C	B

### Facilities

Facilities / repairs or modifications needed	Discuss impact on goals / SLOs	Bldg / Room	Impact ◇	Priority ‡

### Computers / Software (TeCS)

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡
Stay current with alternate media software ensure access to education.	Increase educational access using alternative media/software in a location where can ask for assistance with technology and improve self-advocacy and self-efficacy. This will include the purchasing of additional adaptive software for additional computers.	Software: *\$3,000.00 approx. (3 K3000 Professional versions @ \$1,000 each) *excluding tax and shipping	C	A
Since moving to the new Student Services (SS) building, DSP&S has a much larger HTC, but still only six computers which is not nearly enough for our continually growing DSP&S population, and not enough to offer lab courses and workshops of adequate size. It is recommended that DSP&S acquire additional computers to fill the additional stations in the HTC. This will potentially mean increasing the number of accessibility software licenses.	Increase educational access using alternative media/software in a location where can ask for assistance with technology and improve self-advocacy and self-efficacy. This will include the purchasing of additional computers and hardware for additional computers.	Hardware for 3 computer stations: *\$3,225 approx. Price includes: Trackball mouse (\$70-\$80 per mouse); Intellikeys Keyboard (\$395 per keyboard, volume Discounts pricing are available for orders over 4); Wide Screen Monitor/Computer (\$400 per computer); Scanner (\$150-\$200 per scanner)	C	A

### Equipment

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡

### Supplies (Division)

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡

### Other: Staff Development

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡
In order to stay appropriately qualified and current, fund staff to attend workshops, conferences, region meetings, and trainings.	The costs associated with the annual CAPED conference are approximately	Registration fee \$395.00; Airfare \$300.000	QB	

Additional information:

◇ **Impact:**

**M = Mission:** Does program meet the District's mission and established core competencies? Does program reflect the District's diversity?

**N = Need:** How is program addressing needs based on labor market data, enrollment, articulation, advisory committee, regional agreements, etc.?

**Q = Quality:** Are lecture/lab unit values appropriate? Have the course outlines been reviewed / updated regularly? Are disciplines appropriate? Is faculty development adequate? Does program support State and District emphasis on critical thinking, problem solving and written expression? Does program meet stated objectives in the form of SLOs? Are course pre-requisites and co-requisites validated?

**F = Feasibility:** Are facilities, equipment, and library resources adequate? Are evening programs and services adequate? Are course offerings frequent enough for students to make adequate progress in both day and evening programs? Does the program have adequate communication with & support from Counseling?

**C = Compliance:** Do course requisites meet Federal, State & District requirements? Do the course outlines meet state, district & federal regulations for content? Do vocational programs have regular advisory meetings?

‡ **Priority: (Note: When discussing priority, consider the following and address in Column 2)**

**A. Is this goal** mandated by law, rule, or district policy?

**B. Is this goal** essential to program success?

**C. Is this goal** necessary to maintain / improve program student learning outcomes?

## Attachment A: Key Performance Indicator data pages

### DSPS Program Review

	<b>Key Performance Indicators</b>	Fall04	Fall05	Fall06	Fall07	Fall08	Fall09
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<b>Program Access</b>						
1	Majors (total)						
2	New Majors						
3	Courses Offered	1.0	1.0	2.0	3.0	3.0	2.0
4	Sections Offered	2.0	2.0	2.0	3.0	3.0	2.0
5	Morning Sections					2.0	2.0
6	Afternoon Sections			1.0	2.0		
7	Evening Sections						
8	Arranged Sections	2.0	2.0	1.0	1.0	1.0	
9	Weekend Sections						
10	Short Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
11	DistanceEd Full-Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
12	DistanceEd Short-Term Sections	0.0	0.0				
13	Enrollment	18	13	31	73	63	31
14	Weekly Student Contact hours (WSCH)	26.0	20.4	50.2	71.0	70.0	83.0
15	Full-Time Equivalent Students (FTES)	0.9	0.7	1.7	2.2	2.2	2.6
	<b>Program Resources</b>						
16	Full-Time Equivalent Faculty (FTEF)	0.1	0.1	0.2	0.3	0.4	0.4
17	Credit Reimbursement Rate	<b>\$2,922.30</b>	<b>\$3,259.71</b>	<b>\$3,476.34</b>	<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
	<b>Program Operation</b>						
18	WSCH/FTEF	199.7	157.1	250.8	215.1	162.8	207.4
19	FTES/FTEF	6.8	5.4	8.6	6.6	5.0	6.4
20	Fill Rate at Census	50.0	40.0	77.5	58.4	52.6	51.7
	<b>Program Success</b>						
21	Course Retention	83.3	76.9	96.8	97.3	100.0	96.8
22	Course Success	66.7	61.5	67.7	91.8	81.0	90.3

	<b>Key Performance Indicators</b>				Winter08	Winter09	Winter10
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<b>Program Access</b>						
1	Majors (total)						
2	New Majors						
3	Courses Offered						
4	Sections Offered						
5	Morning Sections						
6	Afternoon Sections						
7	Evening Sections						
8	Arranged Sections						
9	Weekend Sections						
10	Short Term Sections						
11	DistanceEd Full-Term Sections						
12	DistanceEd Short-Term Sections						
13	Enrollment						
14	Weekly Student Contact hours (WSCH)				0.0	0.0	0.0
15	Full-Time Equivalent Students (FTES)						
	<b>Program Resources</b>						
16	Full-Time Equivalent Faculty (FTEF)						
17	Credit Reimbursement Rate				<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
	<b>Program Operation</b>						
18	WSCH/FTEF						
19	FTES/FTEF						
20	Fill Rate at Census						
	<b>Program Success</b>						
21	Course Retention						
22	Course Success						



<b>Key Performance Indicators</b>		Spring05	Spring06	Spring07	Spring08	Spring09	Spring10
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Program Access</b>							
1	Majors (total)						
2	New Majors						
3	Courses Offered	1.0	1.0	1.0	2.0	2.0	1.0
4	Sections Offered	1.0	1.0	1.0	2.0	2.0	1.0
5	Morning Sections				1.0	1.0	1.0
6	Afternoon Sections						
7	Evening Sections						
8	Arranged Sections	1.0	1.0	1.0	1.0	1.0	
9	Weekend Sections						
10	Short Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
11	DistanceEd Full-Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
12	DistanceEd Short-Term Sections						
13	Enrollment	10	9	13	35	41	4
14	Weekly Student Contact hours (WSCH)	14.3	17.2	11.1	19.4	34.7	13.6
15	Full-Time Equivalent Students (FTES)	0.5	0.6	0.4	0.6	1.1	0.4
<b>Program Resources</b>							
16	Full-Time Equivalent Faculty (FTEF)	0.1	0.1	0.1	0.3	0.3	0.2
17	Credit Reimbursement Rate	<b>\$2,922.30</b>	<b>\$3,259.71</b>	<b>\$3,476.34</b>	<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
<b>Program Operation</b>							
18	WSCH/FTEF	204.2	245.8	158.3	74.8	133.4	90.7
19	FTES/FTEF	7.0	8.4	5.4	2.3	4.1	2.8
20	Fill Rate at Census	50.0	60.0	80.0	38.5	68.3	10.0
<b>Program Success</b>							
21	Course Retention	80.0	77.8	69.2	100.0	100.0	75.0
22	Course Success	60.0	77.8	46.2	71.4	78.0	75.0

	<b>Key Performance Indicators</b>	Summer04	Summer05	Summer06	Summer07	Summer08	Summer09
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Program Access</b>							
1	Majors (total)						
2	New Majors						
3	Courses Offered				1.0	1.0	1.0
4	Sections Offered				1.0	1.0	1.0
5	Morning Sections					1.0	
6	Afternoon Sections						
7	Evening Sections						
8	Arranged Sections				1.0		1.0
9	Weekend Sections						
10	Short Term Sections				0.0	1.0	0.0
11	DistanceEd Full-Term Sections						
12	DistanceEd Short-Term Sections				0.0	0.0	0.0
13	Enrollment				1	12	6
14	Weekly Student Contact hours (WSCH)	0.0	0.0	0.0	0.9	6.2	3.2
15	Full-Time Equivalent Students (FTES)				0.0	0.2	0.1
<b>Program Resources</b>							
16	Full-Time Equivalent Faculty (FTEF)				0.1	0.0	0.0
17	Credit Reimbursement Rate	<b>\$2,922.30</b>	<b>\$3,259.71</b>	<b>\$3,476.34</b>	<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
<b>Program Operation</b>							
18	WSCH/FTEF				12.5	205.2	108.0
19	FTES/FTEF				0.4	6.3	3.3
20	Fill Rate at Census				5.0	14.0	12.0
<b>Program Success</b>							
21	Course Retention				100.0	100.0	100.0
22	Course Success				100.0	91.7	100.0

			04-05		05-06		06-07		07-08		08-09		09-10	
			Year1		Year2		Year3		Year4		Year5		Year6	
<b>Gender</b>														
	DSPS	Female	11	47.8%	10	50.0%	16	43.2%	58	58.6%	48	45.3%	22	56.4%
	DSPS	Male	12	52.2%	10	50.0%	21	56.8%	40	40.4%	55	51.9%	16	41.0%
	DSPS	Missing							1	1.0%	3	2.8%	1	2.6%
	DSPS	Total	23	100.0%	20	100.0%	37	100.0%	99	100.0%	106	100.0%	39	100.0%
<b>Age</b>														
	DSPS	19 or younger	3	13.0%	6	30.0%	20	54.1%	51	51.5%	52	49.1%	24	61.5%
	DSPS	20-24	9	39.1%	6	30.0%	7	18.9%	25	25.3%	26	24.5%	7	17.9%
	DSPS	25-29	4	17.4%	2	10.0%	1	2.7%	10	10.1%	10	9.4%	4	10.3%
	DSPS	30-34	1	4.3%			1	2.7%	4	4.0%	5	4.7%		
	DSPS	35-39			1	5.0%	2	5.4%	3	3.0%	5	4.7%	1	2.6%
	DSPS	40-49	4	17.4%	4	20.0%	3	8.1%	1	1.0%	4	3.8%	3	7.7%
	DSPS	50 and above	2	8.7%	1	5.0%	3	8.1%	5	5.1%	4	3.8%		
	DSPS	Total	23	100.0%	20	100.0%	37	100.0%	99	100.0%	106	100.0%	39	100.0%
<b>Ethnicity</b>														
	DSPS	Asian		0.0%	1	5.0%	5	13.5%	2	2.0%	2	1.9%		0.0%
	DSPS	Black or African American	6	26.1%	2	10.0%	6	16.2%	9	9.1%	12	11.3%	3	7.7%
	DSPS	Hispanic/Latino	9	39.1%	6	30.0%	12	32.4%	41	41.4%	46	43.4%	9	23.1%
	DSPS	American Indian or Alaska Native							3	3.0%				
	DSPS	Native Hawaiian or Other Pacific Islander									1	0.9%		
	DSPS	White	3	13.0%	10	50.0%	12	32.4%	31	31.3%	28	26.4%	5	12.8%
	DSPS	Unknown/Non-Respondent	5	21.7%	1	5.0%	2	5.4%	13	13.1%	17	16.0%	22	56.4%
	DSPS	Total	23	100.0%	20	100.0%	37	100.0%	99	100.0%	106	100.0%	39	100.0%
<b>Educational Goal</b>														
	DSPS	Degree & Transfer	8	34.8%	6	30.0%	8	21.6%	11	11.1%	21	19.8%	14	35.9%
	DSPS	Transfer	5	21.7%	5	25.0%	6	16.2%	2	2.0%	4	3.8%		
	DSPS	AA/AS	2	8.7%	1	5.0%	6	16.2%	16	16.2%	32	30.2%	9	23.1%
	DSPS	License	2	8.7%	1	5.0%	2	5.4%	1	1.0%	8	7.5%	4	10.3%
	DSPS	Certificate	2	8.7%	1	5.0%	3	8.1%	3	3.0%	6	5.7%	2	5.1%
	DSPS	Job Skills	1	4.3%	1	5.0%	5	13.5%	3	3.0%	7	6.6%	3	7.7%
	DSPS	Basic Skills							3	3.0%	2	1.9%	2	5.1%
	DSPS	Undecided							16	16.2%	13	12.3%	2	5.1%
	DSPS	Not Reported	3	13.0%	5	25.0%	7	18.9%	44	44.4%	13	12.3%	3	7.7%
	DSPS	Total	23	100.0%	20	100.0%	37	100.0%	99	100.0%	106	100.0%	39	100.0%

	<b>Key Performance Indicators</b>	<b>2004-05</b>	<b>2005-06</b>	<b>2006-07</b>	<b>2007-08</b>	<b>2008-09</b>	<b>2009-10</b>
		<b>Year1</b>	<b>Year2</b>	<b>Year3</b>	<b>Year4</b>	<b>Year5</b>	<b>Year6</b>
	<b>Program Resources</b>						
<b>23</b>	Revenue: FTES*Reimbursement Rate	\$3,270.74	\$6,356.43	\$4,866.88	\$9,684.26	\$13,305.58	\$1,993.92
<b>24</b>	Total District Adopted Program Budget	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA
<b>25</b>	Support Personnel (wage without benefit, 2200 and 2400 in budget)	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA
<b>26</b>	Supplies (4300 in budget)	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA
<b>27</b>	Cost	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA
<b>28</b>	Total FTES for the year	1.12	1.95	1.4	2.64	3.47	0.52
<b>29</b>	Cost per FTES						
	<b>Degrees and Certificates</b>						
30	Degree						
31	Certificates						
32	Skill Awards						
33	Licenses (reported by department)						
	<b>Career Technical Education Programs</b>						
34	VTEA Grant						
35	Industry Contributions to Program Resources						
36	Available Jobs						
37	Attach one copy of the three most recent College Core Indicator Information forms for each of the appropriate TOP codes						
38	Please include "Student Satisfaction" and "Employer Satisfaction" in the program review write-up.						
39	Labor market data						

## H. ACTION ITEMS

### 1. Consent Items

Routine items of business placed on the consent agenda already have been carefully screened by members of the staff and reviewed in advance by Board members. Upon request of any Board member, an item on the consent agenda may be considered separately at its location on the meeting's agenda.

Recommendation: Moved by \_\_\_\_\_ and seconded by \_\_\_\_\_ to approve the CONSENT ITEMS as listed (with the following exceptions):

Remove from consent list: \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

#### **Business Services**

- a. Authorization is requested to approve the attached list of independent contractor/consultant agreements as submitted. (Page 135)
- b. Authorization is requested to approve facility rentals and usage. (Page 138)
- c. Authorization is requested to approve A & B Warrants for July 2012. (Page 140)
- d. Authorization is requested to approve purchase orders for July 2012. (Page 142)
- e. Authorization is requested to dispose of the enclosed list of surplus items by exchange for value, private sale, sale at public auction or donation to another public entity or non-profit agency. (Page 150)

#### **Personnel Recommendations**

- f. Authorization is requested to approve the personnel actions with regard to the employment, change of status, and/or separation of academic employees. (Page 154)
- g. Authorization is requested to approve the personnel actions with regard to the employment, change of status, and/or separation of classified employees. (Page 186)

**H. ACTION ITEMS – Consent Items (continue)**

- h. Authorization is requested to approve the employment of short-term, hourly, substitutes, volunteers, and professional experts.  
(Page 189)

## CITRUS COMMUNITY COLLEGE DISTRICT

TO:	BOARD OF TRUSTEES	Action	<u>  X  </u>
DATE	August 24, 2012	Resolution	<u>                  </u>
SUBJECT:	Independent Contractor/Consultant Agreements	Information	<u>                  </u>
		Enclosure(s)	<u>                  X                  </u>

**BACKGROUND**

Independent contractor/consultant agreements within budget.

This item was prepared by Judy Rojas, Administrative Assistant, Administrative Services.

**RECOMMENDATION**

Authorization is requested to approve the attached list of independent contractor/consultant agreements as submitted.

