**Academic Program Review: Self-Study**

***Instructions:*** *The following pages will guide your submission of your academic program review self-study. Please type your responses directly into the document. The completed self-study instrument and all attachments must be submitted to the Academic Program Review Coordinator and your Academic Dean by September 1.*

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| **Program Under Review** |
| Degree(s): Artist & Venue Management A.A.S. |
| Certificate(s): Artist & Venue Management Certificate |
| Contact Information for lead on Self-Study:  Name: Dan Bush  Campus: SPC  Phone: x5203  Email: daniel.bush@centralaz.edu |

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| **Program Description, Vision and Outcomes** |
| What is the description of the program as stated in the current CAC catalog:  The Artist and Venue Management A.A.S. Degree and Certificate prepares individuals for entry-level positions in the entertainment industry by providing an opportunity to gain a broad knowledge of business, entertainment law, marketing, management and the ability to manage entertainment facilities or performers. |
| Does your program have any other written mission or vision statements which do not appear in the catalog? If yes, please write them below and indicate where they appear.  N/A |
| Describe how the program’s description, mission and/or vision aligns with the College’s Mission:  As one of the College’s accredited academic degree and certificate programs that support economic development by training occupational skills to students in the discipline of music and technology, this program engages diverse communities in quality learning experiences for lifelong success by providing accessible, educational, economic, cultural, and personal growth opportunities for all who attend. Our program has produced students who have started small business locally (supporting the local economy), students who have ventured to the entertainment hubs of the country to work with national recording artists on big-budget projects (personal growth opportunities), and provided the skills and resources for Pinal County students to learn a trade that puts them on a path toward lifelong gainful employment in field of study that is both fulfilling and lucrative. This directly supports the College’s Mission. |
| What are the student learning outcomes for the degree or certificate as currently indicated in ACRES:   |  | | --- | | 1. (Analysis Level) Differentiate between the prominent rock styles from 1950 to present.  2. (Evaluation Level) Compare careers in the music industry including specialization tracks and job titles.  3. (Evaluation Level) Interpret and explain contract law pertaining to the entertainment industry.  4. (Synthesis Level) Conduct sound reinforcement tasks for a variety of events.  5. (Application Level) Operate a standard computerized lighting control console.  6. (Synthesis Level) Create a recording project using Pro-Tools.  7. (Evaluation Level) Assess an internship experience in relation to previous course work, completed contract(s), and future employment opportunities.  8. (Synthesis Level) Prepare a completed project to the faculty advisor, committee, and/or public forum for evaluation as appropriate, in accordance with established methodology, rubric(s), and guidelines.  9. (Synthesis Level) Develop a self-promotion package.  10. (Synthesis Level) Create a career plan for a fictional artist(s) that includes:  a) developing a strategy  b) setting benchmarks  c) developing a budget  d) launching the career  e) fostering the career  f) planning a small tour.  11. (Synthesis Level) Devise the specific elements of staging a particular event to include a stage plan, lighting, sound reinforcement, hospitality/catering, and aesthetic appeal.  12. (Application Level) Employ classroom instruction in the Entertainment Industry Technology program to a practical work experience situation.  13. (Synthesis Level) Manage a complete set of accounting records for a sole proprietorship, including the financial statements and completion of the accounting cycle.  14. (Application) Prepare tax forms and schedules manually and using computer software.  15. (Evaluation Level) Compare and contrast the advantages and disadvantages of the different types of business ownership, including entrepreneurship.  16. (Synthesis Level) Prepare a business plan and explain the plan's importance.  17. (Comprehension Level) Identify various management tools and models which aid managers.  18. (Synthesis Level) Design web pages that attract and retain users. | |
| Are the outcomes from your program determined or influenced by any external organization, agency, or accreditor? If so, please explain.  Outcomes are influenced by a combination of industry best practices (derived from decades of lessons learned from evolving landscapes in music technology, litigation, social marketing trends, and artistic trends) and a “follow the dollar” principle of “do what sells.” Additionally, guidance and input from key players at some of the largest and prolific recording studios, record labels, talent agencies, trade unions and organizations, performance venues, management companies, entertainment law firms, music schools, production houses, and marketing firms in our industry have provided invaluable insight into crafting our course and program MSLOs. Substantial components of the MSLOs are derived from technical proficiencies determined by the technology manufacturers and core user groups that establish guidelines for efficiency and effectiveness using industry-specific tools, hardware, and software while applying those skills in a manner that is consistent with those that have achieved notable successes in this industry in terms of awards, music sales, or mass peer recognition. |

