

Program Review (SP11)

1. Enrollment Patterns	2. Achievement Data	3. Staffing	4. SLOs	5. Goals
Data provided by Institutional Effectiveness and Academic Services	Data provided by Institutional Effectiveness and Academic Services	Data Provided by HR	Data provided by Department Faculty	Department Plan
6. College Wide Overall – How does this information fit with the College Wide Goals?				

The purpose of Program Review is to summarize and interpret the data and information collected from the resources listed above, reflecting how your department program(s) have been successful and incorporated the information into improvements, where necessary. As a part of the overall college planning process, a meaningful Program Review will be the primary document CPC and other college committees will rely on for qualitative and quantitative information on a program, informing enrollment management, budgeting (cap outlay, grants), hiring priorities, and finally accreditation. Therefore, it is important that each department create a report that is meaningful for their program(s) while demonstrating the program(s)' value to the college and community.

The questions below are designed to help you create, primarily, a narrative review (roughly 5-10 pages); each curriculum guide (AA or Certificate) represents a “program”, and requires a separate review report (this document). Any data included should be interpreted, not simply “plugged in”; this document should refer to supporting documents for larger amounts of raw data. It is expected to take more than Flex day, and be an on-going conversation among the faculty in the program. Please refer to the timeline to help you map out an internal timetable for your program. To further assist you, we are planning a workshop for the March Flex day (see timeline).

It is important to note that while “Program Plans” are really “Department Plans” (yearly), you need to create a separate “Program Review” (3-year cycle) document for each program (curriculum guide) within your department.

Program Review Questions (Use form boxes, they will automatically expand.)

1. – 3. Summarize and interpret the data for each of the first three above (Enrollment Patterns, Achievement Data, Staffing/ Resources) as they relate to your program.

Within the Commercial Music Program, there are two curriculums which are closely aligned: the Recording Engineering Program, and the Record Producer Program. this review will focus on the Record Producer Degree and Certificate Program.

A student may enter the college with a desire to become a record producer, but once entrenched in the Record Producer Program realize that they are much more drawn to the technology and workflow of the Recording Engineer Program. These two programs are designed so that a student can move between the two specialties with little loss of unit count since most of the classes offered are required for both Recording Engineer and Record Producer. The principle differences are; the number of skill-building repetitions a class lends to a particular specialty.

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With the blurring of lines between job descriptions in today's entertainment industry, we have found that students are much better prepared for a successful career if they work their way through BOTH of our Certificate Programs.

Our enrollments have remained consistent although budget cuts did slightly affect our entry level Music 94 [Beginning Recording Techniques] class. Music 94 is the pre-requisite class for all of our studio/ skill-based classes. It is the 'feeder' class we depend on to be the base of our program pyramid. However, we were able to remain on enrollment-track as a result of our summer Music 94 offerings.

Retention from Music 94 continues to be lower than we'd like. The content and skills necessary to move on to the next level are difficult, and we do not feel that 'dumbing down' the class is an option. However, we are planning on amending the class to be repeatable. This seems to be an option which allows learners whose brains are 'wired' for this discipline to get the content they need to move efficiently through the program, and still allow those who just feel they need 'one more time' to get it into their brains the opportunity to register with a minimum of hassle.

Enrollment data clearly shows that if a student successfully completes Music 94 and moves on to the Music 95 [Intermediate Recording Techniques], they are likely to continue to move through the program and acquire one of the certificates on offer.

During the three year time-period of 2008-2009 thru 2010-2011 the Record Producer Program has captured 7.14% of the total Music/Radio/TV Department AA Degrees awarded, and 23.53% of the Commercial Music Program Career Certificates. We are very proud of this.

The Recording Engineering & Record Producer Programs also share two Certificates of Completion. During the three year time-period of 2008-2009 thru 2010-2011 the ProTools Assistant Certificate captured 37.78% of the total Commercial Music Program Certificates of Completion; and the Studio Assistant Certificate captured a whopping 60% of the total Commercial Music Program Certificates of Completion.

We have found that when students have small goals to attain [the Certificates of Completion], they are more likely to keep working towards the Career Certificate. At which point they're already in 'school' mode and jump into completing their General Ed courses in preparation for an AA Degree.

4. SLOs – a) Summarize the collected program data

SLO data collected so far has indicated that for students who have moved past Music 94 [Beginning Recording Techniques], on average 81% have a 'C' or better.

b) Based on analysis of course and program SLO assessment:

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- How are program-level and course-level SLOs being implemented, assessed, and used for program improvement?

With the introduction of published SLO's and course rubrics, we've found that students are more informed of the equipment purchase/ supplies requirements, project expectations, and time allocation requirements before they register for our classes. This has substantially cut down on the number of questions we get asking "What do we do/ need for this class?"