Carol R. Horton \_\_\_\_\_  
Recommended by

\_\_\_\_\_/\_\_\_\_\_  
Moved           Seconded

Aye \_\_\_ Nay \_\_\_ Abstained \_\_\_

\_\_\_\_\_  
Approved for Submittal

Item No. \_\_\_\_\_ H.1.a. \_\_\_\_\_

# INDEPENDENT CONTRACTOR AGREEMENT

## Board of Trustees Meeting – August 24, 2012

<u>CONTRACTOR CONSULTANT/ DEPARTMENT</u>	<u>RATE</u>	<u>FUNDING SOURCE</u>	<u>PERIOD</u>	<u>SERVICE</u>
<u>ADMINISTRATIVE SERVICES</u>				
Construction Testing & Engineering	\$53,750.00max	Bond	10/5/11- Project Completion <i>Revision</i>	Special Testing & Constr Inspection – Admin Bldg.
R2A Architecture	10% of Constr cost +4,380.00	Bond	1/14/09- <i>Revision</i>	Admin Remodel Project
<u>CAREER TECHNICAL EDUCATION</u>				
Telos Educational Services	\$5,500.00max	Grant	8/25/12-12/20/12	Produce “Success in the New Economy” Video
<u>CENTER FOR TEACHER EXCELLENCE</u>				
Vargas, Patricio I.	\$500.00max	Grant	8/22/12-8/25/12	Presenter for Summer Technology Academy
<u>COMMUNITY EDUCATION</u>				
Binder, Farla	40% of fees	Fees	10/2/12-10/2/12	Special Event and Wedding Planning
Carter, Jethro	40% of fees	Fees	10/20/12-10/20/12	Stress Management and Relaxation Techniques
Carter, Jethro	40% of fees	Fees	11/3/12-11/3/12	Think Healthy, Be Thin, Stay Thin
Frances, Pamela	50% of fees	Fees	10/6/12-10/6/12	Acupressure Facial
Frances, Pamela	50% of fees	Fees	9/8/12-9/8/12	Reflexology Foot Massage
Frances, Pamela	50% of fees	Fees	11/17/12-11/17/12	15 Minute Chair Massage
Jackson, Michelle	40% of fees	Fees	12/15/12-12/15/12	Holiday Make-Up Glam
Jackson, Michelle	40% of fees	Fees	10/13/12-10/13/12	Makeup 101
Jackson, Michelle	40% of fees	Fees	10/13/12-10/13/12	Adult Makeup and Skincare
Jackson, Michelle	40% of fees	Fees	11/17/12-11/17/12	Adult Makeup and Skincare
Jackson, Michelle	40% of fees	Fees	11/17/12-11/17/12	Teen Makeup and Skincare
KGP Consulting, LLC	40% of fees	Fees	9/15/12-9/16/12	Intro to Medical Insurance Billing
KGP Consulting, LLC	40% of fees	Fees	9/22/12-9/22/12	Advanced Medical Insurance Billing
KGP Consulting, LLC	40% of fees	Fees	9/22/12-9/22/12	Start a Medical Billing Service
KGP Consulting, LLC	40% of fees	Fees	9/23/12-9/23/12	Workers' Comp and Personal Injury
KGP Consulting, LLC	40% of fees	Fees	9/23/12-9/23/12	Computerized Medical Ins Billing
KGP Consulting, LLC	40% of fees	Fees	9/15/12-9/23/12	Medical Ins Billing Certificate
Moran, Elaine	40% of fees	Fees	10/1/12-10/1/12	Get Paid to Shop
Napoli, William	40% of fees	Fees	10/13/12-10/13/12	Spectacular PowerPoint 2007
Napoli, William	40% of fees	Fees	12/8/12-12/8/12	Photo Magic Using Adobe Photoshop CS3
Nicholson, Kellie	40% of fees	Fees	10/11/12-11/1/12	The Business of Bartending
Nicholson, Kellie	40% of fees	Fees	9/8/12-9/8/12	Find Your Excellence
Notary Public Seminars	40% of fees	Fees	4/28/12-4/28/12 <i>Revision</i>	Renew Your Notary Commission
Notary Public Seminars	40% of fees	Fees	10/20/12-10/20/12	Renew Your Notary Commission
Notary Public Seminars	40% of fees	Fees	10/20/12-10/20/12	Become a Notary in One Day
Notary Public Seminars	40% of fees	Fees	10/27/12-11/3/12	Become a Child Visitation Monitor
Pappas, Margaret	50% of fees	Fees	9/18/12-9/18/12	Unclutter Your Mind
Rounds, Miller & Associates	40% of fees	Fees	9/18/12-9/18/12	Building Your Own Website
Rounds, Miller & Associates	40% of fees	Fees	10/30/12-10/30/12	Self Publishing, E-Publishing & More
Rounds, Miller & Associates	40% of fees	Fees	9/18/12-9/18/12	Clutterology – Eliminate Clutter
Rounds, Miller & Associates	40% of fees	Fees	11/1/12-11/1/12	Sell Your Ideas and Inventions
Rounds, Miller & Associates	40% of fees	Fees	10/30/12-10/30/12	Become a Professional Organizer
Tupurins, Sandra	40% of fees	Fees	10/13/12-10/13/12	First Time Homebuyer
Yoon, Edward	40% of fees	Fees	10/20/12-10/20/12	Retirement Planning Today
Yoon, Edward	40% of fees	Fees	10/30/12-10/30/12	Retirement Planning Today



FOSTER CARE EDUCATION

Cooper, Wanda	\$4,390.00max	Grant	7/1/12-6/30/13 <i>Revision</i>	Training for Foster Parents
Holley, Anna	\$250.00max	Grant	8/25/12-10/30/12	Trainer for Foster Parents Birth to Three Seminar
Maldonado, Omar	\$31,200.00max	Grant	7/1/12-12/31/12 <i>Revision</i>	Outreach Advisor for Foster Youth
Our Family Comes First	\$5,334.00max	Grant	8/25/12-6/30/13	Training for Foster Parents
Robertson, Deena	\$1,170.00max	Grant	7/1/12-6/30/13 <i>Revision</i>	Trainer for Foster Parents
Rodriguez, Anier	\$5,400.00max	Grant	8/25/12-6/30/13	Trainer for Foster Parents
Sharp, Gail	\$1,350.00max	Grant	7/1/12-6/30/13 <i>Revision</i>	Trainer for Foster Parents
St. John, Melissa	\$250.00max	Grant	8/25/12-10/30/12	Trainer for Foster Parents Birth to Three Seminar

OFFICE OF STUDENT LIFE

Bishop, Dr. Bruce	\$800.00max	District	8/22/12-8/22/12	Parliamentary Procedures and Brown Act Training
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RACE TO STEM GRANT

Arzoumanian, Arineh	\$1,000.00max	Grant	8/25/12-10/30/12	Develop Syllabus for Intro to Engineering Class
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STUDENT SERVICES

Chancellor's Office of the California Community Colleges	\$3,900.00max	District	7/1/12-6/30/13	Student Right to Know Reporting
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STUDY ABROAD

American Institute for ForeignStudy, Inc. No Fee	No Fee	No Fee	2/14/13-4/27/13	Study Abroad – Spring 2013 in Salamanca, Spain
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VETERANS SERVICES

Solano, Dr. Alberto	\$5,000.00max	Grant	1/1/13-6/30/13	External Grant Evaluator
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**Note: A standard District agreement for Independent Contractor/Consultant will be completed for each consultant**

## CITRUS COMMUNITY COLLEGE DISTRICT

TO:	BOARD OF TRUSTEES	Action	X
DATE	August 24, 2012	Resolution	
SUBJECT:	Facility Usage/Rentals	Information	
		Enclosure(s)	X

**BACKGROUND**

Facility usage agreements that have been prepared and are being submitted to the Board for their approval for the rental and/or use of various campus facilities.

This item was prepared by Judy Rojas, Administrative Assistant, Administrative Services.

**RECOMMENDATION**

Authorization is requested to approve facility rentals and usage.

Carol R. Horton  
 Recommended by \_\_\_\_\_

\_\_\_\_\_/\_\_\_\_\_  
 Moved                Seconded

Aye \_\_ Nay \_\_ Abstained \_\_

\_\_\_\_\_  
 Approved for Submittal

Item No. \_\_\_\_\_ H.1.b. \_\_\_\_\_

**Use of Facilities  
August 21, 2012**

<b>ORGANIZATION</b>	<b>FACILITY</b>	<b>ACTIVITY</b>	<b>DATE(S)</b>	<b>CHARGE</b>
FLS International	Campus Center	Student Assembly	7/19/2012	\$525.00 plus additional labor if required
FLS International	Concession Patio and Field Events Area	Student Farewell Party	7/20/2012	\$1,175.00 plus additional labor if required
California Unified Taekwondo Association	Gym	Martial Arts Show	8/5/2012	\$572.50 plus additional labor if required
FLS International	Campus Center East Wing	Student Assembly	8/8/2012	\$375.00 plus additional labor if required
FLS International	Football Practice Field	Soccer Game	8/9/2012	\$150.00 plus additional labor if required
FLS International	Gym Patio Area	Dance	8/10/2012	\$640.00 plus additional labor if required
Azusa Pacific University	Tennis Courts	Tennis Tournaments	8/18, 8/19, 8/24, 8/25, 8/26, 9/27, 9/28 & 9/29/12	\$600.00 plus additional labor if required
Azusa Pacific University	Stadium, Locker Rooms and Training Room	2012 Season Football Games	9/15, 9/29, 10/13, 10/20 & 11/10/12	\$17,500.00 plus additional labor if required
Club Libertad	Gym	Peruvian Dance Show	9/16/2012	\$1,105.50 plus additional labor if required
Arell's Estudio de Baile y Salon	Performing Arts Center	Dance Recital	10/13 & 10/14/12	\$2,950.00 plus additional labor if required
Greg & Steve Productions	Performing Arts Center	Educational Concert	4/25/2013	\$1,950.00 plus additional labor if required
Whitcomb High School	Performing Arts Center and West Patio	Graduation Ceremony	5/28/2013	\$900.00 plus additional labor if required
Glendora High School	Stadium	Graduation Ceremony	5/29/2013	No rental fee - Labor charges only if necessary

**CITRUS COMMUNITY COLLEGE DISTRICT**

TO:	BOARD OF TRUSTEES	Action	X
DATE	August 24, 2012	Resolution	_____
SUBJECT:	A & B Warrants	Information	_____
		Enclosure(s)	X

BACKGROUND

A & B Warrants for July 2012. "A" warrants provide payment for employees. "B" warrants provide payments to vendors.

This item was prepared by Lucia Blades, Accounting Supervisor.

RECOMMENDATION

Authorization is requested to approve A & B Warrants for July 2012.

Carol R. Horton  
Recommended by

\_\_\_\_\_/\_\_\_\_\_  
Moved      Seconded

Aye \_\_\_ Nay \_\_\_ Abstained \_\_\_

\_\_\_\_\_  
Approved for Submittal

Item No. \_\_\_\_ H.1.c. \_\_\_\_\_

CITRUS COMMUNITY COLLEGE DISTRICT		
APPROVAL OF A & B WARRANTS		
July, 2012		
<b>B WARRANT AMOUNT PAID TO VENDORS</b>		\$1,947,627.66
<b>GRANT AMOUNT PAID TO STUDENTS</b>		\$234,195.40
<b>NUMBER OF A WARRANTS ISSUED TO EMPLOYEES</b>	<b>REGISTER NUMBER</b>	<b>AMOUNT</b>
54	C1L-C	\$468,012.99
146	V2B-C	\$201,956.82
6	V2B-N	\$5,187.01
1	181-N	\$285.16
362	C3L-C	\$583,464.08
500	C3L-N	\$298,282.37
19	194-C	\$20,399.86
42	194-N	\$22,530.95
5	206-C	\$2,826.74
3	206-N	\$832.88
1	C2A-C	\$2,993.00
299	C2A-N	\$1,341,817.12
1,438		\$2,948,588.98
ske		
8/21/2012		

**CITRUS COMMUNITY COLLEGE DISTRICT**

TO:	BOARD OF TRUSTEES	Action	<u>X</u>
DATE	August 24, 2012	Resolution	<u>          </u>
SUBJECT:	Purchase Orders	Information	<u>          </u>
		Enclosure(s)	<u>X</u>

BACKGROUND

Purchase orders July 2012.

This item was prepared by Robert Iverson, Director of Purchasing and Warehouse.

RECOMMENDATION

Authorization is requested to approve purchase orders for July 2012.

Carol R. Horton  
Recommended by \_\_\_\_\_

/  
Moved            Seconded  
\_\_\_\_\_

Aye \_\_ Nay \_\_ Abstained \_\_

\_\_\_\_\_  
Approved for Submittal

Item No. \_\_\_\_\_ H.1.d. \_\_\_\_\_

**Includes 07/01/2012 - 07/31/2012**

<u>PO Number</u>	<u>Vendor Name</u>	<u>Site</u>	<u>Description</u>	<u>Fund/Object</u>	<u>Amount</u>
12-19916	Visco	9040	Repairs to Marquee	01-5630	2,296.00
12-20121	Sigurdson Sales & Service	9110	Repair	01-5630	242.30
12-20132	Owl Bookshop	9081	Summer Bridge books	01-4300	4,982.93
12-20145	Plaza Produce	9673	Box Lunches	01-4300	222.40
12-20149	Petrillo's Pizza	9350	Blanket PO	01-5800	133.49
12-20150	Learning Resources Network	3340	Class Certificates	39-5800	1,567.50
12-20151	Career Step, LLC	3340	On Line Classes	39-5800	3,276.40
13-20286	Pitney Bowes Credit Corp	9250	Blanket PO	01-5850	13,000.00
13-20415	Advantage Distribution	9110	Supplies for Wide Format	01-4300	6,000.00
13-20426	EasyKeys.Com	9040	Blanket PO	42-4300	1,000.00
13-20448	Ernie's Auto Parts	9190	Blanket PO	01-4300	3,000.00
13-20481	North State Environmental	9430	Blanket PO	01-5890	8,000.00
13-20523	McKesson Medical Surgical	3040	Blanket PO	01-4300	600.00
13-20546	San Dieguito Printers	9220	Schedules - Continuing	01-5850	13,657.64
13-20563	Amazon.com Corporate Credit	9344	Instructional Supplies	01-4300	486.03
13-20584	AAA Flag & Banner Mfg.	9673	Table Cloths	01-4300	256.69
13-20586	SEHI Computer Products Inc	9420	Printer Supply	01-4300	234.38
13-20591	Costco Wholesale	9190	Blanket PO	01-4300	1,200.00
13-20602	Apple Inc	9660	Equipment	01-6400	28,611.02
13-20603	Troxell Communications, Inc	9660	A/V Equipment	01-6400	2,606.51
13-20604	Toshiba Direct Gov/Ed	9660	Equipment	01-6400	3,639.70
13-20607	Vromans Bookstore	0072	Blanket PO	01-4300	200.00
13-20612	Tribune Media Services	0072	Blanket PO	01-5800	1,000.00
13-20613	Office Depot Bsd Ed Div	0072	Blanket PO	01-4300	300.00
13-20614	Costco Wholesale	0072	Blanket PO	01-4300	250.00
13-20615	American/Foothill Publishing Company	0072	Blanket PO	01-5800	20,800.00
13-20616	College Publisher, Inc..	0072	Hosting Service	01-5800	1,000.00
13-20617	Arrowhead Puritas	9620	Blanket PO	41-4300	750.00
13-20624	Owl Bookshop	0072	Blanket PO	01-4300	200.00
13-20625	Journey Education	0281	Software Update	01-4300	320.76
13-20626	Ultradent Products Inc.	3050	Blanket PO	01-4300	500.00
13-20627	Columbia Dentoform Corp.	3050	Blanket PO	01-4300	750.00
13-20628	Iparq	9070	Parking Permits	01-4300	3,535.11
13-20629	West Point Refrigeration	9060	Blanket PO	52-5630	5,000.00
13-20630	I.E.S.	9060	Blanket PO	52-5630	6,000.00
13-20631	American Cash Register	9060	Blanket PO	52-5630	2,000.00
13-20632	Home Depot	0281	Blanket PO	01-4300	3,000.00
13-20633	Exacta Dental	3050	Blanket PO	01-4300	2,000.00
13-20634	Patterson Dental	3050	Blanket PO	01-4300	7,372.00
13-20635	American Dental Association	3050	Accreditation Fee	01-5300	1,000.00
13-20636	Cal Poly Pomona Parking	9673	Parking Permits	01-4300	1,450.00
13-20637	Office Depot	3200	Blanket PO	01-4300	1,200.00
13-20638	Owl Bookshop	3200	Blanket PO	01-4300	500.00
13-20639	Sparkletts	3200	Blanket PO	01-4300	800.00
13-20640	Office Depot	3340	Blanket PO	39-4300	1,000.00
13-20641	Direct TV	0281	Subscription	01-4300	500.00
				01-5800	500.00
				41-4300	500.00
				59-5890	500.00