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| **Program Enrollment and Graduation Trends** |
| Summarize the program enrollment data for the past 5 years in the chart below:   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | Degree/Certificate | 2014-15 | 2013-14 | 2012-13 | 2011-12 | 2010-11 | | A.A.S. | 8\* | 7\* | 5\* | 1\* | 0\* | | Certificate | 4\* | 2\* | 0\* | 0\* | 0\* | |
| Discuss and explain the factors influencing the enrollment trends:  \*Data may not be accurate – numbers may be substantially higher. See explanation:  Data on enrollment numbers have not been accurate due primarily to the fact students are consistently NOT “declaring” their program of study (sometimes not even until they apply for graduation) and therefor, are not being coded properly in the College’s reports. As a faculty advisor and instructor for many EIT courses, I encourage all my students to “declare” their program during advising appointments, and I bring stacks of “I Declare” forms to all my classes on the first day and spend time discussing the importance of “declaring one’s program of study.” However, it seems that students repeatedly fail to turn in their “I Declare” forms to the appropriate person in Student Services, or the data is not being properly entered once that occurs. (I have been personally walking the stacks of “I Declare” forms to Students Services after realizing this lack of data.) It seems that students aren’t getting the message at their college orientation or advising sessions, as most of my students “don’t know” if they have declared a program of study or not. Often, students declared a “General Studies” program when they enrolled, having since switched to an EIT degree patch, and have never updated their declaration of program. For interdepartmental activities, we have resorted using non-duplicated EIT course head count (for core EIT courses only) in order to approximate EIT enrollment numbers. However, there are variables that can cause this data not to be accurate as well (i.e. – students enrolling in a single EIT course for “special interest only.”) As such, an area of improvement would be to improve advising and orientation processes to educate students on the importance of declaring and implementing some kind of “stop-gap” to ensure they have declared and their declaration is current before proceeding in their educational process. |
| How has the program typically recruited students and marketed the program:  The program has no marketing budget, despite multiple requests. Fortunately, the program’s coordinator is also the College’s former Marketing Director, so this program has been “creatively” promoted promoted leveraging all of the following:   * 30-second Cable Television Commercials run in 2-week campaigns during peak enrollment periods (April/May) each year during targeted high-viewer time slots on demographically selected channels (channels that focus on music, art, entertainment, etc.) * Work study Students hired to maintain social media marketing efforts including Facebook, Twitter, Instagram, Pintrest, Google+, and YouTube. * Two (professional) marketing videos including a 5-minute profile piece on the EIT program as a whole, and a 30-second commercial are posted to the EIT YouTube channel and on the EIT Website. * EIT Website is regularly updated with current, relevant, and engaging content including information about events open to the community. * Student work (including music performances, live music recordings, etc.) are posted to EIT Social Media channels * Full-color tri-fold brochures that highlight this program and the associated classes are in high circulation in the community, and digital versions of the brochure are available on our website and are sent to all prospective student leads. * The degree program is advertised at all EIT public performances and events. * Staff and students participate in outreach efforts, including career fairs, Summer Bridge, high school guidance counselor workshops, etc. * High school music and art/technology students are bussed in each semester for a tour of the College’s EIT facilities (and sometimes receive a live music performance by EIT students) in order to promote awareness of the program and garner interest amongst college-bound high school students. * Well known high-profile (and sometimes famous) celebrity industry speakers are brought in to CAC to host speaking events that are open to the community. Speakers have included David Ellefson (co-founding bass player of the Grammy-nominated and multiple Gold and Platinum Record-receiving artist “Megadeth”), Les Scott (record producer and owner of SourceQ Boutique, and President of the Phoenix chapter of the National Association or Recording Industry Professionals) and upcoming we have Colleen D’Agostino (vocalist for one of the world’s most popular electronic dance music acts “Deadmau5”). These speaking events provided EIT students with a unique “insider” perspective on the industry, and entice community members to get involved with our program. |
