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 14.

Program Under Review:

Degree(s):

- Recording Engineering A.A.S
- Live Audio & Lighting A.A.S.
- Popular Music Performance A.A.S.

Certificate(s):

- Recording Engineering Certificate
- Live Audio & Lighting Certificate
- Popular Music Performance Certificate

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I. Program Description, Vision and Outcomes

1. What is the description of the program as stated in the current CAC catalog:

   Recording Engineering: The Recording Engineering AAS Degree prepares individuals for entry-level positions in the entertainment industry by providing an opportunity to gain a broad knowledge of creating a home recording studio or a professional multi-track studio. Skills include recording, production, editing, and arranging various types of audio recordings.

   Live Audio & Lighting: The Live Audio and Lighting AAS Degree prepares individuals for entry-level positions in the entertainment industry. It provides skills necessary to work with touring entertainers and audio/lighting companies in the set up operation of live concert productions.

   Popular Music Performance: The Popular Music Performance AAS Degree prepares individuals for entry-level positions in the entertainment industry by providing an opportunity to gain a broad knowledge of skills needed for live songwriting, all aspects of live pop music performance and recording.

2. Does your program have a mission and/or a vision statement? If it does, please write them below and indicate where they appear.

   Central Arizona College's Entertainment Industry Technology (EIT) Program provides a complete well-rounded education in the music industry with practical hands-on experience and an accredited associates degree or certificate in your chosen area of focus.

   Appears on the CAC Website, and EIT Program marketing literature.

3. Describe how the program's description, mission and/or vision aligns with the College's Mission and Vision:
   CAC Vision and Mission Statements:
   Vision: Central Arizona's premier choice in education and career excellence.

   Mission: Central Arizona College serves as a TRUE Learning community by empowering our students and staff to succeed.
   Teaching. Reaching. Understanding. Empowering. Learning.

The EIT Program Description and Mission Statements align with the college's mission and vision in the following ways:

- The EIT Program provides a *"complete well-rounded education in the music industry"*
  CAC Vision: *"premier choice in education and career excellence"*

- The EIT Program provides *"practical hands-on experience in the students' chosen area of focus"*
  CAC Mission: *"...empowering our students and staff to succeed."*

II. Program Curriculum: *Submit a completed Curriculum Comparison Chart along with the self-study, comparing the CAC program curriculum to two similar programs. Ideally compare them to other Arizona programs. If there are not comparable programs in state, you may compare a program out of state. If this self-study contains multiple degrees and/or certificates, choose ONE degree and ONE certificate to complete the comparison charts for. A Comparison Curriculum Chart does NOT have to be completed for each degree and certificate. After completing the charts, use them to answer the following questions.*

1. Certificate(s): After reviewing the Curriculum Comparison Chart of the other institutions for the certificate(s), is insight given into courses that could be added, combined or deleted?

   The comparative analysis of certificates was fruitful with Live Audio and Recording, but more challenging for Music Performance. A strong foundation of music theory courses was present in MCC's "Electronic Music" Certificate, whereas we previously consolidated relevant music theory MSLO's into our EIT171 Songwriting I and EIT272 Songwriting II courses in previous curriculum reviews. Likewise, the "AC Circuits" and "DC Circuits" courses (Lamar State College) were previously consolidated into our EIT232 "Equipment Maintenance" class as well. It appears as though similar student learning outcomes are being taught, albeit CAC's EIT curriculum is structuring these learning outcomes into a more progressive practical context (i.e. – songwriting and equipment repair instead of "theory" and "circuit basics"). Students in the EIT program are still learning music theory, but in the context of writing music, and they are still learning about AC/DC circuits, but in the context of hands-on practical equipment repair. Our curriculum delivers comparable competencies, while framed in a more workforce-oriented training curriculum. This gives our students the advantage in an accelerated learning path that more directly relates to the practical application of these skills in the workforce.

2. Degree (s): After reviewing the Curriculum Comparison Chart of the other institutions for the degree(s), is insight given into courses that could be added, combined or deleted?