<u>PO Number</u>	<u>Vendor Name</u>	<u>Site</u>	<u>Description</u>	<u>Fund/Object</u>	<u>Amount</u>
13-20642	Costco Wholesale	3200	Blanket PO	01-4300	1,100.00
13-20643	Dexis, LLC	3050	Service & Support	01-5800	1,295.00
13-20644	Scantron	3200	Blanket PO	01-4300	150.00
13-20645	Clearwater Graphics, Inc.	9220	Printing - Fall Postcard	01-5850	4,170.56
13-20646	Clearwater Graphics, Inc.	9220	Class Catalog	01-5850	7,045.91
13-20647	Amazon.com Corporate Credit	9300	HP Fuser Assembly	01-4300	181.61
13-20648	Whalen Bindery & Mailing Svc	9220	Mailing of Postcards	01-5850	3,023.25
13-20649	Costco Wholesale	9100	Blanket PO	01-4300	1,000.00
13-20650	Medco Sports Medicine	0060	Training Room Supplies	01-4300	156.88
13-20652	100% Soccer	0060	Women,s Soccer Supplies	01-4300	438.37
13-20653	Pacific Radio Electronics	0281	Blanket PO	01-4300	2,000.00
13-20654	Virtual Sounds Technology	0281	Blanket PO	01-5630	1,000.00
13-20655	Location Sound Corporation	0281	Blanket PO	01-5630	1,000.00
13-20656	Verizon California	0281	Blanket PO	41-5810	1,800.00
13-20657	Carl Rowe	0281	Blanket PO	41-5630	1,500.00
13-20658	Brian Holt	0281	Blanket PO	41-5630	1,000.00
13-20659	Kramer's Masonry	9375	Restroom Building -	42-6200	6,815.00
13-20660	Clean Sweep Supply Co Inc	9270	Supplies	01-4300	3,458.25
13-20661	Bainbridge Environmental	9375	Testing & Inspection	42-5800	2,086.00
13-20662	Innovative Interfaces, Inc.	9260	Maintenance Agreement	01-5810	23,640.00
13-20663	Rick's Radiator Service	3010	Blanket PO	01-4310	250.00
13-20664	Climatec Building Technologies	9370	EMS Control Replacement	41-6100	9,013.16
13-20665	Toyota of West Covina	3020	Blanket PO	01-4310	200.00
13-20666	Home Depot	3020	Blanket PO	01-4300	300.00
13-20667	Lego Education	9344	Instructional Supplies	01-4300	774.17
13-20668	The Hose Man	3020	Blanket PO	01-4300	350.00
13-20669	Transtar Industries, Inc.	3020	Blanket PO	01-4300	800.00
13-20670	Azusa Light & Water Department	9375	Fire Flow Test on Hydrant	42-5800	275.00
13-20671	Accurate Air Engineering	3020	Blanket PO	01-5600	500.00
13-20672	Amazon.com Corporate Credit	9344	Instructional Supplies	01-4300	557.83
13-20673	Amazon.com Corporate Credit	9344	Instructional Supplies	01-4300	19.19
13-20674	Jafrum International Inc.	9344	Instructional/Safety	01-4300	267.91
13-20675	King Bolt Co.	3020	Blanket PO	01-4300	500.00
13-20676	Matco Tools	3020	Blanket PO	01-4300	800.00
13-20677	Orvac Electronics	3020	Blanket PO	01-4310	500.00
13-20678	BPS Truck Parts, Inc.	3020	Blanket PO	01-4300	500.00
13-20679	Patton's Arrow Pipe & Steel	3020	Blanket PO	01-4300	800.00
13-20680	Reliable Auto Parts	3020	Blanket PO	01-4300	500.00
13-20681	Würth USA Inc	3020	Blanket PO	01-4300	500.00
13-20682	3 Wire	9060	Blanket PO	52-4300	2,000.00
13-20683	Amazon.com Corporate Credit	9344	Instructional Supplies	01-4300	128.36
13-20684	Alert Services	0060	Training Room Supplies	01-4300	2,328.36
13-20685	100% Soccer	0060	Women's Soccer Uniforms	01-4300	1,039.76
13-20686	Henry Schein Dental	0060	Training Room Supplies	01-4300	6,429.32
13-20687	Ameripride	3020	Blanket PO	01-5600	2,500.00
13-20688	Carquest Auto Parts	3020	Blanket PO	01-4310	8,000.00
13-20689	Reliable Auto Parts	3020	Blanket PO	01-4310	1,000.00
13-20690	Albertsons/Super Value	9580	Blanket PO	01-4300	200.00
13-20691	Carquest Auto Parts	3020	Blanket PO	01-4300	2,000.00
13-20692	Owl Bookshop	9081	Blanket PO	01-4300	150.00



<u>PO Number</u>	<u>Vendor Name</u>	<u>Site</u>	<u>Description</u>	<u>Fund/Object</u>	<u>Amount</u>
13-20693	Costco Wholesale	9081	Blanket PO	01-5220	200.00
13-20694	Office Depot	9081	Blanket PO	01-4300	500.00
13-20695	Owl Bookshop	9580	Blanket PO	01-4300	250.00
13-20696	Office Depot	9580	Blanket PO	01-4300	500.00
13-20697	Owl Bookshop	9580	Blanket PO	01-7600	4,000.00
13-20698	Costco Wholesale	9081	Blanket PO	01-5220	200.00
13-20699	Albertsons/Super Value	9081	Blanket PO	01-5220	200.00
13-20700	Owl Café	9081	Blanket PO	01-7600	7,500.00
13-20701	Office Depot BSD Div	9580	Blanket PO	01-7600	4,000.00
13-20702	Costco Wholesale	9580	Blanket PO	01-4300	200.00
13-20703	Duarte Chamber of Commerce	9230	Taste of Duarte Booth	01-5800	250.00
13-20704	Owl Bookshop	9151	Blanket PO	01-4300	600.00
13-20705	American Council On Education	9151	Reference Books	01-4300	228.00
13-20706	Thomson Reuters/Barclays	9010	Subscription	01-4300	290.00
13-20707	Certified Undercar Parts	3020	Blanket PO	01-4310	20,000.00
13-20708	Transtat Industries, Inc.	3020	Blanket PO	01-4310	5,000.00
13-20709	Henry Schein Dental	0060	Training Room Supplies	01-4300	1,835.28
13-20710	Certified Undercar Parts	3020	Blanket PO	01-4300	1,200.00
13-20711	Snap-On Tools Corporation	3020	Blanket PO	01-4300	2,000.00
13-20712	Costco Wholesale	9290	Blanket PO	01-4300	200.00
13-20713	Office Depot	9290	Blanket PO	01-4300	2,000.00
13-20714	Office Depot	3340	Blanket PO	01-4300	1,000.00
13-20715	Orion Telescope & Binoculars	0310	Telescope Eyepieces	01-4300	79.96
13-20716	Pump Man	9040	Blanket PO	01-5800	2,000.00
13-20717	Office Depot	0350	Blanket PO	01-4300	500.00
13-20718	Women Make Movies Inc.	3160	AV Media	01-6300	335.81
13-20719	Ace Business Machines, Inc.	9050	Annual Service Contract	01-5810	685.00
13-20720	Office Depot	3020	Blanket PO	01-4300	1,200.00
13-20721	Owl Bookshop	9290	Blanket PO	01-4300	2,000.00
13-20722	Owl Bookshop	9230	Blanket PO	01-4300	1,500.00
13-20723	Glendora Christmas Parade	9230	Christmas Parade Fee	01-5800	50.00
13-20724	Office Depot	9151	Blanket PO	01-4300	6,650.00
13-20725	Lama Books	9151	Reference Books	01-4300	114.19
13-20726	Time Clock Supplies	9050	Ribbon for Time Stamper	01-4300	42.44
13-20727	Grainger Inc	9344	Instructional Supplies	01-4300	124.03
13-20728	Zep Manufacturing	3020	Blanket PO	01-4300	1,000.00
13-20729	Jasco Analytical Instruments	0311	Pressure Tips	01-4300	154.38
13-20730	Office Depot	3340	Blanket PO	01-4300	1,500.00
13-20731	Costco Wholesale	9344	Blanket PO	01-4300	2,000.00
13-20732	Office Depot	3080	Blanket PO	01-4300	500.00
13-20733	Affordable Go Karts	9344	Instructional Supplies	01-4300	999.29
13-20734	Cinema Guild Inc	3160	AV Media	01-6300	225.06
13-20735	Orvac Electronics	3020	Blanket PO	01-4300	500.00
13-20736	Zee Medical Inc	3020	Blanket PO	01-4300	250.00
13-20737	AAA Flag & Banner Mfg.	9676	Tablecloth	01-4300	256.69
13-20738	Sparkletts	3370	Blanket PO	01-4300	1,000.00
13-20739	AAC&U Publications	9151	Reference Book	01-4300	21.00
13-20740	California Newsreel-Order Dept	3160	AV Media	01-6300	218.06
13-20741	Azusa Engineering, Inc.	9344	Instructional Supplies	01-4300	1,116.30
13-20742	San Dimas Grain	0060	Training Room Oval Tub	01-4300	308.83

<u>PO Number</u>	<u>Vendor Name</u>	<u>Site</u>	<u>Description</u>	<u>Fund/Object</u>	<u>Amount</u>
13-20743	Plaza Produce	9344	Refreshments	01-4300	87.45
13-20744	J & J Supply	0060	Training Room Supplies	01-4300	1,060.25
13-20745	Office Depot	3370	Blanket PO	01-4300	1,000.00
13-20746	Pivot Point International Inc.	3040	Member School Lease	01-5810	3,448.50
13-20747	Global CTI Group Inc.	9100	ShoreTel License and	01-5840	2,237.28
13-20748	SARS Software Products, Inc	9151	Annual License Renewal	01-5880	5,940.00
13-20749	Safety Kleen	3020	Blanket Purchase Order	01-5600	2,000.00
13-20750	Summit Racing Equipment	9344	Instruction/Safety Supplies	01-4300	318.31
13-20751	ARC Racing	9344	Instructional/Safety	01-4300	138.48
13-20752	Clean Sweep Supply Co Inc	9270	Supplies	01-4300	3,458.25
13-20753	Dos Vatos Productions	3160	AV Media	01-6300	217.50
13-20754	Trident Calibration Labs	0311	Blanket PO	01-5800	3,000.00
13-20755	Grainger Inc	0311	Chemical Storage Cabinets	01-6400	2,711.77
13-20756	Amazon.com Corporate Credit	9190	Supplies	01-4300	252.34
13-20757	Office Depot	9250	Blanket PO	01-4300	5,000.00
13-20758	Amazon.com Corporate Credit	9344	Instructional Supplies	01-4300	145.27
13-20759	Costco Wholesale	3120	Blanket PO	01-4300	300.00
13-20760	Climatec Building Technologies	9040	Blanket PO	01-5800	10,000.00
13-20761	Escape Technology	9250	Maintenance Agreement	01-5810	7,500.00
13-20762	Wenger Corporation Music Equipment	0080	Risers for Little Theatre	41-6400	133,884.63
13-20763	Radio Shack	0310	Supplies	01-4300	21.95
13-20764	Denault Commercial Hardware	9270	Supplies	01-4300	1,424.36
13-20765	Chinese Taste Friendship Kitchen	3120	Blanket PO	01-4700	405.00
13-20766	Sergio's Restaurant	3120	Blanket PO	01-4700	810.00
13-20767	Office Depot	3120	Blanket PO	01-4300	575.00
13-20768	Owl Bookshop	3120	Blanket PO	01-4300	575.00
13-20769	El Pollo Loco	3120	Blanket PO	01-4700	672.00
13-20770	Office Depot	3120	Blanket PO	01-4700	100.00
13-20771	Sigma-Aldrich	0311	Chemicals For Labs	01-4300	656.11
13-20772	Owl Bookshop	9182	Blanket PO	01-4300	3,000.00
13-20773	My Brands	3120	Beverage Supplies	01-4700	166.09
13-20774	Oriental Trading Company Inc	3120	Supplies for PS-MAPP	01-4300	6.80
13-20775	Fisher Scientific	0311	Filter Flasks	01-4300	318.36
13-20776	Amazon.com Corporate Credit	3120	Supplies	01-4300	34.41
13-20777	Amazon.com Corporate Credit	9676	Books	01-4300	190.53
13-20778	Amazon.com Corporate Credit	9673	Books	01-4300	651.52
13-20779	Department of General Services	9200	Administrative Hearing	01-5800	2,668.00
13-20780	Owl Bookshop	9100	Blanket PO	01-4300	200.00
13-20781	Office Depot	9200	Blanket PO	01-4300	5,437.50
13-20782	Jobelephant.com	9200	Blanket PO	01-5790	10,000.00
13-20783	The Shredders	9200	Blanket PO	01-5800	1,000.00
13-20784	L-1 Enrollment ServicesL	9200	Blanket PO	01-5860	9,000.00
13-20785	Owl Bookshop	9200	Blanket PO	01-4300	543.75
13-20786	U.S. Heralthworks of California	9200	Blanket PO	01-5860	1,000.00
13-20787	West Payment Center	9200	Blanket PO	01-4300	300.00
13-20788	Clean Sweep Supply Co Inc	9270	Supplies	01-4300	2,020.30
13-20789	HPC Computer, Inc	9100	Blanket PO	01-4300	4,000.00
13-20790	Champion Chemical Co.	9270	Supplies	01-4300	686.89
13-20791	Hillyard LA Service	9270	Supplies	01-4300	103.11
13-20792	Clean Source	9270	Supplies	01-4300	503.87

<u>PO Number</u>	<u>Vendor Name</u>	<u>Site</u>	<u>Description</u>	<u>Fund/Object</u>	<u>Amount</u>
13-20793	Monoprice, Inc.	9100	AC Power Cord	01-4300	22.71
13-20794	Global CTI Group Inc	9100	Supplies	01-4300	353.44
13-20795	Owl Café	9200	Blanket PO	01-4300	1,000.00
13-20796	People Admin	9200	Annual Software License	01-5810	23,000.00
13-20797	Lama Books	9290	Updated Publication	01-4300	38.06
13-20798	1 Up Graphics	9210	Convocation Promotional	01-4300	1,887.14
13-20799	Nashville Wraps	9360	Gift Boxes For Convocation	01-4300	86.24
13-20800	Chipman Corporation	9370	Blanket PO - Relocatate Photography	41-5800	1,200.00
13-20801	Duarte Unified School District	9344	Reimbursement 21G-Tech	01-5800	4,964.08
13-20802	Duarte Unified School District	9344	Reimbursement APEX	01-5800	7,516.25
13-20803	Albertsons/Super Value	3120	Blanket PO	01-4700	1,950.00
13-20804	Twenty Six LLC	9347	Subscription	01-5800	715.00
13-20805	Office Depot	9347	Literature Organizer	01-4300	463.68
13-20806	Amazon.com Corporate Credit	9360	Supplies	01-4300	156.99
13-20807	Industrial Technical Services	9040	Repairs	01-5630	1,661.45
13-20808	Best Equipment Service Team	3020	Blanket PO	01-5600	500.00
13-20809	Globalstar USA	0300	Satelite Phone Service	01-5800	524.13
13-20810	Gale Group	9260	E-books	01-6300	1,798.50
13-20811	Mrs. Nelson's Library Service	9260	Blanket PO	01-6300	800.00
13-20812	Amazon.com Corporate Credit	0310	2 Way Radios	01-4300	129.56
13-20813	Hewlett Packard	9100	Printers	01-6400	.00
13-20814	B & H Photo Video	0280	Replacement Microphone	01-4300	522.00
13-20815	Clean Sweep Supply Co Inc	9270	Supplies	01-4300	2,173.64
13-20816	U.S. Healthworks	9430	Blanket PO	01-5860	5,000.00
13-20817	Innovative Upgrade Solutions	9050	Inline Document Holder	01-4300	165.56
13-20818	Daigger & Company	0030	General Biology Supplies	01-4300	716.12
13-20819	The Sandbag Store	0281	Sandbags	01-4300	466.54
13-20820	Hardy Diagnostics	0030	Microbiology Supplies	01-4300	3,128.16
13-20821	Wards Natural Science	0030	General Biology supplies	01-4300	176.87
13-20822	Lanmart	0030	General Biology Supplies	01-4300	211.96
13-20823	GPPS	9100	Equipment Maintenance	01-5810	4,740.75
13-20824	HCD Renewal	9040	Registration Renewal Fee	01-5800	38.00
13-20825	HCD Renewal	9040	Registration Renewal Fee	01-5800	38.00
13-20826	Malmark Inc	0280	Repair Parts For Bells	01-4300	95.25
13-20827	Plaza Produce	9344	Grant Funded Lunch/APEX	01-5800	190.80
13-20828	R & R Custom Signs	WA	PAC Signage	41-6400	6,222.49
13-20829	Gaylord Bros.	9260	Supplies	01-4300	104.90
13-20830	Vantage Lighting Inc.	3160	AV Supplies	01-4300	685.13
13-20831	Amazon.com Corporate Credit	0060	Video Equipment	01-6400	526.24
13-20832	Discovery Science Center	9673	Fieldtrip	01-5800	1,584.00
13-20833	Carolina Biological Supply	0030	General Biology Supplies	01-4300	5,423.87
13-20834	Brodart, Inc.	9260	Supplies	01-4300	121.37
13-20835	Minitex	9260	Supplies	01-4300	555.10
13-20837	NCAA Publishing National Collegiate	0060	Basketball Score Books	01-4300	22.95
13-20838	VWR Scientific	0030	General Biology supplies	01-4300	449.58
13-20839	BSN Sports	0060	Women's Basketball Game	01-4300	287.53
13-20840	J & J Sports	0060	Women's Basketball Practice Uniforms	01-4300	997.24
13-20841	Lans Company, Inc	9040	Rental of Vacuum Pump	01-5600	2,500.00