| Summarize the program graduation rate trends for the past 5 years in the chart below:   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | Degree/Certificate | 2014-15 | 2013-14 | 2012-13 | 2011-12 | 2010-11 | | A.A.S. | 0\* | 0\* | 0\* | 0\* | 0\* | | Certificate | 0\* | 0\* | 0\* | 0\* | 0\* | |
| Discuss and explain the graduation trends. What efforts has the program made to help students achieve completion?  \*The very first pilot class for this program was offered in Fall 2010. The program was not fully established until Spring 2011 when we began to offer a few courses as we started to market the program to the community and find qualified adjunct faculty to teach the courses. Like any brand new program, initial enrollment was low simply due to lack of community knowledge that such a program existed in their county. Since this degree program is set up on a 4-semester “Fall-start cohort” (with prerequisites only being offered once per year in the initial semesters of this program’s establishment), ***the inaugural class in Spring 2011 was not eligible to graduate with a degree or certificate until Spring 2014***. This accounts for the low numbers.  Another factor that has impacted the completion rate is many EIT students have taken jobs within the industry prior to their graduation. While this in itself is a measure of success (students may have had a goal to gain skills and find employment in the industry and not necessarily obtain a degree or certificate), students who leave the program on account of securing gainful employment in the workforce do not “help our completion data,” despite the success story. Encouraging students to “turn down” job offers so they can complete their degree is not necessarily in the best interest of the student. Likewise, students who have left the program early to do out-of-state internships that have turned into opportunities to work in the nation’s most prolific industry hotbeds (i.e. – L.A., New York, Nashville, etc.) also account for low completion rates. Interestingly, the more motivated and hard-working the student, the higher the possibility they will secure work BEFORE they graduate and NOT obtain completion. It is an interesting dynamic that begs for alternative methods for measuring program success.  Finally, another factor is there have been repeated cases where students pursuing this program discontinued enrollment after they successfully completed all required core courses within the program, but not before completing their General Education requirements. While some of these students went on to secure work with the skills they obtained in this program, others have simply discontinued attending CAC after their core EIT courses are complete. Perhaps this is another testimony to the need for alternative methods of measuring success, but these students either did not feel confident enough to attempt/complete AGEC classes, or did not see the value (i.e. – no plans to transfer to a 4-year university, etc.). Motivation may be another variable, as many younger students consider “entertainment-related” classes to be “fun,” but Math and Communications are not. Regardless, we noticed this trend and intentionally advise students to take several AGEC classes each semester so students would complete them as they progressed through the cohort. However, many students have simply “skipped” the AGECs. We have stopped short of naming the AGEC’s “prerequisites” for core EIT classes because we feel this will discourage many students from enrolling in EIT classes and class sizes would not meet minimum enrollment requirements to make. This remains a challenge; which we are actively exploring possible solutions. |

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| **Program Curriculum:**  *Submit a completed Curriculum Comparison Chart along with the self-study, comparing the CAC program curriculum to three similar programs, for each Degree and Certificate discussed in this self-study. Ideally compare to other Arizona programs, and out of state if necessary.* |
| Using information gained from your curriculum comparisons, discuss the strengths and weaknesses of the current program curriculum for each degree or certificate.  First and foremost, it is worth mentioning that there are relatively few “music industry” degree and certificate programs nationwide, let alone in the state of Arizona. While the music industry has been around for the better of the last century, educational programs to support it have been rather nonexistent. The music business has been a “trade-by-apprenticeship” industry, with literally no formal post-secondary educational programs dedicated to it until the last 5-10 years. Even such, the majority of post-secondary educational programs that even remotely come close to what CAC has are primarily tech schools that focus on the training and certification of one specific tool, software package, or hardware system. It hasn’t been until very recently that community colleges have begun to offer A.A.S. and certificate programs to support the $15-billion dollar music industry. Identifying comparable programs at a collegiate level has been challenging, as CAC is one of the pioneering community colleges in this field in the country, let alone in Arizona.  