   Based on my comparative analysis of other institution(s), other colleges do not seem to require website design/development/programming courses in their music programs. In the EIT program at CAC, we required a web design class (DMA122 – Introduction to Web Design) because most music-industry jobs are self-employed professionals who need to market their own services to potential clients. As such, since our program's inception, it was determined that such web development skills would be beneficial in our program. However, with many new "drag-an-drop" website-builder tools now available online (i.e. – wix.com, squarespace.com, weebly.com, etc.) the requirement for music industry professionals to design, develop, and code their own website from scratch is diminishing. It can be suggested that we consider removing 'DMA122 – Intro to Web Development' from future EIT degrees due to the diminishing role of web authoring and coding in the music industry.

3. When the Curriculum Review for each degree and certificate comes due, are there any course descriptions, articulation, additions, revisions or deletions anticipated?

   We just completed curriculum reviews and updates for all EIT degrees and certificates for the Fall 2020 Academic Year. So, we feel our current curriculum represents the most current and relevant offering based on our process of continuous improvement. However, participating in the Guided Pathways initiative has brought to light the value of "combining" all 3 EIT degrees into 'ONE EIT DEGREE' with 3 "emphases" (one for each area of study – Recording, Live Audio/Lighting, and Music Performance). By combining the 3 EIT degrees (and perhaps, the 3 certificates also) into a core offering of courses, with a subset of electives that would provide 3 different "tracks" for emphases, the process of navigating the EIT path to completion can be further streamlined for students, with a single point-of-entry for all EIT degree- and certificate-seekers. We plan to explore this, and solicit input from our advisory board on the advantages/disadvantages of this from an industry standpoint.

III. Program Outcomes and Assessment

1. What are the Program Learning Outcomes (PLOs) for the program degree or certificate as currently indicated in ACRES? If this program contains multiple degrees and/or certificates, the learning outcomes should be provided for each one.

Recording Engineering Degree & Certificate PMSLOs:

1. (Analysis Level) Differentiate between the prominent rock styles from 1950 to present. (CSLO 1,2)
2. (Evaluation Level) Compare careers in the music industry including specialization tracks and job titles. (CSLO 1,2,3)
3. (Comprehension Level) Explain contract law pertaining to the entertainment industry. (CSLO 1,2)
4. (Synthesis Level) Conduct basic sound reinforcement tasks for a variety of events. (CSLO 2,3)
5. (Synthesis Level) Create a recording project using Pro-Tools. (CSLO 2,3)
6. (Application) Produce a recording by applying recording console signal flow within the three aspects of multi-track recording: tracking, overdubbing, and mix-down. (CSLO 2,3)
7. (Evaluation Level) Assess an internship experience in relation to previous course work, completed contract(s), and future employment opportunities. (CSLO 1,2,3,4)
8. (Synthesis Level) Prepare and present 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. (CSLO 2,3,4)
9. (Synthesis Level) Develop a self-promotion package. (CSLO 2,3)
10. (Application Level) Operate a variety of live audio source equipment including: sound mixers, equalization, amplifiers, speakers, monitors and various processing equipment. (CSLO 2,3,4)
11. (Evaluation Level) Determine problems and solutions in professional live audio systems. (CSLO 2,3,4)
12. (Application Level) Demonstrate multi-track recording for a variety of situations using appropriate procedures. (CSLO 2,3)
13. (Synthesis Level) Engineer a recording session from recording through post production to include:
a) laying down basic tracks
b) overdubbing further instrumentation
c) mixing with appropriate effects
d) digital editing techniques
e) mastering (CSLO 2,3)
14. (Application Level) Apply classroom instruction in the Entertainment Industry Technology program to a practical work experience situation. (CSLO1,2,3,4)
15. (Synthesis Level) Prepare a marketing plan and explain the plan's importance. (CSLO 2,3)
16. (Application Level) Produce web pages that attract and retain users. (CSLO 3)

Live Audio & Lighting Degree & Certificate PMSLOs:

1. (Analysis Level) Differentiate between the prominent rock styles from 1950 to present. (CSLO 1,2)
2. (Evaluation Level) Compare careers in the music industry including specialization tracks and job titles. (CSLO 1,2,3)
3. (Comprehension Level) Explain contract law pertaining to the entertainment industry. (CSLO 1,2)
4. (Synthesis Level) Conduct basic sound reinforcement tasks for a variety of events. (CSLO 2,3)
5. (Application Level) Operate a standard computerized lighting control console. (CSLO 2,3)
6. (Synthesis Level) Create a recording project using Pro-Tools. (CSLO 2,3)
7. (Evaluation Level) Assess an internship experience in relation to previous course work, completed contract(s), and future employment opportunities. (CSLO 1,2,3,4)
8. (Synthesis Level) Prepare a completed project for the faculty advisor, committee, and/or public forum for evaluation as appropriate, in accordance with established methodology, rubric(s) and guidelines. (CSLO 2,3,4)
9. (Synthesis Level) Develop a self-promotion package. (CSLO 2,3)
10. (Synthesis Level) Create and maintain a quality house sound mix and multi-channel monitor mix for a variety of reinforcement situations. (CSLO 2,3)
11. (Evaluation Level) Determine problems and solutions in professional live audio and stage lighting systems, as well as anticipate possible problems and create processes to minimize problems occurring. (CSLO 2,3,4)
12. (Synthesis Level) Devise color into a carefully documented light plot for a CAC Performing Arts concert or EIT event that reflects the physiological, time of day, dramatic, historical, landscape/cityscape, and/or mixing effects of color and the directors notes. (CSLO 2,3)

Popular Music Performance Degree & Certificate PMSLOs:

1. (Evaluation Level) Develop, defend and exhibit a well-rounded and comprehensive perspective of the changing landscape of

entertainment industry and how to become a marketable and viable contributor within the music business. (1,2,3,4)

2. (Evaluation Level) Assess the different genres, styles and characteristics of modern western-culture music and explain how this influences trends in music production, songwriting performance, and the entertainment job market. (1,2)

3. (Analysis Level) Examine the various occupations, careers, and job opportunities within the entertainment industry, the functions of each and the paths to job placement. (1,2)

4. (Analysis Level) Differentiate between the various stages of music production, the tools, processes and techniques to create commercially competitive recordings, productions and all aspects of a live musical performance, including presentation, instrumentation and techniques to improve the public performance of live music. (2,3)

5. (Comprehension Level) Identify and explain the diverse legal aspects of the music business, including how the industry has been shaped by entertainment law, the business of managing artists and performers and the challenges facing a rapidly evolving industry. (1,2)

6. (Evaluation Level) Evaluate the optimal conditions for live audio reinforcement and stage illumination for public events, including a design of the equipment, theory, best practices, processes, and scenarios, including the technical, maintenance and procedural measures of successfully executing live public performances. (2,3)

7. (Synthesis Level) Integrate the skills of successful marketing campaigns, advertising, branding, and promotion of artists, venues, entertainment-related products and services and propose how to maximize effectiveness and fiscal resources. (2,3)

8. (Analysis Level) Analyze the characteristics of a well-written song, and differentiate the subtleties between songs/musical compositions that are effective or ineffective at being appealing and eliciting an emotional response, and improve the process and effectiveness of creating musical compositions, lyrics or arrangements. (2,3,4)

9. (Synthesis Level) Summarize the practical application of various entertainment-related disciplines in order to showcase and exhibit a working knowledge of applying comprehensive inter-disciplinary skills to achieve a milestone accomplishment in the music business. (1,2,3,4)

10. (Evaluation Level) Assess the fundamentals of music theory and acoustic characteristics and how they can influence and affect musical aesthetics, their applications, implementations and interpretations as they relate to modern music composition. (2,3,4)

2. Are the outcomes from your program determined or influenced by any external organization, agency, or accreditor? If so, please explain. Are there any available accreditations which the program does not have, but may benefit from seeking?

The EIT Program has a Music Industry Advisory Board that makes curriculum recommendations based on industry trends and best practices on an annual basis, which guides and steers our curriculum development to ensure our program learning outcomes mirror the landscape of the modern music industry. While there are no external certifications that govern our program, the music industry changes drastically on a yearly (sometimes monthly basis) with new legislation governing copyrights and royalties, new music production technologies, and even the distribution channels and marketing practices demand new solutions to new problems. We recently concluded a curriculum review of all EIT program degrees and certificates for the Fall 2020 academic year and made changes based on the suggestions of our Advisory Board, including the requirement for students pursuing recording engineering to also take songwriting courses (because the industry is starting to consolidate 'recording engineers' and 'music producers' into the same role.) They said "Recording Engineers now need to know how to architect a hit song, and record labels would rather hire one person to do both." This is one example how our program aligns our learning outcomes to meet the needs of the workforce in this industry.