<u>PO Number</u>	<u>Vendor Name</u>	<u>Site</u>	<u>Description</u>	<u>Fund/Object</u>	<u>Amount</u>	
13-20842	When to Work	9260	Online Employee Scheduling Software	01-4300	200.00	
13-20843	Demco Inc.	9260	Supplies	01-4300	219.40	
13-20844	Survival Skills & Co.	0310	Disaster Kit	01-4300	173.57	
13-20845	United Transmisson Exxhange	9240	Transmisson Service	01-5630	1,116.45	
13-20846	Spicers Paper Inc	WA	Paper - Warehouse Stock	01-4300	2,392.61	
13-20847	Carolina Biological Supply	0030	Biology Supplies	01-4300	230.97	
13-20848	Glendora Trophy	0040	Signs - Business Dept.	01-4300	63.08	
13-20849	Full Compass Systems, LTD.	9370	Wireless System at	41-6400	3,634.05	
13-20850	CSS/Rancho Janitorial Supplies	9270	Supplies	01-4300	1,113.58	
13-20851	Sigma-Aldrich	0030	General Biology Supplies	01-4300	118.69	
13-20852	Sigma-Aldrich	0311	Chemical Storage Bottles	01-4300	537.33	
13-20853	Fisher Scientific	0030	General Biology Supplies	01-4300	2,249.31	
13-20854	Commercial Roofing	9370	Bid #01-1112, Library & Reprographics Roofing	41-5800	192,529.00	
13-20855	The Shredders	9081	Blanket PO	01-5800	400.00	
13-20856	Regents of the UCSB Counselor Conference Registrar	9151	Registration Fees	01-5200	160.00	
13-20857	Documedia Group	9010	Secure Transcript Paper	01-4300	1,562.69	
13-20858	SEHI Computer Products Inc	9099	Printer	01-6400	210.56	
13-20859	CSU Northridge Gigi McGuire, Counselor Confer	9151	Registration Fees	01-5200	2,015.00	
13-20860	Amazon.com Corporate Credit	3270	Work Accomodation	01-4300	59.80	
13-20861	Regents UC Riverside	9151	Registration Fees	01-5200	840.00	
13-20862	City Of Duarte	9230	Outreach	01-5800	70.00	
13-20863	VWR Scientific	0030	Replacement Supplies Due To Power Outage	01-4300	187.37	
13-20866	Bainbridge Environmental	9370	Asbestos & Lead Testing at IS Building - Roof	41-5800	772.00	
13-20867	Lion Express	9673	Buses for Fieldtrip	01-5600	2,518.56	
13-20868	BNI Building News Bookstore	9190	Code Book	01-4300	192.70	
13-20871	Jeff's Sporting Goods	0060	Softball Attire and	01-4300	235.00	
13-20872	Victory Custom Athletic	0060	Baseballs	01-4300	2,131.50	
13-20873	100% Soccer	0060	Women's Soccer	01-4300	1,046.72	
13-20874	Pinpoint Industries	0060	Volleyball T-shirts	01-4300	820.18	
				<b>Total</b>	<b>274</b>	<b><u>875,515.27</u></b>

<u>PO Number</u>	<u>Vendor Name</u>	<u>Site</u>	<u>Description</u>	<u>Fund/Object</u>	<u>Amount</u>
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**Fund Summary**

<u>Fund</u>	<u>Description</u>	<u>PO Count</u>	<u>Amount</u>
01	General Fund	252	491,190.04
39	Community Education	3	5,843.90
41	Capital Outlay Projects Fund	12	352,805.33
42	Revenue Bond Construction Fund	4	10,176.00
52	Cafeteria Fund	4	15,000.00
59	Golf Driving Range	1	500.00
<b>Total</b>		<b>274</b>	<b>875,515.27</b>

**PO Changes**

<u>New PO Amount</u>	<u>Fund/ Object</u>	<u>Description</u>
<b>Total PO Changes</b>		<b>0</b>



**Surplus List for August 21, 2012 Board**

	<b>MFG</b>	<b>Description</b>	<b>Serial #</b>	<b>Tag#</b>
1	ABC	Computer	0620056828	4697
2	Dell	Computer	8RQJZC1	6142
3	ABC	Computer	0520056768	4648
4	ABC	Computer	0630046525	3775
5	ABC	Computer	0630046523	3776
6	ABC	Computer	0630044650	3777
7	ABC	Computer	0030046530	3787
8	ABC	Computer	0520056769	
9	ABC	Computer	0630046532	3784
10	ABC	Computer	0630046544	3786
11	ABC	Computer	0630046540	3795
12	ABC	Computer	0630046536	3791
13	ABC	Computer	0630046543	3793
14	ABC	Computer	0515036362	2398
15	ABC	Computer	0228056591	4789
16	ABC	Computer	0303056592	4814
17	ABC	Computer	0525056774	4829
18	ABC	Computer	0525056785	4844
19	ABC	Computer	0303056595	4816
20	ABC	Computer	0520056765	4840
21	ABC	Computer	0525056791	4824
22	ABC	Computer	0525056788	4839
23	ABC	Computer	0525056761	4827
24	ABC	Computer	0525056792	4847
25	ABC	Computer	0520056739	4835
26	ABC	Computer	0217046433	
27	Dell	Computer	9136Z1C1	6139
28	ABC	Computer	0525056780	4834
29	ABC	Computer	0130066924	
30	ABC	Computer	0630046549	3785
31	ABC	Computer	0515036377	2413
32	ABC	Computer	0630046548	3781
33	ABC	Computer	0414003892	3707
34	ABC	Computer	0620024894	7260
35	ABC	Computer	0604036393	2436
36	ABC	Computer	052056789	4836
37	ABC	Computer	0515036379	2416
38	ABC	Computer	0205056535	4438
39	ABC	Computer	1002067158	5279
40	ABC	Computer	0615056817	
41	ABC	Computer	0415056707	4325
42	ABC	Computer	0915004273	5558, 3526
43	ABC	Computer	15003056628	4826
44	ABC	Computer	0630046520	3720

45	ABC	Computer	0605067103	
46	GW	Computer	0028843469	
47	GW	Computer	0028843479	3826
48	ABC	Computer		7639
49	ABC	Computer		5322
50	ABC	Computer		4687
51	ABC	Computer		5093
52	ABC	Computer		4889
53	ABC	Computer		4705
54	ABC	Computer		3796
55	ABC	Computer		4823
56	ABC	Computer		000314, 6670
57	ABC	Computer		4821
58	ABC	Computer		4825
59	ABC	Computer		4098
60	ABC	Computer		4813
61	ABC	Computer		4812
62	ABC	Computer		4102
63	ABC	Computer		4847
64	ABC	Computer		3592
65	ABC	Computer		
66	ABC	Computer		3798
67	Gateway	Computer		2441
68	Gateway	Computer		2433
69	ABC	Computer		
70	ABC	Computer		3794
71	ABC	Computer		3724
72	ABC	Computer		1231
73	ABC	Computer		3788
74	ABC	Computer		
75	ABC	Computer		3783
76	ABC	Computer		1335
77	ABC	Computer		8023
78	ABC	Computer		3625
79	ABC	Computer		5089
80	ABC	Computer		5090
81	ABC	Computer		5092
82	ABC	Computer		3550
83	ABC	Computer		000290, 5289
84	ABC	Computer		5275
85	ABC	Computer		6272
86	ABC	Computer		3815
87	ABC	Computer		4798
88	ABC	Computer		5047
89	ABC	Computer		5277
90	ABC	Computer		5100
91	ABC	Computer		5210



92	ABC	Computer		4799
93	ABC	Computer		5276
94	ABC	Computer		4974
95	ABC	Computer		5211
96	ABC	Computer		6290
97	ABC	Computer		3814
98	ABC	Computer		5269
99	ABC	Computer		7438
100	ABC	Computer		4689
101	Apple	MAC	XB0321T6JXX	000373, 5518
102	Apple	MAC	XB223DGM1X	
103	Apple	MAC	XB032IT95RX	5516
104	Apple	MAC	XBG32ITBJNX	003798, 6520
105	Apple	MAC	XB032ITBJNX	000376, 3519
106	Apple	MAC Display	M10434BADTO	1590
107	Apple	MAC LC	F11095KGL02	
108		Monitor	HDD6K5000788	6517
109		Monitor	HDD6K4000823	6980
110		Monitor	PS0D055200389	4932
111		Monitor	A5209308KP11	3518
112		Monitor	2V0253XCJAK	
113		Monitor	2V02944XJAK	5517
114		Monitor	2V0283XPJAK	5515
115		Monitor	2V028340JAK	5521
116		Monitor	PSN052823582	5192
117		Printer		5996
118		Projector		006866, 684
119		Scanner		3790
120	Antec		9828E70423110	
121		Four pallets of miscellaneous photography equipment		
122		Three pallets of misc pipe		
123		Nine Nova computer worktables		

**CITRUS COMMUNITY COLLEGE DISTRICT**

TO:	BOARD OF TRUSTEES	Action	X
DATE	August 24, 2012	Resolution	
SUBJECT:	Academic Employees	Information	
		Enclosure(s)	X

**BACKGROUND**

Enclosed are personnel actions with regard to the employment, change of status, and/or separation of academic employees approved by the Director responsible for the supervision of the specific area.

This item was prepared by Linda Hughes, Human Resources Technician II, Human Resources.

**RECOMMENDATION**

Authorization is requested to approve the personnel actions with regard to the employment, change of status, and/or separation of academic employees.

Robert Sammis  
Recommended by

\_\_\_\_\_  
Moved      /      Seconded

Aye \_\_\_ Nay \_\_\_ Abstained \_\_\_

\_\_\_\_\_  
Approved for Submittal

Item No. \_\_\_\_\_ H.1.f. \_\_\_\_\_

**ACADEMIC EMPLOYEES - ADJUNCT  
EXTRA DUTY, HOURLY, STIPEND ASSIGNMENTS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASSIFICATION / DEPARTMENT</b>	<b>ASSIGNMENT</b>	<b>BEGIN</b>	<b>END</b>	<b>RATE</b>
Allagier, Jennifer	Instructor / Dance	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Alverson, David	Instructor / Recording Arts	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Amaya Anderson, Beatriz	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Andaya, Sophie	Instructor / Health Sciences	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Azpeitia, Maria	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Azpeitia, Maria	Writing Cafe and Success Center / Bridges to Success Grant	Stipend	08/25/12	12/07/12	\$1,350.00/tl.
Bagg, Joseph	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Bagg, Joseph	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Ballard, Stephanie	Librarian / Library	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Beach, Kristine	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Beach, Kristine	Writing Cafe and Success Center / Bridges to Success Grant	Stipend	08/25/12	12/07/12	\$1,350.00/tl.
Beatty David	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Beatty, David	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.

**ACADEMIC EMPLOYEES - ADJUNCT  
EXTRA DUTY, HOURLY, STIPEND ASSIGNMENTS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASSIFICATION / DEPARTMENT</b>	<b>ASSIGNMENT</b>	<b>BEGIN</b>	<b>END</b>	<b>RATE</b>
Bidwell, Jennifer	Librarian / Library	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Birmingham, Thomas	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Botello, Rochelle	Instructor / Art	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Boylan, John	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Brenes, Laura	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Burns, Linda	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Caudle, Michael	Instructor / Recording Arts	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Cheng, Tanshee	Instructor / Mathematics	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Chun, Mina	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Chun, Mina	Instructor / Mathematics	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Clark, Diamond	Librarian / Library	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Cordova-Caddes, Andrea	Instructor / Dance	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Cotter, Stephen	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.

**ACADEMIC EMPLOYEES - ADJUNCT  
EXTRA DUTY, HOURLY, STIPEND ASSIGNMENTS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASSIFICATION / DEPARTMENT</b>	<b>ASSIGNMENT</b>	<b>BEGIN</b>	<b>END</b>	<b>RATE</b>
Cotter, Stephen	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Cowgill, Darian	Instructor / Recording Arts	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Curran, Keith	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Davis, Charles	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Davis, Charles	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Deatrick, Steven	Instructor / Recording Arts	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Demita, John	Instructor / Theatre Arts	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Dougall, Natalie	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Enos, David	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Farnum, Martin	Chemistry Stockroom / Chemistry	Hourly as needed	07/18/12	08/30/12	\$40.00/hr.
Fisher, Jamie	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Gardner, Patricia	Instructor / Cosmetology	Hourly as needed	08/27/12	12/31/12	\$44.90/hr.
Hackworth, Catherine	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.

**ACADEMIC EMPLOYEES - ADJUNCT  
EXTRA DUTY, HOURLY, STIPEND ASSIGNMENTS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASSIFICATION / DEPARTMENT</b>	<b>ASSIGNMENT</b>	<b>BEGIN</b>	<b>END</b>	<b>RATE</b>
Hackworth, Catherine	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Hall, James	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Havens, Craig	Instructor / Photography	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Hemphill, Kathi	Instructor / Health Sciences	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Hensley, Susan	Counselor / Counseling	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Hirschelman, Evan	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Holmes, Alison	Instructor / Art	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Hynes, Tom	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Jackson, Joseph	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Jonas, Vida	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Kang, Eun	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Kapoor, Anil	Technology Pedagogy Training / HSI Cooperative Grant	Hourly as needed	09/12/12	06/14/13	\$42.50/hr.
Kawai, Julie	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.

**ACADEMIC EMPLOYEES - ADJUNCT  
EXTRA DUTY, HOURLY, STIPEND ASSIGNMENTS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASSIFICATION / DEPARTMENT</b>	<b>ASSIGNMENT</b>	<b>BEGIN</b>	<b>END</b>	<b>RATE</b>
Kelly, Donna	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Kerr, William	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Kerr, William	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Krause, Sandra	Librarian / Library	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Lam, Wood	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Larson, Robin	Instructor / Theatre Arts	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Lawson Egan, Gina	Instructor / Art	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Lee, Bianca	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Lee, Janice	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Lei, Li	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Lei, Li	Instructor / Mathematics	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Leung, Sing	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Leung, Sing	Instructor / Mathematics	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.

**ACADEMIC EMPLOYEES - ADJUNCT  
EXTRA DUTY, HOURLY, STIPEND ASSIGNMENTS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASSIFICATION / DEPARTMENT</b>	<b>ASSIGNMENT</b>	<b>BEGIN</b>	<b>END</b>	<b>RATE</b>
Linderman, Vivian	Librarian / Library	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Linville, Brian	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Liskey, Renee	Instructor / Dance	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Loya, Henry	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Milliken, Keely	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Milliken, Keely	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Mixson, Vonetta	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Mixson, Vonetta	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Moore, Elanie	Instructor / Art	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Myers, Kimberly	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Naiyer, Zakaria	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Newman, Nancy	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Newman, Nancy	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.



**ACADEMIC EMPLOYEES - ADJUNCT  
EXTRA DUTY, HOURLY, STIPEND ASSIGNMENTS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASSIFICATION / DEPARTMENT</b>	<b>ASSIGNMENT</b>	<b>BEGIN</b>	<b>END</b>	<b>RATE</b>
Nguyen, Cynthia	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Nguyen, Cynthia	Instructor / Mathematics	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Nguyen, Tracy	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Nguyen, Tracy	Instructor / Mathematics	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Ogimachi, Tom	Instructor / Mathematics	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Olson, Jennifer	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Phan-Yamada, Tuyetdong	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Phan-Yamada, Tuyetdong	Instructor / Mathematics	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Praniuk, Ingrid	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Ramirez-Han, Janet	Instructor / Cosmetology	Hourly as needed	08/27/12	12/31/12	\$44.90/hr.
Ramos, Christopher	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Ray, Jamie	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Reagan, Di	Instructor / Mathematics	Hourly as needed	08/24/12	12/31/12	\$44.90/hr.

**ACADEMIC EMPLOYEES - ADJUNCT  
EXTRA DUTY, HOURLY, STIPEND ASSIGNMENTS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASSIFICATION / DEPARTMENT</b>	<b>ASSIGNMENT</b>	<b>BEGIN</b>	<b>END</b>	<b>RATE</b>
Resto-Ometeotl, Luivette	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Robles, Andrew	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Romo, Emily	Counselor / Counseling	Hourly as needed	07/26/12	12/31/12	\$44.90/hr.
Rusch, Lori	Instructor / Art	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Scarpino, Matthew	Instructor / Theatre Arts	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Seccombe, June	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Shear, Michelle	Instructor / Dance	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Shearer, Margaret	College Success Adjunct Faculty / Basic Skills Initiative Grant	Stipend	08/24/12	08/24/12	\$100.00/tl.
Sherman, Paul	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Shima, Kevin	Instructor / Recording Arts	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Silva, Daniel	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Singer, Alexander	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Singer, Alexander	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.

**ACADEMIC EMPLOYEES - ADJUNCT  
EXTRA DUTY, HOURLY, STIPEND ASSIGNMENTS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASSIFICATION / DEPARTMENT</b>	<b>ASSIGNMENT</b>	<b>BEGIN</b>	<b>END</b>	<b>RATE</b>
Smith, Rochelle	Instructor / Cosmetology	Hourly as needed	08/27/12	12/31/12	\$44.90/hr.
Stetson, Stephanie	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Stetson, Stephanie	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Sushel, Michael	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Sushel, Michael	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Taylor, Bryan	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Taylor, Bryan	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Troy, Timothy	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Tyck, Robert	Instructor / Recording Arts	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Valverde, Frank	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Valverde, Yesenia	Instructor / Dance	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Vilter, Daniel	Instructor / Theatre Arts	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Waddington, Alan	Instructor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.

**ACADEMIC EMPLOYEES - ADJUNCT  
EXTRA DUTY, HOURLY, STIPEND ASSIGNMENTS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASSIFICATION / DEPARTMENT</b>	<b>ASSIGNMENT</b>	<b>BEGIN</b>	<b>END</b>	<b>RATE</b>
Webb, Christin	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Weiss, Neil	Instructor / Theatre Arts	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Wessel, Mark	Instructor / Art	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Wickes, Lara	Applied Music Tutor / Music	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Woolery, Laurie	Instructor / Theatre Arts	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.
Zweig, Malaika	Instructor / Art	Hourly as needed	08/25/12	12/31/12	\$44.90/hr.