While comparing curriculum to other state colleges, it has become apparent that the scope of CAC’s offering is a more complete, robust, and more well-rounded than our competitors, particularly in the areas of technology, business, and entertainment law. The EIT program at CAC began as an investigative research project into other schools in the country, but it wasn’t until we took those case studies to industry professionals and cross referenced the industry’s demand for specific skills, proficiencies, and practical application were we able to structure powerful curriculum that meets the needs of the industry. Our program provides the student with a broad, worldly, well-rounded perspective of the industry as a whole, and not just a pigeon-hole view of one small segment, tool, or discipline. This program’s curriculum is strong in that it is built on a cohort of coursework that can take a beginner with no relative skills and output a skilled craftsman with proficiencies and an established body of work that enables him/her to compete for any entry-level job in their area of focus.  Another strength to our curriculum is the internship. Our program requires more internship hours (135 hours) than many of our competitors at a professional establishment of relevant music-related business. Our students build upon a solid foundation and exercise their knowledge in a professional environment far longer than other schools require. This provides an advantage to the student, and the student’s future employer.  Another strength is our curriculum is written to support the latest in music technology, and it is continuously updated to stay on the cutting edge of technological advancement which accelerates faster than most schools can keep up. Our music technology classes are written to expose students to hands-on practical applications in real-world environments working with the latest tools that are leveraged by the most prolific industry game-changers. Our students will have a competitive advantage over students from other schools because CAC students will graduate with current, relevant skill sets, experience with practical hands-on applications working in the actual market, and a level of proficiency that is only typically realized though years of apprenticeship.  In terms of weaknesses, a course in “Music Production” that covers the workflow from concept to release would be a beneficial improvement. Of course, we would need to do a feasibility study to gauge community interest to see if support for such a class would make it a sustainable option for future growth of the program. |
| Discuss how the program gets feedback on its program and curriculum from external sources, suchas advisory boards, employers, articulation task forces, accreditors, etc.  The program is in constant contact with industry professionals, relevant trade organizations and unions, publishers, labels, and firms that engage in this business regularly. A strong component of our program is the industry network we have established with partners with whom we do regular business with, particularly through our rigorous internship program. We work closely with Alice Cooper’s Solid Rock Foundation, the National Association of Recording Industry Professionals, Epic Proportions Touring Company, and various recording studios (Saltmine, Full Well, Uranus, Sonic Fish, Tall Cat, to name a few), music performance venues, and industry trade associations who offer advisement, feedback, and recommendations for us based on what “the industry” is doing, needing, or evolving into. We have a network of advisors who provide us with invaluable insight into the needs and trends being realized across the music business, both locally and nationally, and our industry partners are happy to offer us coaching and training in order to better prepare our students to work with them, or those in their profession. |
| Indicate any external accreditations which the program has. Are there any available accreditations which the program does not have, but maybenefit from seeking?  External accreditations are not common in our industry. |
| Discuss how the program supports current or future needs for the job market in Pinal County, the state of Arizona, and/or the United States.  It goes without saying that Pinal County is not a “music industry hub” by any stretch. But by that statement, it goes to show how much room there is in Pinal County for music industry entrepreneurs to start a business providing music related services in a geographic location with very little competition. There are few to no significant, well known, established recording studios in Pinal County, music performance venues, live audio companies, or artist management firms. Yet Pinal County has plenty musicians, artists, managers, and enthusiasts that would benefit from services provided by such companies. Students who acquire the necessary skills and understanding, coupled with the motivation, entrepreneurship, and seed capital can start a business and become a market stronghold in such an untapped area. Several students from this program (including Matt Butcher and Jared Salas) have already started their own small businesses in Pinal County (Signal Peak Publishing LLC, Arizona City Sounds, Butcher Records, etc.) and provide a much-needed resource to the community and to the Pinal County economy. But it is just the beginning and the program is still new.  