- Summarize how the program has responded to SLO assessment results.

The best part of the assessment process is to see how we're doing. The upper-level recording/ production classes rotate their content between five different focuses. For example, Music 65, the Advanced-Pro Recording class, covers five different upper level issues in different semesters. One semester we cover Miking Techniques, on another Live Show Recording, on another Analogue Tape Technology and Alignment, on another a weekend multiple day studio lock-out with fussy artists, etc. The SLO Assessment process has allowed us to look at the results of those different semesters against each other and assess how we can change our delivery methods or content to improve success.

- Discuss how each action/change is based on ASLO results and how it will contribute to the improvement of the program.

Everything we do is now SLO driven, from curriculum design to content delivery.

5. Goals -

a) Based on the data from questions 1 – 4 and any other relevant internal or external data your department has collected, how have your department and program goals developed and changed over the past three years?

The Record Producer Program has, since its creation in the late 70's, always been industry driven. While audio technologies change on an almost weekly basis, the mission of the Record Producer Program has, and remains, to train students for jobs. Once a student leaves our program, they venture out into the world, find work, and practice their craft. Just as an actor works many different shows in order to grow in their craft, so too does the record/music producer. Over the past five years, we have seen a 'coming out of the woodwork' of our graduates onto the professional 'stage' of audio production. One of our graduates came to see me three semesters ago with 12 of the over 75 CD's he'd produced and engineered. All of these were commercially released within the Latino community. His training in our Recording Engineering Program has afforded him the opportunity to successfully feed his family, and his studio is a placement center for our current Work Experience students. This is only one of many success stories resulting from our Program.

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b) Discuss the steps you have taken to address each goal. What have been the results of these efforts?

One of our goals has been to develop a viable way to track students once they leave us.

Many students come to us for information specific to their immediate studio/production needs and just disappear once they've gotten what they think they needed. We'd like to know what these students are doing, and how our training has affected their careers. We really only hear about their successes when we see their names in movie credits or on a CD jacket.

With the proliferation of email and social networking, we're looking into ways to accomplish this.

c) Based on the new data collected (4), what are your plans for change in the future?

Although the Record Producer Program is industry driven, we know the importance of acquiring an accredited Degree if the student expects to work at the corporate level, for instance for Disney, or Sony, or Warner Brothers. We are continually monitoring industry changes, and tweak our classes on a semesterly basis to reflect what the work place will be looking for. We had a great comment come from a studio in Los Angeles last semester. I was speaking to the studio manager about how two of our interns were doing when he said to me "What are you guys putting in the water in Long Beach? Your guys are INCREDIBLE. " By the way... they're now both on the studio payroll, and working on A-List professional projects.

With the number of students we have in the program, I'd expect to see more Certificates, so we'll be stepping up our efforts to get the students to apply for what they've earned.

We're also in the process of streamlining our Curriculum guides for Recording Engineer and Record Producer by creating a single AUDIO PRODUCTION Certificate which will encompass both disciplines as specialties. Plus, along with that, we'll be adding a new specialty of Live Sound Management. The equipment we're acquiring as a result of our new partnership with the Yamaha Corporation, as well as the ever growing demand for live sound engineers is the driving factor.

As part of the curriculum shake-up, we'll also be retiring Music 69 [Analysis of Music Video]. We feel that it is better suited to be housed in either Radio/TV or Film.

In addition, Music 67 [Studio Design] will be given a 'home' in the required classes of the new AUDIO PRODUCTION Program. Project studios are the new mainstay of this ever-changing industry, and we feel it needs to be addressed.

The issue of Carnegie Units is being addressed throughout the Commercial Music Program, and the new curriculum development falls right in line with this.

Preparing our students for transfer has always been problematic. There wasn't anywhere for them to go except Cal. State Dominguez. Our students have traditionally been hands-on in nature. They want to get in the studios and 'make a record'. So for us to recommend Cal State, who really has no hands-on program to speak of, not to mention, their instructors won't even entertain a class for class transfer, has not been something we readily recommend. Plus, when 'tested' on studio operation, our students always out shine even Cal State's seniors.

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Having said this, in the past five years or so, more 4-year schools scattered around the country have introduced some sort of recording production program. But having met the instructors at our annual audio conventions, Long Beach City College still outshines them all for hands-on practicality.

6. College Wide –

Discuss how the program SLOs as well as the department goals integrate, articulate, and complement the institutional goals and initiatives. (How does your department fit into the big picture?)

The Record Producer Program supports both transfer and industry needs. Curriculum development, tracking our students after they leave us, and industry partnerships are all in line with the college's mission, and has always been the mainstay of the Commercial Music Program.