**ACADEMIC EMPLOYEES - FULL-TIME  
EXTRA DUTY, HOURLY, STIPEND ASSIGNMENTS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASSIFICATION / DEPARTMENT</b>	<b>ASSIGNMENT</b>	<b>BEGIN</b>	<b>END</b>	<b>RATE</b>
Dominguez, Victoria	Participant Faculty Inquiry Group / Race to STEM Grant	Stipend	08/25/12	12/14/12	\$400.00/tl.
Eiland, Thomas	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.
Goedhart, Christine	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.
Gong, Catherine	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.
Gregg, Judy	Faculty Development / Child Development	Stipend	08/27/12	12/15/12	\$1,034.60/tl.
Gregg, Judy	Faculty Development / Child Development	Stipend	02/19/13	06/15/13	\$1,034.60/tl.
Gutierrez, Jesus	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.
Lubisich, Senya	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.
McBurney, Robin	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.
McLeod, Jennifer	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.
Perry, Carolyn	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.
Peters, Gerhard	Lead Instructor / Study Abroad	Stipend	09/06/12	11/16/12	\$2,000.00/tl.
Rivadeneira, Justina	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.

**ACADEMIC EMPLOYEES - FULL-TIME  
EXTRA DUTY, HOURLY, STIPEND ASSIGNMENTS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASSIFICATION / DEPARTMENT</b>	<b>ASSIGNMENT</b>	<b>BEGIN</b>	<b>END</b>	<b>RATE</b>
Styles, Chris	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.
Swatzel, Paul	Math Workshops / Veterans Center	Stipend	09/04/12	12/31/12	\$2,000.00/tl.
Swatzel, Paul	Math Workshops / Veterans Center	Stipend	02/25/13	06/14/13	\$2,000.00/tl.
VanCitters, Beverley	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.
White, Gailynn	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.
Yee, Stephanie	Technology Pedagogy Training / HSI Cooperative Grant	Stipend	09/12/12	06/14/13	\$3,200.00/tl.

**ACADEMIC EMPLOYEES  
FALL 2012 ADJUNCT  
AUGUST 24, 2012**

<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Adawiya, Issa Ahmad	Public Works	1-6	\$1,119
Alba, Ralphie Ray	Public Works	1-1	\$1,025
Allgaier, Jennifer Dawson	Dance	4-6	\$1,281
Al-Sabea, Taha Hussain	Economics	4-6	\$1,281
Alverson, David John	Recording Arts	1-5	\$1,072
Amaya, Hector G	Humanities	3-4	\$1,129
Amaya, Hector G	Philosophy	3-4	\$1,129
Amaya-Anderson, Beatriz	English	3-3	\$1,129
Andaya, Sophie	Licensed Vocational Nursing	1-1	\$1,025
Anderson-McGill, Taylor M.	Biology	2-4	\$1,077
Au, Susanna S	Drafting	2-6	\$1,174
Azpeitia, Maria Elena	English	2-2	\$1,077
Azpeitia, Maria Elena	English as a Second Language	2-2	\$1,077
Barajas, Noemi	Nursing	3-5	\$1,178
Batista, Gerard	Public Works	1-1	\$1,025
Beach, Kristine E.	English	2-4	\$1,077
Beatty, David S	Music	1-6	\$1,119
Bender, Thomas E	Automotive	1-6	\$1,119
Betancourt, Carmen	Cosmetology	1-6	\$1,119
Birmingham, Thomas K	English	3-6	\$1,230
Bobo, Michael D.	Humanities	1-4	\$1,025
Botello, Rochelle	Art	3-6	\$1,230
Botma, Scott Michael	Cosmetology	1-4	\$1,025
Bowen, Keshia Lais	Cosmetology	1-6	\$1,119

**ACADEMIC EMPLOYEES  
FALL 2012 ADJUNCT  
AUGUST 24, 2012**

<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Boyden, Pixie Elizabeth Hope	Information Technology	2-3	\$1,077
Boylan, John P.	Music	1-4	\$1,025
Boylan, John P.	Recording Arts	1-4	\$1,025
Bruce-Oliver, Fred U.	Kinesiology	1-6	\$1,119
Buckalew, James Kenneth	Speech	4-6	\$1,281
Burns, Linda A.	English	4-6	\$1,281
Caudle, Michael Andrew	Recording Arts	1-4	\$1,025
Chan, Linda Anne Hawkins	Astronomy	4-5	\$1,234
Chavez-Appel, Mercedes Eliz	Speech	1-6	\$1,119
Cheng, Tanshee Thu	Mathematics	1-5	\$1,072
Christensen, Niel Daniel	Political Science	4-4	\$1,183
Christianson, Monica May	Counseling	4-3	\$1,183
Chun, Mina Kim	Mathematics	2-6	\$1,174
Coson, Murniz Allen	Economics	4-3	\$1,183
Cowgill, Darian Craig	Recording Arts	1-4	\$1,025
Culp, Jean A	History	3-6	\$1,230
Curran, Keith	English	1-6	\$1,119
Cusick, Tanya Mary	Dental	1-5	\$1,072
Daves-Schneider, Lida Rebe	German	4-5	\$1,234
Deatrck, Steven W.	Recording Arts	1-6	\$1,119
Deets, Kristin Jane	Speech	1-6	\$1,119
Dennis, Paul Anthony	Administration of Justice	1-6	\$1,119
Dery, Kenneth Jacques	Biology	4-5	\$1,234
Devries, Peter Geoffrey J.	Biology	4-3	\$1,183



**ACADEMIC EMPLOYEES  
FALL 2012 ADJUNCT  
AUGUST 24, 2012**

<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Dhillon, Dalvir	Licensed Vocational Nursing	1-5	\$1,072
Doolittle, Jan Lee	Child Development	1-6	\$1,119
Dougall, Natalie Chenault	English	2-6	\$1,174
Entus, Robert M.	Chemistry	4-6	\$1,281
Farnum, Martin Francis	Chemistry	4-6	\$1,281
Felix, Felipe	Cosmetology	1-6	\$1,119
Fisher, Jamie Rae	English	1-4	\$1,025
Flores, Ygnacio Vincent	Emergency Medical Technician	4-1	\$1,183
Garcia, Victor Marino	Spanish	1-5	\$1,072
Gardner, Patricia	Cosmetology	1-1	\$1,025
Gerrard, Amanda Lee	Biology	2-3	\$1,077
Gold, Peter Steven	Administration of Justice	1-6	\$1,119
Gonzales, Rina Lyn	Dental	1-5	\$1,072
Gonzalez, Juan M	Automotive	1-6	\$1,119
Gramling, Gary L.	Water Technology	1-3	\$1,025
Guillen, Nelida Rosa	Spanish	3-5	\$1,178
Hall, James P.	English	1-6	\$1,119
Havens, Craig Gary	Photography	1-6	\$1,119
Hemphill, Kathy	Licensed Vocational Nursing	1-1	\$1,025
Hinojosa, Joanne	Counseling	3-3	\$1,129
Hollenshead, Marcia Gail	Biology	4-6	\$1,281
Holmes, Alison Lynn	Art	1-6	\$1,119
Horton, Julian	Kinesiology	1-6	\$1,119
Hullings, Ginger Marie	Licensed Vocational Nursing	1-1	\$1,025

**ACADEMIC EMPLOYEES  
FALL 2012 ADJUNCT  
AUGUST 24, 2012**

<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Hunt, Stephan Edward	Administration of Justice	1-6	\$1,119
Jennings, Sanae Enomoto	Japanese	1-5	\$1,072
Johnson, Cheryl	Cosmetology	1-3	\$1,025
Johnson, David M.	Earth Science	2-4	\$1,077
Johnson, Steven L.	Chemistry	2-3	\$1,077
Jonas, Vida Phoebe	English	3-6	\$1,230
Jung, Shinsuck	Kinesiology	1-6	\$1,119
Kang, Eun Suk	English	4-6	\$1,281
Kang, Hwang Jen	Earth Science	2-4	\$1,077
Kawai, Julie K.	English	3-5	\$1,178
Kelly, Donna R.	English	4-6	\$1,281
Killen, Monica Guadalupe	Ethnic Studies	3-4	\$1,129
Lam, Wood C.	English	2-6	\$1,174
Lam, Wood C.	English as a Second Language	2-6	\$1,174
Lau, Bernie M.	Sociology	2-6	\$1,174
Lee, Bianca A.	English	1-6	\$1,119
Lee, Monica Jean Ale	Biology	2-6	\$1,174
Lei, Li Hua	Mathematics	2-6	\$1,174
Leung, Sing Lit	Mathematics	4-6	\$1,281
Lewis, David Charles	History	1-6	\$1,119
Linville, Brian Scot	English	4-6	\$1,281
Lipp, Gregory M	Automotive	1-3	\$1,025
Liskey, Renee Lynne	Dance	1-6	\$1,119
Logan, Stephanie L.	History	1-2	\$1,025

**ACADEMIC EMPLOYEES  
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<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Long, Stacy Katherine	Communications	1-6	\$1,119
Loya, Henry Alen	English	4-6	\$1,281
Luke, Thomas Craig	Motorcycle Technology	1-5	\$1,072
Maestas, Albert Michael	Water Technology	1-2	\$1,025
Mallory, Roy B.	Automotive	1-6	\$1,119
Mastrosimone, Vince	Public Works	1-2	\$1,025
McCabe, Dale C.	Biology	3-6	\$1,230
McDonald, Tamara Nicole	Kinesiology	1-3	\$1,025
McWilliams, Stuart M.	Health Sciences	1-4	\$1,025
Milbrandt, David William	Political Science	4-4	\$1,183
Mixson, Vonetta Nivon	Music	2-6	\$1,174
Montes, Monica Michelle	Biology	2-3	\$1,077
Montgomery, Robert A.	Chemistry	4-6	\$1,281
Moore, Elanie A	Art	2-6	\$1,174
Myers, Kimberly A.	English	2-6	\$1,174
Naiyer, Zakaria H.	English	2-6	\$1,174
Nelson, Maurene Frances	Speech	1-4	\$1,025
Nguyen, Cynthia Ngocmai	Mathematics	2-6	\$1,174
Nguyen, Tracy	Mathematics	2-6	\$1,174
Noonan, Benjamin Scott	Kinesiology	2-6	\$1,174
Nuttall, Adora Johanna	Child Development	1-6	\$1,119
Nwangwu, Helen	Nursing	1-1	\$1,025
Ogimachi, Tom M.	Mathematics	1-2	\$1,025
Ozminkowski, Mariusz	Speech	4-6	\$1,281

**ACADEMIC EMPLOYEES  
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<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Parry, Erica Margaret	Dental	1-3	\$1,025
Pham, Tien	Administration of Justice	4-2	\$1,183
Phan-Yamada, Tuyetdong Tr	Mathematics	3-4	\$1,129
Ponciano, Ronald L.	Kinesiology	1-6	\$1,119
Provencher, Henry W.	Administration of Justice	1-6	\$1,119
Ramirez-Han, Janet	Cosmetology	1-1	\$1,025
Ramos Bernal, Natasha Mari	Political Science	1-4	\$1,025
Ramos, Christopher M.	English	4-6	\$1,281
Ramos, Michael	Psychology	2-4	\$1,077
Randolph, Stephanie M.	Health Sciences	1-6	\$1,119
Rashidi, Waleed	Communications	1-6	\$1,119
Ray, Jamie Michelle	English	1-3	\$1,025
Reagan, Di Phan	Mathematics	1-5	\$1,072
Resch, Amy K.	Psychology	2-6	\$1,174
Resto-Ometeotl, Luivette	English	3-6	\$1,230
Rickman, Tracy E.	Health Sciences	1-6	\$1,119
Rivas, Brandon Michael	Kinesiology	1-3	\$1,025
Rivas, Crystal Marie	Kinesiology	1-2	\$1,025
Rizk, Sharon Lee	Psychology	4-6	\$1,281
Robles, Andrew L.	English	1-6	\$1,119
Rodriguez, Eric E.	Drafting	1-2	\$1,025
Rodriguez, Traci Lynn	Kinesiology	1-3	\$1,025
Romo, Emily A.	Counseling	2-3	\$1,077
Ross, Lisa Ann	Political Science	4-6	\$1,281

**ACADEMIC EMPLOYEES  
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<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Saad, Nancy Hosny	Biology	3-3	\$1,129
Salvi, Lisa Jean	Anthropology	1-6	\$1,119
Schraff, Theodore Phillip	Cosmetology	1-3	\$1,025
Schwitkis, Kent A.	Astronomy	4-2	\$1,183
Seccombe, June S	English	4-6	\$1,281
Shearer, Margaret Rose	English	2-6	\$1,174
Sherman, Stephen Harrima	Water Technology	1-6	\$1,119
Shima, Kevin T.	Recording Arts	1-5	\$1,072
Shimano, Brooke Mariko	Biology	1-6	\$1,119
Singer, Alexander J.	Music	4-3	\$1,183
Smith, Rochelle	Cosmetology	1-1	\$1,025
Smyth, Nathaniel Ignatius	Chemistry	2-5	\$1,120
Swartz, Theodore R.	Public Works	1-6	\$1,119
Tabata, Flint Yuji	Architecture	1-6	\$1,119
Tate, Erin M	Psychology	1-6	\$1,119
Tracey, Timothy D.	Kinesiology	1-6	\$1,119
Tufano, Andrew A.	Speech	1-6	\$1,119
Tyck, Robert John	Recording Arts	1-6	\$1,119
Uhl, Suzanne Marie	Speech	4-6	\$1,281
Urita-Lopez, Haydee	Ethnic Studies	3-4	\$1,129
Valdez, Antonio	Cosmetology	1-6	\$1,119
Valverde, Yesenia	Dance	1-6	\$1,119
Van Leersum, Amanda H.	Biology	1-1	\$1,025
Victor, Christopher K.	Kinesiology	1-5	\$1,072

**ACADEMIC EMPLOYEES  
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<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Villeneuve, Louisa M.	Biology	4-5	\$1,234
Waddington, Alan W	Music	1-6	\$1,119
Wagner, Alexander C.	Earth Science	2-5	\$1,120
Weiss, Neil H.	Theatre Arts	4-6	\$1,281
Wessel, Mark S.	Art	2-6	\$1,174
Wheeler, Andrew J.	Kinesiology	1-2	\$1,025
Williams, Monique Jnai	Nursing	4-6	\$1,281
Wong, Kerwin Jay	Administration of Justice	1-6	\$1,119
Woolsey, Ronald C	History	2-6	\$1,174
Yang, Rebecca Yee	Chinese	1-4	\$1,025
Ysais, Melissa Susan	Child Development	1-6	\$1,119
Yu, Jane Chun	Drafting	1-6	\$1,119
Zaharek, James L	Humanities	4-6	\$1,281
Zarate, Eloy Italo	History	1-1	\$1,025
Zawahreh, Luai G.	Economics	1-6	\$1,119
Zeman, William Joseph	History	2-6	\$1,174
Zweig, Malaika Autumn	Art	3-6	\$1,230

**ACADEMIC EMPLOYEES  
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<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Afzali, Ana Maria	Spanish	4-7	\$1,321
Allahbachayo, Salima	Nursing	2-6	\$1,161
Anson, Melanie Rich	Speech	4-7	\$1,321
Arredondo, Dora H.	Dental	1-7	\$1,156
Bautista, Susan Robledo	Cosmetology	1-7	\$1,156
Boquiren, Conchita Fortes	Licensed Vocational Nursing	4-7	\$1,321
Borja, Patrick M	Accounting	4-7	\$1,321
Bowman, Deborah Lynn	Licensed Vocational Nursing	1-7	\$1,156
Boxley, Jackie Louise	Kinesiology	1-7	\$1,156
Brawner, Mary Jo	Kinesiology	3-7	\$1,266
Brown, Cherie L.	Theatre Arts	4-7	\$1,321
Brown, David M.	Automotive	1-7	\$1,156
Brown, Ricky J.	Psychology	4-7	\$1,321
Carr, Darrell E	Photography	1-7	\$1,156
Castillo, Claudia	Counseling	2-7	\$1,211
Clark, Jeremy Blake	Automotive	1-7	\$1,156
Dau, Carsten	English	3-7	\$1,266
Dominguez, Victoria Lorene	Mathematics	4-3	\$1,122
Durfield, Timothy Richard	Business	4-7	\$1,321
Eiland, Thomas T.	English	3-7	\$1,266
Eisel, Gunnar G	Music	2-7	\$1,211
Ellis, Jeanette A.	Licensed Vocational Nursing	1-7	\$1,156
Everest, Robert B.	Mathematics	4-7	\$1,321
Everett, Ann Victoria	Cosmetology	1-1	\$957