Many students who achieve significant millstones in their educational career have and will continue to benefit from opportunities to work in the musical hubs of America, primarily Los Angeles, California, Nashville, Tennessee, New York, and Atlanta, Georgia. However, with an untapped area such as Pinal County, it would not be out of the realm of possibility for focused and determined students to build a significant workforce of music-related businesses (studios, venues, artist management companies, etc.) in our own backyard. |
| For degree programs, identify any specific in-state baccalaureate programs into which this program is particularly suited for transfer  No direct correlated baccalaureate programs available in state. Arizona state universities have not yet adopted 4-year music industry degree programs. All applicable classes transfer to state universities as Music, Theater, or Engineering as department electives. |
| Indicate any articulation agreements in place for degree graduates.  None. See above. |

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| **Program Specific Resources:**  *In this section please focus on program specific resource. You may but do not have to discuss resources available to the college at large such as Blackboard, the Learning Centers, Library, etc. However, if these resources are impacting your program in a positive or negative way which you would like to discuss, please do so.* |
| Discuss the adequacy of the financial and budgetary resources available to the program over the past 5 years:  With the passing of the near $100 million bond initiative nearly six years ago, the capital resources allocated to the EIT program were significant and necessary in order to build the lab facilities required to launch such a program. It cost nearly $250,000 just to retrofit and purchase the necessary equipment to turn 2 rooms into industry standard recording facilities. Additionally, the near $11 million spent on the Pence Center renovation was a required expense to bring the sound, lighting, and performance facilities up to par with industry standards, not to mention ADA compliance and infrastructure modernization. However, after the initial expense from the bond capital to “build” the program, budgetary resources have been scarce. The EIT program is the only program within the Creative Arts Division without a scholarship fund, despite annual budget requests. Furthermore, our program has a $0 marketing budget which makes recruiting and advertising nearly impossible, without “creative and unorthodox” problem solving. While our program finally received a small but much welcomed “equipment repair budget” this fiscal year, I do not feel the situation will improve without significant improvements to funding support at the state level, or tax support at a local level. |
| Discuss the adequacy of the human resources available to the program over the past 5 years:  This program benefits from some of the industry’s “best and brightest” when it comes to faculty. Given the occupational nature of this program, human resources rely heavily on the experiential. Our faculty and adjuncts have decades of practical, hands-on experience in a myriad of disciplines within the entertainment industry, each bringing their own unique worldly perspective to the classroom. Our faculty have consisted of a Hollywood casting director, a Songwriter’s Guild Award-winning songwriter and Academy of Country Music’s “Best New Male Vocalist” award-nominated songwriting instructor, a currently practicing entertainment attorney, a Grammy-award winning co-owner of a record company with Gold Record awards, and others including a Fox Network executive, a radio manager, music director, music publisher, and touring performer. The human resources allocated to this program of study is top tier, and hard to come by anywhere outside of Los Angeles. |
| Discuss the adequacy of the technological resources available to the program over the past 5 years:  The technical resources allocated to this program are one of the programs core strengths. Since this program is highly technical, the technology must adequately support the curriculum, and the curriculum is driven by the rapidly changing technology in this field. As such, the initial investment made by the college at the program’s inception is what has set the pace for a rapidly evolving technological landscape. Hardware and software has been maintained, repaired, and upgraded on an annual basis (budget permitting) in order to provide the most relevant, current, and industry-standard facilities to our students. Our recording studio facilities have been architected with longevity in mind, and our live audio facilities are state of the art. Much of the success of our ability to stay on the forefront of technology is owed to the incredible support from the faculty and the knowledge they bring from their areas within the industry, and the willingness of the college’s ITS and Multimedia Departments to help. While budgets are always scarce, we have managed to upkeep a highly modernized, fully functional, audio facility that provides the best experience possible for our deserving students. |