**ACADEMIC EMPLOYEES  
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<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Farahani, Badieh	Chemistry	2-7	\$1,211
Fernandes, Richard J	Architecture	4-7	\$1,321
Fincher, John David	Speech	3-7	\$1,266
Flores, Richard A.	Computer/Information Science	4-7	\$1,321
Galvan, Alexander	Music	2-7	\$1,211
Garate, Elisabeth	Spanish	4-7	\$1,321
Ghidella, Richard A.	Business	4-7	\$1,321
Ghidella, Richard A.	Real Estate	4-7	\$1,321
Glover, Patty J	Cosmetology	1-7	\$1,156
Goedhart, Christine Marie	Biology	4-5	\$1,221
Gomez, Steven Alan	Kinesiology	3-7	\$1,266
Gong, Catherine J	Mathematics	4-7	\$1,321
Gonzalez, Rudy	Mathematics	2-7	\$1,211
Goodman, Robert H.	Forestry	3-7	\$1,266
Goodman, Robert H.	Biology	3-7	\$1,266
Graciano, Albert M	Cosmetology	1-7	\$1,156
Grauso, Lynda Rae	Licensed Vocational Nursing	2-7	\$1,211
Green, Martin L	Music	1-7	\$1,156
Greene, David R.	Nursing	2-7	\$1,211
Greenwell, Maia	Anthropology	4-7	\$1,321
Gunderson, Mark B.	English as a Second Language	3-7	\$1,266
Gunstream, Marilyn E.	Kinesiology	4-7	\$1,321
Gutierrez, Jesus Eduardo	Mathematics	2-7	\$1,211
Guttman, Kenneth	Psychology	4-7	\$1,321



**ACADEMIC EMPLOYEES  
FALL 2012 OVERLOAD  
AUGUST 24, 2012**

<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Hadsell, Clifford W	Emergency Medical Technician	4-7	\$1,321
Hadsell, Clifford W	Health Sciences	4-7	\$1,321
Hahn, Shelley R	Child Development	2-7	\$1,211
Han, June C.	Biology	4-7	\$1,321
Hartman, Steve J	Kinesiology	4-7	\$1,321
Hathaway, George M.	Earth Science	4-7	\$1,321
Hernandez, Salvador Albert	Cosmetology	1-7	\$1,156
Herrera, Rafael	Counseling	2-7	\$1,211
Hester, Dana Claire	Biology	4-7	\$1,321
Hillman, Michael C.	Art	4-7	\$1,321
Hinojosa, Joanne	Counseling	3-3	\$1,067
Hoehne, William Alan	Music	4-7	\$1,321
Jackson, Matt Fernand	Art	3-7	\$1,266
James, Rhoda A M	Office Technology	4-7	\$1,321
Jaquette, Timothy John	Recording Arts	1-7	\$1,156
Johnson, Sandra L	Art	3-7	\$1,266
Juncosa, Barbara	Biology	4-3	\$1,122
Kim, Andrew Taehyung	Psychology	4-7	\$1,321
Kondo, Arnold K	Biology	4-7	\$1,321
Korn, Dennis R	History	4-7	\$1,321
Korn, Dennis R	Automotive	4-7	\$1,321
Langford, W. Bruce	Music	3-7	\$1,266
Low, Joyce	Mathematics	3-7	\$1,266
Lubisich, Senya L.	History	4-7	\$1,321

**ACADEMIC EMPLOYEES  
FALL 2012 OVERLOAD  
AUGUST 24, 2012**

<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Lucido, Grace Ann	Cosmetology	2-7	\$1,211
McBurney, Robin	Counseling	4-7	\$1,321
McGarry, Anna Elizabeth	History	4-7	\$1,321
McLeod, Jennifer Suzann	Counseling	4-7	\$1,321
Medrano, Esmeralda	Mathematics	2-7	\$1,211
Merandi, Michael Louis	Kinesiology	4-7	\$1,321
Miles, Terrence D.	Chemistry	4-7	\$1,321
Morrish, Maria Olga	Cosmetology	1-6	\$1,106
Munoz, Gino	Music	1-7	\$1,156
Mustain, James A	Computer/Information Science	4-7	\$1,321
Nguyenhuu, Rick Hung	Mathematics	4-7	\$1,321
Odrich, Steve I.	Mathematics	4-7	\$1,321
O'Hara, Stephen Glen	Recording Arts	1-7	\$1,156
O'Neil, Margaret C.	Communications	3-7	\$1,266
Overly, David P	English	4-7	\$1,321
Paek, Heddy	Mathematics	3-7	\$1,266
Rachford, Maryann	Art	4-7	\$1,321
Ramos, Gloria B.	Physics	4-7	\$1,321
Richard, Levi J	Business	4-7	\$1,321
Riderer, Lucia	Physics	4-7	\$1,321
Rivadeneira, Justina E	Counseling	3-6	\$1,216
Ross, Glen H	Political Science	4-7	\$1,321
Rubio, Mariano	Automotive	1-1	\$957
Rudd, Rebecca L.	English	3-7	\$1,266

**ACADEMIC EMPLOYEES  
FALL 2012 OVERLOAD  
AUGUST 24, 2012**

<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Ryba, David Warren	Chemistry	4-7	\$1,321
Saldana, Rudy	Philosophy	1-7	\$1,156
Salwak, Dale F	English	4-7	\$1,321
Scott, Chris Makoto	Mathematics	3-7	\$1,266
Shaw, Nickawanna Arth	Kinesiology	4-7	\$1,321
Shrope, Douglas	Music	1-7	\$1,156
Silva, Andrew Grant	Kinesiology	1-1	\$957
Slack, Robert V	Music	4-7	\$1,321
Smolin, Robert K.	Accounting	4-7	\$1,321
Solheim, Bruce Olav	History	4-7	\$1,321
Solis, Roberto	Computer/Information Science	4-7	\$1,321
Stoner, Bruce L	Information Technology	3-7	\$1,266
Styles, Christine	Economics	4-7	\$1,321
Swan, Alfie Alexander	Mathematics	4-7	\$1,321
Swatzel, James Paul	Mathematics	2-7	\$1,211
Thompson, Adrienne L	Social Science	1-6	\$1,106
Tippins, Ralph E	Mathematics	4-7	\$1,321
Trad, Mohamad	Mathematics	4-7	\$1,321
Tucker, Gail D.	Licensed Vocational Nursing	3-7	\$1,266
Van Citters, Beverly E.	English	4-7	\$1,321
Van Horn, Tasha	Speech	2-7	\$1,211
Vaughan, John C	Dance	1-7	\$1,156
Villeneuve, Theresa L	Communications	4-7	\$1,321
Volonte, Daniel S.	Theatre Arts	3-7	\$1,266

**ACADEMIC EMPLOYEES  
FALL 2012 OVERLOAD  
AUGUST 24, 2012**

<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>LHE Rate</b>
Waddington, Brian D.	History	1-7	\$1,156
Walz, Sheryl Samoff	Sociology	1-7	\$1,156
White, Gailynn	Sociology	4-7	\$1,321
Woolum, James W	Administration of Justice	3-7	\$1,266
Wurst, Clifton M	Kinesiology	2-7	\$1,211
Zhuang, Ying	Mathematics	4-7	\$1,321

**ACADEMIC EMPLOYEES  
LAB SUPERVISORS  
2012-2013 (07-01-12)  
AUGUST 24, 2012**

<b>Name</b>	<b>Adjunct or Full Time</b>	<b>Dept.</b>	<b>Begin</b>	<b>End</b>	<b>Placement</b>	<b>Hourly Rate</b>
Anderson, Brian	F	Math	08/25/12	12/31/12	4-13	\$37.40
Cheng, Tanshee	A	Math	08/25/12	12/31/12	1-3	\$30.90
Chun, Mina	A	Math	08/25/12	12/31/12	2-3	\$32.69
Dominguez, Victoria	F	Math	08/25/12	12/31/12	4-13	\$37.40
Everest, Robert	F	Math	08/25/12	12/31/12	4-13	\$37.40
Gong, Catherine	F	Math	08/25/12	12/31/12	4-13	\$37.40
Gonzalez, Rudy	F	Math	08/25/12	12/31/12	2-13	\$33.76
Gutierrez, Jesus	F	Math	08/25/12	12/31/12	2-13	\$33.76
Lei, Li	A	Math	08/25/12	12/31/12	4-3	\$36.23
Leung, Sing	A	Math	08/25/12	12/31/12	4-3	\$36.23
Low, Joyce	F	Math	08/25/12	12/31/12	3-13	\$35.57
Medrano, Esmeralda	F	Math	08/25/12	12/31/12	2-13	\$33.76
Nguyen, Cynthia	A	Math	08/25/12	12/31/12	2-3	\$32.69
Nguyen, Tracy	A	Math	08/25/12	12/31/12	2-3	\$32.69
Nguyenhuu, Rick	F	Math	08/25/12	12/31/12	4-13	\$37.40
Odrich, Steve	F	Math	08/25/12	12/31/12	4-13	\$37.40
Ogimachi, Tom	A	Math	08/25/12	12/31/12	1-2	\$29.29
Paek, Hyeyi	F	Math	08/25/12	12/31/12	4-13	\$37.40
Phan-Yamada, Tuyetdong	A	Math	08/25/12	12/31/12	3-3	\$34.45
Reagan, Di	A	Math	08/25/12	12/31/12	1-3	\$30.90
Scott, Chris	F	Math	08/25/12	12/31/12	3-13	\$35.57

**ACADEMIC EMPLOYEES  
LAB SUPERVISORS  
2012-2013 (07-01-12)  
AUGUST 24, 2012**

Silva, Daniel	A	Music	08/25/12	12/31/12	1-3	\$30.90
Swan, Alfie	F	Math	08/25/12	12/31/12	4-13	\$37.40
Swatzel, James	F	Math	08/25/12	12/31/12	2-13	\$33.76
Tippins, Ralph	F	Math	08/25/12	12/31/12	4-13	\$37.40
Trad, Mohamad	F	Math	08/25/12	12/31/12	4-13	\$37.40
Tussy, Alan	F	Math	08/25/12	12/31/12	4-13	\$37.40
Waddington, Alan	A	Music	08/25/12	12/31/12	1-3	\$30.90
White, Sheila	F	Math	08/25/12	12/31/12	3-13	\$35.57
Zhuang, Ying	F	Math	08/25/12	12/31/12	4-13	\$37.40

**ACADEMIC EMPLOYEES  
FALL 2012 NON CREDIT  
AUGUST 24, 2012**

<b>Name</b>	<b>Department/Discipline</b>	<b>Placement</b>	<b>Hourly Rate</b>
Fallat, Paul	Non Credit	1-3	\$42.24
Foster, Debra	Non Credit	1-3	\$42.24
Johnson, Clay	Non Credit	1-3	\$42.24
Mercado, Andrew	Non Credit	1-3	\$42.24
Mira, Linda	Non Credit	1-3	\$42.24
Sailors, Bernetta	Non Credit	1-3	\$42.24
Toda, Jim	Non Credit	1-3	\$42.24

**ACADEMIC EMPLOYEES  
SEPARATIONS  
AUGUST 24, 2012**

<b>Name</b>	<b>Classification</b>	<b>Department</b>	<b>Reason</b>	<b>Date(s) of Separation</b>
Hurtado, Michael	Dean	Behavioral and Social Sciences	Retirement	01/22/13





**CLASSIFIED EMPLOYEES  
EMPLOYMENT/CHANGE OF STATUS  
AUGUST 24, 2012**

<b>NAME</b>	<b>CLASS/DEPT/PRCT.</b>	<b>REASON/MOS.</b>	<b>BEGN/END</b>	<b>RANGE &amp; STEP</b>	<b>MONTHLY RATE</b>
Banuelos, Christina	Campus Safety Officer III/Campus Safety Office/100%	Temporary Reassignment	8/25/2012 - 6/30/2013	33-1 (32-1+11)	\$3,371.09
Cordova, Marcelo	Campus Safety Officer I/Campus Safety Officer/49%	Employment	8/25/12	23-1 (22-1+11)	\$1,290.39
Nunez, Jesus	Campus Safety Officer I/Campus Safety Officer/49%	Employment	8/25/12	23-1 (22-1+11)	\$1,290.39
Smith, Nathaniel	Campus Safety Officer I/Campus Safety Officer/49%	Employment	8/25/12	23-1 (22-1+11)	\$1,290.39

**CLASSIFIED EMPLOYEES  
SEPARATIONS/LEAVES  
AUGUST 24, 2012**

<b>Name</b>	<b>Classification/Reason</b>	<b>Date(s)/Department</b>
Billiet, Toni	Educational Advisor/ Retirement	8/7/12 (CalWorks)
De Los Santos, Berta	Administrative Clerk I/ Resignation	8/10/12 (Office of Student Life)
Guzman, Marisela	Student Service Assistant/ Resignation	8/1/12 (EOP&S/CARE)
Miranda, Guillermo	Financial Aid Tech/ Resignation	8/4/12 (Financial Aid)

**CITRUS COMMUNITY COLLEGE DISTRICT**

TO:	BOARD OF TRUSTEES	Action	<u>X</u>
DATE	August 24, 2012	Resolution	<u></u>
SUBJECT:	Short-Term, Hourly, Substitutes, Volunteers, and Professional Experts	Information	<u></u>
		Enclosure(s)	<u>X</u>

BACKGROUND

Enclosed are personnel actions with regard to the employment of short-term, hourly, substitutes, volunteers, and professional experts approved by the director responsible for the supervision of the specific area.

This item was prepared by Kai Wattree-Jackson, Human Resources Technician II, and Sandra Coon, Administrative Assistant.

RECOMMENDATION

Authorization is requested to approve the employment of short-term, hourly, substitutes, volunteers, and professional experts.

Robert Sammis  
Recommended by

/  
Moved          Seconded

Aye \_\_ Nay \_\_ Abstained \_\_

Approved for Submittal

Item No. H.1.h.

**SHORT-TERM, HOURLY,  
SUBSTITUTES  
AUGUST 24, 2012**

<b>REASON/DEPT.</b>	<b>CLASSIFICATION</b>	<b>HOURLY RATE/TOTAL</b>	<b>NAME</b>	<b>BEGIN/END</b>
Student registration (Fiscal Services)	Student Services Support	\$14.00/hr	Beatty, Denise	8/25/12 - 8/31/12
Front office support	Fiscal Support	\$14.00/hr	Benjamin, Stacy	8/25/12 - 12/31/12
Substitute	Warehouse Coordinator	17.62/hr	Colindres, David	8/16/12 - 9/12/12
Conducting a workshop for English SI training (Bridges to Success Grant)	Stipend	\$100/tl.	Dau, Carsten	8/22/12 - 8/23/12
Backstage assistance in the preparation, rehearsal and performances/4 performances (Performing Arts)	Performing Arts Support	\$9.00/hr	Dickey, Shannon	7/18/12 - 9/30/12
Student registration (Fiscal Services)	Student Services Support	\$14.00/hr	Egbert, Ida	8/25/12 - 8/31/12
Student registration (Fiscal Services)	Student Services Support	\$14.00/hr	Gutierrez, Herman	8/25/12 - 8/31/12
Write a STEM Counseling webpage (STEM)	Stipend	\$1000/tl.	Iott, Becky	8/27/12 - 9/28/12
Student registration (Fiscal Services)	Student Services Support	\$14.00/tl.	Koulos, Patricia	8/25/12 - 8/31/12
Permanent records cards project (Admission & Records)	Student Services Support	\$14.00/hr	Lefler, Abigail	8/8/12 - 8/16/12
Permanent records cards project (Admission & Records)	Student Services Support	\$14.00/hr	Madaris, Mary	8/8/12 - 8/16/12

**SHORT-TERM, HOURLY,  
SUBSTITUTES  
AUGUST 24, 2012**

<b>REASON/DEPT.</b>	<b>CLASSIFICATION</b>	<b>HOURLY RATE/TOTAL</b>	<b>NAME</b>	<b>BEGIN/END</b>
Permanent records cards project (Admission & Records)	Student Services Support	\$14.00/hr	Matzen, Cerise	8/8/12 - 8/16/12
During Unassigned Time (Cafeteria)	Food Service Assistant II	\$16.71/hr.	Palma, Alma	7/23/12 - 8/1/12
Permanent records cards project (Admission & Records)	Student Services Support	\$14.00/hr	Rios, Irma	8/8/12 - 8/16/12
Timekeeping system to automate certification of student hours for the State Board (Curriculum, Career/Technical, and Continuing Education)	Instructional Support	\$12.00/hr	Rodarte-Saldana, Elizabeth	8/25/12 - 12-21-12
Permanent records cards project (Admission & Records)	Student Services Support	\$14.00/hr	Romanello, Frances	8/8/12 - 8/16/12
Permanent records cards project (Admission & Records)	Student Services Support	\$14.00/hr	Ross, Vicki	8/8/12 - 8/16/12
RUSH refunds (Bookstore)	Fiscal Support	\$14.00/hr	Sierra, Brenda	8/25/12 - 9/21/12
Front office support	Fiscal Support	\$14.00/hr	Smith, Megan	8/25/12 - 12/31/12
Permanent records cards project (Admission & Records)	Student Services Support	\$14.00/hr	Smith, Susan	8/8/12 - 8/16/12
Front office support	Fiscal Support	\$14.00/hr	Sorteberg, Rachel	8/25/12 - 12/31/12
Provide training to CSUF mentors (STEM Grant)	Stipend	\$1000/tl.	Versace, Emily	8/27/12 - 9/28/12

**VOLUNTEERS, NON-ACADEMIC  
AUGUST 24, 2012**

<b>DEPARTMENT</b>	<b>VOLUNTEER NAME</b>	<b>BEGIN DATE</b>	<b>END DATE</b>
Student Affairs	Estrada, Veronica	08/25/12	06/30/13
Student Athletic Trainers (Kinesiology)	Gonzalez, Joseph	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Kohler, Allycyn	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Lario, Steve	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Matthews, Stephanie	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Mineros, Chris	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Montes, Marlene	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Pencino, Marisa	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Quintero, Gabriel	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Ramirez, Jerrika	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Rodriguez, Adrian	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Stebe, Celeste	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Toores, Albert	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Vasquez, Jeneatte	08/25/12	06/10/13
Student Athletic Trainers (Kinesiology)	Venegas, Austin	08/25/12	06/10/13