| Discuss the adequacy of the physical (building space, classrooms, labs, etc) resources available to the program over the past 5 years:  With recent upgrades to the multimedia A/V systems in the classrooms, coupled with the program’s strong technology foundation, the physical resources available to the program have been sufficient and adequate. There are no current concerns. |
| Discuss the adequacy of the academic support resources available to the program and its students over the past 5 years:  Academic Support resources have been on point, with excellent support from the Blackboard staff, Multimedia, the Testing Centers, and the Learning Center. Aside form everyone being overworked, there are no causes for alarm and no issues that of notable concern. |
| Discuss the adequacy of the student support resources available to the program and its students over the past 5 years:  To the best of my knowledge, student support services have been adequate, including the aforementioned Testing & Learning Centers. The only complaint I hear from students is from Advising. Students who are not advised from EIT faculty advisors are often not instructed to follow the cohort, causing some issues later in terms of not meeting prerequisites when certain classes are only offered once per year. Too often, advisors are telling EIT students to “get all your General Education requirements out of the way first,” which is NOT going to permit the student to graduate in the least amount of time. In some cases, this can add up to 3 additional semesters to a student’s time-to-completion! This program has 4 semesters of sequential classes, all with strict prerequisites. This “cohort” schedule is publically available on the EIT web page and in all of our marketing literature. However, we still have the occasional student who is “out-of-cycle” because they were advised to take their AGEC classes first against the advisement of the EIT program coordinator or EIT faculty advisors. In an effort to reduce these occurrences, we have made efforts to attend advisor training sessions to speak to that effect, and we have placed strong emphasis on having all EIT-bound students sent to an EIT faculty advisor for setting up their schedule. |

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| **Program Effectiveness** |
| Describe how you measure the success of degree and certificate program graduates in achieving the degree and/or certificate program student learning outcomes. What data have you collected that indicates the level of student success of these outcomes? And According to the data, how well have students achieved these outcomes during the past 5 years?  Our students are assessed at the course level to ensure each student is meeting or exceeding the assessment standards and measureable student learning outcomes, but they are also assessed at the degree and certificate level through their Capstone Project and Internship Evaluations. Aside from the assessments performed by faculty at the course level, our program has 2 additional measures to ensure students achieve the degree and certificate level measureable student learning outcomes intended, per curriculum. All our students are required to partake in a Capstone Project, which is a culmination project that assesses and showcases the student’s overall comprehension of proficiencies that he or she must exhibit in order to be awarded a degree or certificate. The Capstone is a 16-week, concentrated independent study in which the student must leverage all prior coursework from multiple disciplines, employ critical thinking, and provide a comprehensive portfolio piece that encompasses the various learning outcomes from the technical, legal, business, marketing, and artistic disciplines. This culmination project is in essence, a 16-week assessment in which the student meets each week with the supervisor/coordinator and provides evidence of his/her mastery of the various measureable outcomes in a jointly-developed rubric that is based on the PMSLOs. The Capstone project is unique to each student, and is developed in tandem with the program coordinator so that an overall program level assessment can be administered on a weekly basis ensuring the student has demonstrated the required proficiencies. This is also a learning process, as it gives the program coordinator the ability to instruct and guide the student in areas where sufficient evidence of mastery is not observed. This ensures the student is able to learn throughout the process in addition to providing evidence of proficiencies that have already been learned.  Additionally, the Internship is another instance where program level assessment is conducted, but in this case, by an industry supervisor in a real working environment. The internship supervisor provides the program coordinator with 2 assessments of the student’s progress. The assessment instrument is designed by the EIT program coordinator to measure the program level outcomes. This provides a secondary external industry perspective on the student’s exhibition of the PMSLOs.  These two measures of ensuring the students achieve proficiency of the PMSLOs are examples of how our process ensures our graduates are highly qualified and ready to compete in this industry. |
| If you have data which indicates the degree to which students in the program are achieving the college’s Common Student Learning Outcomes please share and explain the data.  The program’s PMSLOs (and course level MSLOs) are written to incorporate and reinforce the College’s Common Student Learning Outcomes (Cultural and Civic Engagement, Integrative Knowledge, Personal and Professional Skills, and Reasoning Skills). As such, the measured standards based on assessments given at the course level and at the final evaluative “Capstone” and “Internship” level provide support for the College’s CSLOs. The data is quantified in the various assessments, exams, evaluations, and documented instructor/supervisor observations (including hands-on lab skills tests). Skills such as critical thinking, problem solving and troubleshooting, applied reasoning, and knowledge-based practical application in both a lab setting and in the field are structured to uphold and expand upon the College’s CSLOs. Particularly, CSLOs are assessed during the Capstone and Internship stage (see previous question (above) for explanation on how we leverage the Capstone Project and Internship as assessments). |
| How many program enrollees or graduates studied at an in-state baccalaureate level institution during the past 5 years? Put the data in the table below.   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | Degree/Certificate | 2014-15 | 2013-14 | 2012-13 | 2011-12 | 2010-11 | | Degree | N/A\* | N/A\* | N/A\* | N/A\* | N/A\* | | Certificate | N/A\* | N/A\* | N/A\* | N/A\* | N/A\* |   \*There are no in-state baccalaureate degree programs for this occupational trade. |
| If a degree is intended for transfer, or has transfer articulation agreements in place, indicate how the degree program supports students with continuing their education at CAC or other institutions.  There are no transfer articulation agreements in place because there are no in-state baccalaureate degree programs for this occupational trade. |
| Describe the level of success (via completion rates, GPA, etc.) the program’s prior students have achieved at transfer institutions.  N/A – Please see above (this is not a transferrable program). This degree and certificate is designed to lead directly to the workforce. |
| If a degree or certificate is designed to lead directly into the workforce, describe the success of students in obtaining a job in the field of study upon graduation. Please provide any qualitative or quantitative data you have:  While the program has had success with students obtaining jobs in the field of study, many of these instances occur prior to graduation. Additionally, we do not have an effective mechanism in place to track employment of graduates (it is essentially up to the students whether or not they want to remain in contact, respond to surveys, etc. as many of them relocate and do not update us on their new contact information. In general, the college has much to improve on in terms of alumni relations and communication. However, the EIT Program Coordinator personally attempts to reach out to and remain in contact with all graduates (and pre-graduates who secure work in the field.) We also leverage our EIT Facebook page to acquire as much employment-related data on alumni as possible. A sampling of the quantitative data is as follows:  Matt Butcher (EIT Student): Started 3 small business in Pinal County (music publishing company, record label, live sound company), and has licensed songs to Universal Music Group.  Alejandro Pelayo (EIT students): Wrote, performed, and licensed 4 songs to UMG, performed on another song sold to Universal.  Jared Salas (EIT student): Started recording studio small business in Pinal County  Manual Camacho (EIT graduate): Formed an artist management/music publishing/booking agency in Pinal County.  Sam Honea (EIT graduate): Currently working in Coolidge School District as an Audio/Video/Multimedia Tech.  Jesse Hawks: Currently working in Los Angeles as recording engineer on hip-hop project for Warner Brothers. |
| If your program serves to prepare a student for external certification or licensure of any kind identify the certification or license and the percentage of program graduates who earn/achieve it. Put data in the table below.   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | Licensure/Certification | 2014-15 | 2013-14 | 2012-13 | 2011-12 | 2010-11 | | Degree | N/A\* | N/A\* | N/A\* | N/A\* | N/A\* | | Certificate | N/A\* | N/A\* | N/A\* | N/A\* | N/A\* |   \*This program is not intended to prepare students for external certification or licensure. |

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| **Program Continuous Quality Improvement** |