## VOLUNTEER COACHES 2012/2013

<b>Volunteer Coaches</b>	<b>SPORT</b>	<b>DATE</b>
Akajianian, Eric	Baseball	8/25/12 thru 6/10/13
Aldrete, Marcos	Baseball	8/25/12 thru 12/15/12
Amaya, Chris	Baseball	8/25/12 thru 12/15/12
Andersen, Ed	Softball	8/25/12 thru 12/31/12
Helman, Josh	Softball	8/25/12 thru 6/30/13
Hernandez, Denise	Softball	8/25/12 thru 6/30/13
Paredes, Terry	Softball	8/25/12 thru 12/31/12
Popham, Caleb	Water Polo	08/22/12 thru 12/01/12
Quiroz, Olga	Water Polo	08/22/12 thru 12/01/12
Valenzuela, Ralph	Softball	8/25/12 thru 6/30/13
Viverto, William	Baseball	8/25/12 thru 12/15/12



**FALL 2012/2013  
COMMUNITY EDUCATION  
CLASSIFIED EMPLOYEES  
AUGUST 24, 2012**

<b>NAME</b>	<b>DEPARTMENT</b>	<b>PLACEMENT</b>	<b>HOURLY RATE</b>
Bigley-Cronin, Mary	Community Education	1-3	\$42.24
Bender, Tom	Community Education	1-3	\$42.24
Boylan, John	Community Education	1-2	\$40.31
Gerfen, Thomas	Community Education	1-3	\$42.24
Jaquette, Tim	Community Education	1-3	\$42.24
Stockman, John	Community Education	1-3	\$42.24
Tyck, Rob	Community Education	1-2	\$40.31

**PROFESSIONAL EXPERT  
August 24, 2012**

<b>Name</b>	<b>Classification and Department</b>	<b>Begin</b>	<b>End</b>	<b>Rate</b>
Acker, Christopher	Men's Basketball Program Assistant - Kinesiology	08/25/12	06/10/13	\$5,563.00/Ttl
Amaro, Shelley	Fitness Center Attendant - Community Education	08/25/12	06/30/13	\$24.00/hr
Andersen, Eddie	Softball Program Assistant - Kinesiology	08/25/12	06/30/13	\$5,982.00/Ttl
Cervantes, Ebut	Audio Engineer - F&PA	09/01/12	12/31/12	\$250.00/Day
Clark, Rachael	Aerobics Leader - Community Education	08/25/12	06/30/13	\$30.33/hr
Clement, Scott D	Audio Engineer - F&PA	09/01/12	12/31/12	\$250.00/Day
Deatrick, Steven W.	Audio Engineer - F&PA	09/01/12	12/31/12	\$250.00/Day
Everman, Lowell Allen	Accompanist - Piano Player - F&PA	09/01/12	12/31/12	\$25.00/hr
George, Irene	Aerobics Leader - Community Education	08/25/12	06/30/13	\$30.33/hr
Hury, Eric	Audio Engineer - F&PA	09/01/12	12/31/12	\$250.00/Day
Jones, Frances E.	PS-MAPP Assistant	07/01/12	12/31/12	\$14.82/hr
Keslake, Gregory	Audio Engineer - F&PA	09/01/12	12/31/12	\$250.00/Day
Lofthouse, Peter	Fitness Center Attendant - Community Education	08/25/12	06/30/13	\$24.00/hr
Manfre-Winchester, Marian	Fitness Center Attendant Substitute - Community Education	08/25/12	06/30/13	\$24.00/hr
Martinez, Suzanne	Bridges to Success Project Coordinator, College Success Coordinator - Bridges to Success and B.S.I. Grants	09/01/12	06/30/13	\$6,280.17/mo
McCarns-Yolland, Jonathan Paul	Audio Engineer - F&PA	09/01/12	12/31/12	\$250.00/Day
McGuigan, William David (Scott)	Studio Tech I - F&PA	09/01/12	12/31/12	\$13.76/hr
Montgomery, Mark	Audio Engineer - F&PA	09/01/12	12/31/12	\$250.00/Day
Murphy, Bonnie	Aerobics Leader - Community Education	08/25/12	06/30/13	\$30.33/hr
Noonan, Benjamin	Fitness Center Attendant - Community Education	08/25/12	06/30/13	\$24.00/hr
Norman, Scott	Fitness Center Attendant Substitute - Community Education	08/25/12	06/30/13	\$24.00/hr
Ortiz, Frank	Fitness Center Attendant - Community Education	08/25/12	06/30/13	\$24.00/hr
Paradez, Terry	Softball Program Assistant - Kinesiology	08/25/12	06/30/13	\$5,563.00/Ttl
Razo, Lynda	Aerobics Leader - Community Education	08/25/12	06/30/13	\$30.33/hr

**PROFESSIONAL EXPERT  
August 24, 2012**

<b>Name</b>	<b>Classification and Department</b>	<b>Begin</b>	<b>End</b>	<b>Rate</b>
Rodriguez, Traci Stone	Fitness Center Attendant Substitute - Community Education	08/25/12	06/30/13	\$24.00/hr
Sherlock, Robert Michael	Audio Engineer - F&PA	09/01/12	12/31/12	\$250.00/Day
Turk, Wendi	Accompanist - Piano Player - F&PA	09/01/12	12/31/12	\$25.00/hr
Wellman, Joey	Men's Basketball Program Assistant - Kinesiology	08/25/12	06/10/13	\$2,433.00/Ttl
Wheeler, Andrew	Fitness Center Attendant Substitute - Community Education	08/25/12	06/30/13	\$24.00/hr
Wright, Linda	Aerobics Leader - Community Education	08/25/12	06/30/13	\$30.33/hr
Younghans, David Timothy	Audio Engineer - F&PA	09/01/12	12/31/12	\$250.00/Day

## H. ACTION ITEMS (continued)

### Business Services

2. Authorization is requested to approve participation in the 2013 Chancellor's Office Tax Offset Program (COTOP) program. (Page 197)
3. Authorization is requested to approve the attached list of projects priorities included in the Five Year Construction Plan. (Page 198)

### Personnel Recommendations

4. Authorization is requested to approve the hiring of Dr. Gerald Sequeira, as the Dean of Admissions and Records, beginning September 4, 2012, at a salary placement of \$10,226.00 per month (plus 2.5% additional for doctorate for a total of \$10,482.00 per month), plus health and statutory benefits. (Page 200)
5. Authorization is requested to approve the hiring of Ms. Carol Thomas, as the Director of Financial Aid, beginning August 27, 2012, at a salary placement of \$8,021.00.00 per month, plus health and statutory benefits. (Page 201)

### General

6. Authorization is requested to approve the second reading of BP 1200, Mission. (Page 202)
7. Authorization is requested to approve the second read of the following Board Policies: BP 2100, Board Elections and BP 2745, Board Self-Evaluation. (Page 204)
8. Authorization is requested to approve the second read of BP 3501, Campus Security and Access and BP 5510, Off-Campus Student Organizations. (Page 207)

*At this time, the board may adjourn to closed session to discuss Item No. F.*

## I. BOARD OF TRUSTEES GOAL SETTING WORKSHOP

## J. ADJOURNMENT

### Dates to Remember:

August 24, 2012	Convocation
September 3, 2012	HOLIDAY - Labor Day
September 11, 2012	Board of Trustees Meeting

**CITRUS COMMUNITY COLLEGE DISTRICT**

TO:	BOARD OF TRUSTEES	Action	<u>        X        </u>
DATE	August 24, 2012	Resolution	<u>                        </u>
SUBJECT:	District Participation in the 2013 Chancellor's Office Tax Offset Program (COTOP)	Information	<u>                        </u>
		Enclosure(s)	<u>                        </u>

BACKGROUND

AB2347 authorizes the Chancellor's Office to act on behalf of local community college districts for the purpose of collecting outstanding student financial aid obligations through participation in the Franchise Tax Board's Interagency Tax Offset Program. The program was enhanced by legislation to permit the offset of specific non-financial aid obligations owed to the districts.

By contracting with the Chancellor's Office, local districts can recover outstanding student debts owed to the college such as enrollment fees, out-of-state fees, library fines, personal checks written with non-sufficient funds, student loans, financial aid overpayments and other approved debts. In the last twelve years, the COTOP program has succeeded in offsetting and returning almost \$16.1 million directly to participating districts.

Under the COTOP program, the Chancellor's Office request the Franchise Tax Board to offset the amount owed to a district from the student/debtor's personal state income tax refund, lottery winnings or other state refund. The Franchise Tax Board remits any amounts offset to the Chancellor's Office. Authorization is then given to the State Controller to disburse the offset amount, minus a 25 percent administrative fee, to the participating local districts.

This item was prepared by Rosalinda Buchwald, Director of Fiscal Services

RECOMMENDATION

Authorization is requested to approve participation in the 2013 Chancellor's Office Tax Offset Program (COTOP) program.

Carol R. Horton  
\_\_\_\_\_  
Recommended by

\_\_\_\_\_  
/\_\_\_\_\_  
Moved      Seconded

\_\_\_\_\_  
Approved for Submittal

Aye\_\_Nay\_\_Abstained\_\_

Item No.         H.2.

**CITRUS COMMUNITY COLLEGE DISTRICT**

TO:	BOARD OF TRUSTEES	Action	<u>        X        </u>
DATE	August 24, 2012	Resolution	<u>                    </u>
SUBJECT:	Five Year Construction Plan Projects	Information	<u>                    </u>
		Enclosure(s)	<u>                X        </u>

**BACKGROUND**

Annually the district submits the Five Year Construction Plan to the Chancellor's Office. The following projects will be submitted in the following priority order: Administration Building Renovation, Tech Ed C Remodel, Hayden Hall Renovation, Fine Arts/Communications Building, Educational Development Center Remodel, Campus Center Remodel, Student Services Building and Vocational Technology Building.

This item was prepared by Judy Rojas, Administrative Assistant, Administrative Services.

**RECOMMENDATION**

Authorization is requested to approve the attached list of projects priorities included in the Five Year Construction Plan.

Carol R. Horton  
Recommended by

    
Moved          /          Seconded

    
Approved for Submittal

Aye \_\_\_ Nay \_\_\_ Abstained \_\_\_

Item No.         H.3.



**CITRUS COMMUNITY COLLEGE DISTRICT**

TO:	BOARD OF TRUSTEES	Action	X
DATE:	August 24, 2012	Resolution	_____
SUBJECT:	Employment of Dr. Gerald Sequeira, Dean of Admissions and Records	Information	_____
		Enclosure(s)	_____

**BACKGROUND**

Dr. Gerald Sequeira has been selected through the hiring process as the recommended candidate to serve as Dean of Admissions & Records.

This item was prepared by Linda Hughes, Human Resources Technician II, Human Resources

**RECOMMENDATION**

Authorization is requested to approve the hiring of Dr. Gerald Sequeira, as the Dean of Admissions and Records, beginning September 4, 2012, at a salary placement of \$10,226.00 per month (plus 2.5% additional for doctorate for a total of \$10,482.00 per month), plus health and statutory benefits.

Robert Sammis  
Recommended by

\_\_\_\_\_  
Moved / Seconded

Aye \_\_\_ Nay \_\_\_ Abstained \_\_\_

\_\_\_\_\_  
Approved for Submittal

Item No.     H.4.



# CITRUS COMMUNITY COLLEGE DISTRICT

TO:	BOARD OF TRUSTEES	Action	<u>X</u>
DATE:	August 24, 2012	Resolution	_____
SUBJECT:	Employment of Ms. Carol Thomas, Director of Financial Aid	Information	_____
		Enclosure(s)	_____

## BACKGROUND

Ms. Carol Thomas has been selected through the hiring process as the recommended candidate to serve as Director of Financial Aid.

This item was prepared by Linda Hughes, Human Resources Technician II, Human Resources

## RECOMMENDATION

Authorization is requested to approve the hiring of Ms. Carol Thomas, as the Director of Financial Aid, beginning August 27, 2012, at a salary placement of \$8,021.00.00 per month, plus health and statutory benefits.

Robert Sammis \_\_\_\_\_  
Recommended by

\_\_\_\_\_  
Moved / Seconded

Aye \_\_ Nay \_\_ Abstained \_\_

\_\_\_\_\_  
Approved for Submittal

Item No. H.5.

**CITRUS COMMUNITY COLLEGE DISTRICT**

TO:	Board of Trustees	Action	X
DATE	August 24, 2012	Resolution	_____
SUBJECT:	BP 1200 - Mission – Second Read	Information	_____
		Enclosure(s)	X

**BACKGROUND**

Per accreditation standards, the college is required to undergo regular review of its mission statement. Specifically, standard IA requires that a college’s mission statement define the following: the institution’s broad educational purpose, its intended student population, and its commitment to achieving student learning

The Steering Committee devoted a series of work sessions to discussing and providing input on the college’s mission statement. At the May 7 meeting, two draft mission statements were approved for a collegewide survey that would allow the college community to vote on the language of their choice.

The survey received 190 responses, with 60% voting for the following mission statement:

Citrus College delivers high quality instruction to students both within and beyond traditional geographic boundaries. We are dedicated to fostering a diverse educational community and learning environment by providing an open and welcoming culture that supports successful completion of transfer, career/technical education, and basic skills development. We demonstrate our commitment to academic excellence and student success by continuously assessing student learning and institutional effectiveness.

BP 1200, Mission, was approved by the Board of Trustees for a first read at their June 19, 2012, regular meeting.

**RECOMMENDATION**

Authorization is requested to approve the second reading of BP 1200, Mission.

Lan Hao, Ph.D.  
Recommended by

\_\_\_\_\_/\_\_\_\_\_  
Moved      Seconded

\_\_\_\_\_  
Approved for Submittal

Aye\_\_Nay\_\_Abstained\_\_

Item No.     H.6.

# CITRUS COMMUNITY COLLEGE DISTRICT DISTRICT

## **BP 1200            MISSION**

**Reference:**            ACCJC Accreditation Standard I

The mission of the Citrus Community College District is:

Citrus College delivers high quality instruction to students both within and beyond traditional geographic boundaries. We are dedicated to fostering a diverse educational community and learning environment by providing an open and welcoming culture that supports successful completion of transfer, career/technical education, and basic skills development. We demonstrate our commitment to academic excellence and student success by continuously assessing student learning and institutional effectiveness.

The mission is evaluated and revised on a regular basis.

Board Approved	11/18/08
Desk Review - No Changes	06/16/11
Board Approved	

**CITRUS COMMUNITY COLLEGE DISTRICT**

TO:	Board of Trustees	Action	X
DATE	August 24, 2012	Resolution	
SUBJECT:	BP 2100 - Board Elections; BP 2745 - Board Self Evaluation – Second Read	Information	
		Enclosure(s)	X

**BACKGROUND**

The Board Sub-Committee of Trustee Montgomery and Trustee Keith met on January 18, 2012, to conduct a review of Board Policies and Administrative Procedures in the 2000 series. Following that review, the entire Board participated in discussions regarding the revisions at their work session held during the regularly scheduled Board meeting of February 7, 2012.

BP 2100, Board Elections and BP 2745, Board Self Evaluation were approved for a first reading at the June 19, 2012, regular meeting of the Board of Trustees.

This item was prepared by Pam Sewell, Administrative Assistant, Superintendent/President's Office.

**RECOMMENDATION**

Authorization is requested to approve the second read of the following Board Policies: BP 2100, Board Elections and BP 2745, Board Self-Evaluation.

Geraldine M. Perri, Ph.D.  
Recommended by

\_\_\_\_\_  
/\_\_\_\_\_  
Moved      Seconded

Aye \_\_\_ Nay \_\_\_ Abstained \_\_\_

\_\_\_\_\_  
Approved for Submittal

Item No.     H.7.

# **CITRUS COMMUNITY COLLEGE DISTRICT BOARD**

## **BP 2100            BOARD ELECTIONS**

**References:**            Education Code Sections 5000 et seq. and 72022

The term of office of each trustee shall be four years, commencing at the first Board meeting in December following the November election. Elections shall be held every two years, in odd numbered years. Terms of trustees are staggered so that, as nearly as practical, one half of the trustees shall be elected at each trustee election.

The Board of Trustees has provided for the election of trustees by trustee areas. The trustee areas include:

- Trustee Area 1 Azusa and portions of Duarte Representative
- Trustee Area 2 Claremont and portions of Pomona and La Verne Representative
- Trustee Area 3 Duarte and portions of Azusa, Monrovia, Arcadia, Covina and Irwindale Representative
- Trustee Area 4 Glendora and portions of San Dimas Representative
- Trustee Area 5 Monrovia/Bradbury and portions of Duarte Representative

A District Trustee Area Map with the individual Trustee Area Maps are available in the Superintendent/President's Office.

The election of a Board member residing in and registered to vote in the trustee area he or she seeks to represent shall be only by the registered voters of the same trustee areas.

The Superintendent/President shall submit recommendations to the Board regarding adjustments to be made to the boundaries of each trustee area, in pursuant to Education Code 5019.5.1., if any adjustment is necessary, after each decennial federal census. The Superintendent/President shall submit the recommendation in time for the Board of Trustees to act as required by law.