| Discuss how the program has used learning outcome assessment results to improve instruction and/or student learning over the past 5 years:  This year marks the fifth year since the program’s initial inception, so we have primarily been collecting and aggregating data to establish a credible “benchmark.” Enrollment during the first few years was extremely low due to the program being brand new and the community not yet knowing of its availability. We were not able to collect enough meaningful data. However, now we are starting to fill classes and open multiple sections, so we are able to start assembling meaningful data to establish benchmarks and measures to gauge needed improvement. We use a variety of tools to improve instruction and student learning based on the learning outcome assessments that are conducted at the Capstone and Internship level. For example, each student is required to write a “reflection paper” at the end of their internship that specifically asks them to cite and provide examples of how this program prepared them (or didn’t prepare them) for their experience working 135 hours for an actual business/employer in the field. This paper is an invaluable tool to help us gain perspective into whether or not the learning outcomes of the program are in-line with the needs of the workforce, and if CAC is adequately preparing students for them. Also, we use two “Supervisor Surveys” during the Internship which provide us with direct feedback from the employer/business owner that quantifies which of the student’s learning outcomes are being “observed” on the job, and which one’s are not. Not only does the feedback from these two methods enable us to maintain a process of continued improvement by guiding curriculum development and ensuring our students are receiving the most current, up-to-date, and relevant instruction for their field, but it also shows us which areas, subject matter, or learning outcomes are “underrepresented” on the job, therefore enabling us to make adjustments at the course curriculum, instruction, subject matter, or assessment levels. This is a cyclical process of that we continuously employ with the tools we have in place to provide meaningful and helpful input into quality program improvement. |
| Discuss how the program has used operational planning goals to achieve quality improvement over the past 5 years:  Our program incorporates, supports, and employs College-level and Division-level Operational Goals in all areas of curriculum development and review, classroom instruction, assessment & analysis, and strategic planning for continuous quality improvement. This program leverages the operational goals at the planning stage, budget request stage, and also throughout the academic year when decisions are made regarding event planning, expenditures, and marketing/recruitment. Additionally, this program contributes to the Operational Planning process by submitting relevant program-level goals and supporting due diligence order to provide clear 2-way planning so that institutional operational goals are both influenced by and in response to college and division level operational goals. |
| Describe other ways the program has engaged in continuous quality improvement:  Our program engages in continuous quality improvement in how it ensures program effectiveness. (See above response regarding “Program Effectiveness”). |

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| **Program Alignment with Institutional Goals:**  *Describe how the program has directly or indirectly is helping the College achieve its current strategic goals.* |
| **This program aids in supporting the following college strategic goals:**  Ensure broad access to high-quality innovative educational programs, services and training opportunities for Pinal County residents  Our program provides quality, tech-oriented, workforce skills that enable Pinal County residents for entry-level positions in the entertainment industry.  Improve student retention, persistence, completion and job placement  Our program has excelled in job placement for students through use of our competitive Internship program.  Ensure a safe, sustainable environment that promotes learning, communication, diversity and satisfaction among students, faculty and staff  Our program provides a quality atmosphere for self-discovery through rigorous standards, quality access to educational tools and resources, and enriching subject matter that builds critical thinkers and satisfied learners.  Enhance our physical and technological infrastructure to support changes in the learning and work environment  Our program provides current, relevant, and customized technology for enabling students to learn and operate industry tools while evolving to support that ever-changing landscape that is the music business.  Expand partnerships with Universities to provide advanced degrees to Pinal County residents  Our program has worked to establish a curriculum in which courses are transferable as department electives into related fields of state universities for students wishing to build upon their entertainment industry-related foundation.  Optimize fiscal resources that support the needs and expectations of students and the community  Our program is governed with fiscal responsibility, as our budget planning and spending are prioritized to have maximum impact at the student level, ensuring the most cost effective solutions are achieved while providing the best possible tools and resources to our students.  Contribute to the economic vitality, workforce development, and job training needs of Pinal County and surrounding region  Our program and curriculum teaches and encourages entrepreneurship and provides students with knowledge and resources to compete at a local, regional, and national level, depending on their unique career goals and ambitions. |