Board Approved 11/18/08

# **CITRUS COMMUNITY COLLEGE DISTRICT BOARD**

## **BP 2745            BOARD SELF-EVALUATION**

**References:**            ACCJC Accreditation Standards IV.B.1.e and g

The Board of Trustees is committed to assessing its own performance as a Board in order to identify its strengths and areas in which it may improve its functioning.

To that end, the Board of Trustees has established the following processes:

An ad-hoc committee of the Board shall be appointed at the Annual Organizational Meeting to determine the instrument or process to be used in Board self-evaluation which shall occur during the month of July. Any evaluation instrument shall incorporate criteria contained in these Board Policies regarding Board operations, as well as criteria defining Board effectiveness promulgated by recognized practitioners in the field.

The process for evaluation shall be recommended to and approved by the Board of Trustees.

If an instrument is used, all Board members will be asked to complete the evaluation instrument and submit it to the Superintendent/President's Office.

A summary of the evaluations will be presented and discussed at a Board session scheduled for that purpose. The results will be used to identify accomplishments in the past year and goals for the following year.

Board approved 01/13/09



**CITRUS COMMUNITY COLLEGE  
STUDENT SERVICES**

**BP 3501          Campus Security and Access**

**Reference:**          *34 Code of Federal Regulations Part 668.46(b)(3)*

The Superintendent/President shall establish procedures for security and access to District facilities.



# CITRUS COMMUNITY COLLEGE STUDENT SERVICES

## **AP 3501      Campus Security and Access**

**Reference:**            *34 Code of Federal Regulations Section 668.46(b)(3)*

During business hours, the District will be open to students, parents, employees, contractors, guests, and invitees. During non-business hours, access to all facilities is by key/card, if issued, or by admittance via Campus Safety. Entry to facilities is monitored on a 24-hour basis. Only employees are authorized to have keys to buildings; no students are to have access to campus facilities without employee supervision. Should access be needed to campus facilities during non-business hours, the Department of Campus Safety must be contacted prior to entering any facility owned or operated by Citrus College. Campus Safety can be reached at (626) 914-8611.

Employees should close and secure their respective work area or classroom before leaving the location. The Department of Campus Safety will secure any doors that are found open after the closing of campus. All buildings will be secured by Campus Safety by 10:30 p.m. and will re-open at 6:00 a.m. Monday through Friday. At closing, building intruder alarms will be activated. If building access is required after hours, on holidays, or on weekends, monitored admittance is necessary and a faculty or staff I.D. will be required.

Alarm systems, communications, outdoor lighting, emergency phones in elevators and campus emergency phones are tested by campus safety on a regular basis and any necessary maintenance issues are reported to the facilities department for repairs. Periodic lighting surveys are conducted and lighting improvements are routinely evaluated. Administrators from student services, campus safety, facilities, and other concerned areas review these results. Additionally, during the academic year, the director of facilities, campus safety supervisor, and maintenance staff shall meet to discuss campus security and access issues of pressing concern.

Office of Primary Responsibility: Dean of Students

**CITRUS COMMUNITY COLLEGE DISTRICT**  
**STUDENT SERVICES**

**BP 5510            Off-Campus Student Organizations**

**References:**        34 CFR 668.46 (b)(7)

The District shall work with local law enforcement agencies to monitor and assess criminal activity in which students engage at off-campus locations of student organizations officially recognized by the District.

## **CITRUS COMMUNITY COLLEGE DISTRICT STUDENT SERVICES**

### **AP 5510 Off-Campus Student Organizations**

**Reference:** 34 Code of Federal Regulations Section 668.46(b)(7)

Citrus Community College District, Department of Campus Safety does not provide law enforcement service to off-campus organizations nor are activities off-campus recognized by District authority.

**UNAPPROVED**  
MINUTES OF THE REGULAR MEETING  
OF THE BOARD OF TRUSTEES  
CITRUS COMMUNITY COLLEGE DISTRICT

July 17, 2012

The Board of Trustees of the Citrus Community College District met for the regular meeting on Tuesday, July 17, 2012, in the Center for Innovation Community Room.

Board President Montgomery called the meeting to order at 4:15 p.m. Student Trustee Calderon led the Pledge of Allegiance to the Flag.

**TRUSTEE ROLL CALL** – Present: Susan M. Keith, Joanne Montgomery, Edward C. Ortell, Patricia Rasmussen, Gary L. Woods, and Crescencio Calderon, Student Trustee.

**RESOURCE PERSONNEL PRESENT:** Geraldine M. Perri, Superintendent/President; John Baker, Interim Vice President of Student Services; Carol R. Horton, Vice President of Finance and Administrative Services; Irene Malmgren, Vice President of Academic Affairs; Robert Sammis, Director of Human Resources and Chief Negotiator; James Woolum, Academic Senate Vice President; Steve Siegel, CSEA President; and Christine Link, Recording Secretary.

**ADMINISTRATORS AND EMPLOYEES SIGNING THE VOLUNTARY SIGN-IN SHEET:**

**Management Team:** Christina Garcia, Lan Hao, and Linda Welz

**Faculty:** Sarah Bosler, Dave Brown, Lanette Granger, and Bruce Langford

**Supervisors/Confidential:** Teresa Ferri, Marilyn Grinsdale, Lari Kirby, Eric Magallon, Kristina Spalding, and Adrienne Thompson

**Classified Employees:** Olivia Canales, Clarence Cernal, Angie Delgado, Karen Giles, Judy Gorden, Cheryl Greer, Steven Handy, Pam McGuern, Mike Ramos, Jayne Sjodin, and Linda Swan

**Adjunct Faculty:** Cecil Brower,

**Students:** Sonia Abouelnasr, Michael Cazares, Andy Navarro, and Marvin Trigo

**VISITORS:** Gilbert Canales, Tom Gerfen, Peggy Olson, and Andy Sundstrom

### COMMENTS FROM MEMBERS OF THE AUDIENCE

The Board received comments from the following regarding modifications to the employment agreement between the College and the Superintendent/President:

Bruce Langford  
Steve Siegel  
Andy Navarro  
Steven Handy  
Scott Norman  
Peggy Olson  
Marvin Trigo  
Gilbert Canales  
Deborah Neal  
Sherril Alexander

### SUPERINTENDENT/PRESIDENT

- Item 1:** Moved by Trustee Ortell and seconded by Trustee Woods to move the action item related to the Superintendent/President's contract as the next item of business. 4 Yes. 1 Abstain (Rasmussen).
- Item 2:** Moved by Trustee Rasmussen and seconded by Trustee Keith to modify the above components of Sections 1, 3, and 7 of the Employment Agreement between the Citrus Community College District and Dr. Geraldine Perri effective July 1, 2012.
- Item 3:** Moved by Trustee Rasmussen and seconded by Trustee Keith to close discussion. 3 Yes. 2 No (Ortell, Woods).

At that time, Board President Montgomery called for the vote for **Item 2**, which concluded with the following vote:

3 Yes (Keith, Montgomery, Rasmussen). 2 No (Ortell, Woods).

**Geraldine M. Perri, Ph.D., Superintendent/President**, announced that *GI Jobs* magazine has once again designated Citrus College a "military friendly" school for 2013. She said the college is ranked in the top 15% of all colleges nationwide. She thanked Dr. John Baker, Interim Vice President of Student Services; Dr. Martha McDonald, Dean of Students; and all those who helped Citrus College achieve this recognition.

Following Board approval at this meeting, Dr. Arvid Spor has been selected to serve as the college's new Vice President of Student Services. Dr. Perri said the college is looking forward to welcoming Dr. Spor at a reception on August 14, 2012, at 2:30 p.m. in SS 205.

Dr. Perri also thanked the members of the Board for joining the college community in officially welcoming Ms. Christina Garcia, Director of Development and Alumni Relations, at a reception that preceded the last Foundation board meeting.

Reporting on events in the community, Dr. Perri thanked Susan M. Keith, Vice President, Board of Trustees, for inviting her to participate in the annual Claremont 4<sup>th</sup> of July parade and festivities. She also thanked Mr. Tom Gerfen, Foundation board president, for expertly chauffeuring them in the parade car. Dr. Perri thanked Patricia Rasmussen, Member, Board of Trustees, and Ms. Garcia, for joining her at the 12<sup>th</sup> Annual Night on the Plaza fundraiser for the Glendora Library Foundation. She said it was a wonderful evening. In addition, Dr. Perri thanked Ms. Garcia, Dr. McDonald, and Ms. Monica Christianson, Veteran's Center Project Director, for joining her at the YWCA's Women of Leadership event recognizing women in the military. Dr. Perri was pleased to note that Mr. Randy Wines, Walmart Market Human Resource Manager, and four Citrus College students joined them.

Dr. Perri extended an invitation to the Board to attend two special recognition breakfasts, one for the Supervisor/Confidential Team and one for the Management Team.

**Irene Malmgren, Ed.D., Vice President of Academic Affairs**, reported that Citrus College received a letter from the Governor of Hawaii recognizing Citrus College's Fine and Performing Arts Program and the Blue Note Swing Orchestra and Night Shift for entertaining residents and visitors to Hawaii for the past decade.

Dr. Malmgren reported on some of the recent successes of the college's Foster/Kinship Care Education Program (FKCE). In 2011-2012, they provided 2,433 hours of training. At their June event, "Your One and Only Life," they had 94 attendees, the largest number in the program's history. Dr. Malmgren said Citrus College's FKCE program is a leader in the San Gabriel Valley.

**John Baker, Ed.D., Interim Vice President of Student Services**, provided details regarding the Foundation Scholarship Reception, which will take place on August 16, 2012. Dr. Baker said 190 scholarships will be presented to Citrus College students at the event.

**Robert Sammis, J/D., Director of Human Resources**, reported on a new format for Human Resources documents that are included in each Board agenda. He said they have changed the layout from portrait to landscape, which makes them easier to draft and easier to read. He also said the list of academic substitutes will no longer appear in the agenda, as these individuals have already been hired. Dr. Sammis said he is hopeful that these improvements in format will result in richer Human Resources information in future agendas.

**Carol R. Horton, Vice President of Finance and Administrative Services**, commented on the state budget, noting that one of the few positive aspects was the state agreeing to backfill any shortfall that results from lower-than-anticipated revenues from redevelopment funds. Mrs. Horton said this is a "monumental" change from

previous years, when the Legislature has provided backfill for K-12 schools, but has refused to do so for community colleges.

**Jim Woolum, Academic Senate Vice President,** commented on some of the challenges the Academic Senate will face in the 2012-2013 academic year. He said the Academic Senate looks forward to working with all groups on campus to resolve issues, adapt to a changing environment, and continue the spirit of shared governance that earned Citrus College a commendation in the college's last accreditation report.

**Crescencio Calderon, Student Trustee,** said the new ASCC leaders for 2012-2013 have begun to meet. They discussed ways to promote spirit in Citrus College students, and they also considered a number of proactive ideas for the fall semester. Student Trustee Calderon said he attended a sidewalk chalk art event hosted by the Cosmetology Club, which he described as successful and empowering.

**Susan M. Keith, Vice President, Board of Trustees,** reported on the Board's ad-hoc committee for passage of the Governor's 2012 tax initiative, and in particular, she thanked the students who are serving on the committee. Trustee Keith said the students are planning to register other students and get out the vote.

**Patricia Rasmussen, Member, Board of Trustees,** expressed her appreciation to Dr. Perri for her leadership. She said when Dr. Perri came to the college it was during a time of budget crisis, and Dr. Perri encouraged everyone to work together.

**Joanne Montgomery, President, Board of Trustees,** said she wished to publically thank Dr. Perri for her leadership and for seeing the college through its last successful accreditation. She said Dr. Perri has given a great deal to Citrus College.

**Edward C. Ortell, Member, Board of Trustees,** said he was in full agreement with his fellow Board member's praise of Dr. Perri's efforts on behalf of the college, adding that she has done an excellent job. Trustee Ortell also expressed concerns about the trigger cuts to education that will result if the Governor's tax initiative fails to pass in November.

## MINUTES

**Item 4:** Moved by Trustee Keith and seconded by Trustee Rasmussen to approve the regular meeting minutes of June 19, 2012. 5 Yes.

## INFORMATION AND DISCUSSION

### **Strategic Plan Progress Report 2011-2012 – Dr. Irene Malmgren, Vice President of Academic Affairs, and Dr. Lan Hao, Director of Institutional Research**

Dr. Malmgren and Dr. Hao presented the Strategic Plan Progress Report for 2011-2012, including a review of the integrated planning model, an overview of

the Strategic Plan, and collegewide accomplishments. Board President Montgomery thanked the college community for their hard work and many accomplishments. Trustee Keith added that this is an important document for the college's next accreditation.

**Program Reviews: Cosmetology & Child Development – Dr. Irene Malmgren, Vice President of Academic Affairs**

Dr. Malmgren provided highlights of the program reviews for Cosmetology and Child Development.

**INDEPENDENT CONTRACTORS**

**Item 5:** Moved by Trustee Keith and seconded by Trustee Rasmussen to approve the attached list of independent contractor/consultant agreements as submitted. (5 Yes.)

**FACILITIES USE**

**Item 6:** Moved by Trustee Keith and seconded by Trustee Rasmussen to approve facility rentals and usage. (5 Yes.)

**BUDGET – WARRANTS – FINANCIAL STATEMENT, ETC.**

**Item 7:** Moved by Trustee Keith and seconded by Trustee Rasmussen to approve A & B Warrants for June 2012. (5 Yes.)

**Item 8:** Moved by Trustee Keith and seconded by Trustee Rasmussen to approve purchase orders for June 2012. (5 Yes.)

**CONSTRUCTION – CAPITAL PROJECTS**

**Item 9:** Moved by Trustee Keith and seconded by Trustee Rasmussen to accept Project #04-1112, Pool Replaster Project as complete and authorize staff to file the required Notice of Completion with the County of Los Angeles. The final contract amount is \$245,700.00. (5 Yes.)

**PERSONNEL RECOMMENDATIONS**

**Item 10:** Moved by Trustee Keith and seconded by Trustee Rasmussen to approve the personnel actions with regard to the employment, change of status, and/or separation of academic employees. (5 Yes.)

**Item 11:** Moved by Trustee Keith and seconded by Trustee Rasmussen to approve the personnel actions with regard to the employment, change of status, and/or separation of classified employees. (5 Yes.)

**Item 12:** Moved by Trustee Keith and seconded by Trustee Rasmussen to approve the employment of short-term, non-academic employees and substitutes. (5 Yes.)



**CURRICULUM**

- Item 13:** Moved by Trustee Woods and seconded by Trustee Ortell to approve the proposed program review cycle. 5 Yes.
- Item 14:** Moved by Trustee Rasmussen and seconded by Trustee Woods to approve the Requisites Plan as submitted. 5 Yes.

**EMPLOYMENT – MANAGEMENT**

- Item 15:** Moved by Trustee Rasmussen and seconded by Trustee Keith to approve the hiring of Dr. Arvid Spor beginning August 13, 2012, as Vice President of Student Services at a salary placement of \$13,387.92 per month (plus 2.5% additional for doctorate for a total of \$13,722.62 per month), plus health and statutory benefits. 5 Yes.

**ACCREDITATION**

- Item 16:** Moved by Trustee Keith and seconded by Trustee Woods to approve the second reading of the Citrus College midterm report to the Accrediting Commission for Community and Junior Colleges (ACCJC). 5 Yes.

**BOND**

- Item 17:** Moved by Trustee Keith and seconded by Trustee Rasmussen to appoint the following individuals to the Measure G Oversight Committee for a two-year term (until September 2014):
- John Lundstrom – Business member
  - Edmund Richardson – Taxpayer Association member
  - Bill Cook – Senior Group member
  - Helen Storland – At-Large member
- 5 Yes.
- Item 18:** Moved by Trustee Ortell and seconded by Trustee Woods to appoint Arthur Corral as the student representative, to the Measure G Oversight Committee for a one-year term (expires September 2013). 5 Yes.

**CLOSED SESSION:** At 5:49 p.m., Board President Montgomery adjourned the meeting to closed session per the following sections of the Government Code:

**Per Section 54954.5(f) and 54957.6: CONFERENCE WITH LABOR NEGOTIATOR, ROBERT SAMMIS, DISTRICT CHIEF NEGOTIATOR — Employee Organization(s): Citrus College Faculty Association/CTA/NEA (CCFA); Citrus College Adjunct Faculty Federation, (CCAFF) Local 6352 of the American Federation of Teachers; and, California School Employees Association (CSEA) Citrus College Chapter Local 101.**

**Per Section 54954.5(e) and 54957: PUBLIC EMPLOYEE DISCIPLINE/DISMISSAL/RELEASE**

**Per Section 54956.9: CONFERENCE WITH LEGAL COUNSEL - EXISTING LITIGATION AND CONFERENCE WITH LEGAL COUNSEL - ANTICIPATED LITIGATION**

**RECONVENE OPEN SESSION:** At 6:24 p.m., Board President Montgomery reconvened the meeting to open session with no action taken.

**ADJOURNMENT:** At 6:25 p.m., it was moved by Trustee Rasmussen and seconded by Trustee Keith to adjourn the meeting.

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Date

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Gary L. Woods  
Clerk/Secretary  
Board of Trustees