3. Assessment Results: Use this Assessment Reporting Form to share your assessment results. **Attach assessment data or rubrics as an appendix.** (See Appendix)

A. What PLOs and/or MSLOs and CSLOs did you assess this year?

Active Goals

Actions	ID	Goal	Goal Set Name	Category
❌ ⊘	CAC.CSLO.02__Integrative Knowledge	CAC.CSLO.02: Integrative Knowledge. Identify, comprehend, apply and synthesize facts, concepts, theories and practices across broad and specialized knowledge areas.	CAC Common Student Learning Outcomes (CSLOs)	CAC CSLOs
❌ ⊘	CAC.CSLO.03__Personal and Professional Skills	CAC.CSLO.03: Personal and Professional Skills. Demonstrate skills which enhance personal	CAC Common Student	CAC CSLOs

		and professional development.	Learning Outcomes (CSLOs)	
❌ ⊘	EIT.PLO.02	EIT.PLO.02: (Evaluation Level) Compare careers in the music industry including specialization tracks and job titles.	RE Degree and Cert	RE PLOs
❌ ⊘	EIT.PLO.03	EIT.PLO.03: (Comprehension Level) Explain contract law pertaining to the entertainment industry.	RE Degree and Cert	RE PLOs
❌ ⊘	EIT.PLO.09	EIT.PLO.09: (Synthesis Level) Develop a self-promotion package.	RE Degree and Cert	RE PLOs
❌ ⊘	EIT.PLO.11	EIT.PLO.11: (Evaluation Level) Determine problems and solutions in professional live audio systems.	RE Degree and Cert	RE PLOs
❌ ⊘	EIT.PLO.10	EIT.PLO.10: (Application Level) Operate a variety of live audio source equipment including: sound mixers, equalization, amplifiers, speakers, monitors and various processing equipment.	RE Degree and Cert	RE PLOs
❌ ⊘	EIT.PLO.12	EIT.PLO.12: (Application Level) Demonstrate multi-track recording for a variety of situations using appropriate procedures.	RE Degree and Cert	RE PLOs
❌ ⊘	LAL.PLO.02	LAL.PLO.02: (Evaluation Level) Compare careers in the music industry including specialization tracks and job titles.	Live Audio and Lighting Degree and Cert	Degree and Cert PLOs
❌ ⊘	LAL.PLO.03	LAL.PLO.03: (Comprehension Level) Explain contract law pertaining to the entertainment industry.	Live Audio and Lighting Degree and Cert	Degree and Cert PLOs
❌ ⊘	LAL.PLO.11	LAL.PLO.11: (Evaluation Level) Determine problems and solutions in professional live audio and stage lighting systems, as well as anticipate possible problems and create processes to minimize problems occurring.	Live Audio and Lighting Degree and Cert	Degree and Cert PLOs
❌ ⊘	PMP.PLO.03	PMP.PLO.03: (Analysis Level) Examine the various occupations, careers, and job opportunities within the entertainment industry, the functions of each and the paths to job placement.	Popular Music Performance Degree and Certificate PLOs	PMP PLOs
❌ ⊘	PMP.PLO.04	PMP.PLO.04: (Analysis Level) Differentiate between the various	Popular Music Performance	PMP PLOs

		stages of music production, the tools, processes and techniques to create commercially competitive recordings, productions and all aspects of a live musical performance, including presentation, instrumentation and techniques to improve the public performance of live music.	Degree and Certificate PLOs	
❌ ⊘	PMP.PLO.05	PMP.PLO.05: (Comprehension Level) Identify and explain the diverse legal aspects of the music business, including how the industry has been shaped by entertainment law, the business of managing artists and performers and the challenges facing a rapidly evolving industry.	Popular Music Performance Degree and Certificate PLOs	PMP PLOs
❌ ⊘	PMP.PLO.06	PMP.PLO.06: (Evaluation Level) Evaluate the optimal conditions for live audio reinforcement and stage illumination for public events, including a design of the equipment, theory, best practices, processes, and scenarios, including the technical, maintenance and procedural measures of successfully executing live public performances.	Popular Music Performance Degree and Certificate PLOs	PMP PLOs
❌ ⊘	PMP.PLO.09	PMP.PLO.09: (Synthesis Level) Summarize the practical application of various entertainment-related disciplines in order to showcase and exhibit a working knowledge of applying comprehensive inter-disciplinary skills to achieve a milestone accomplishment in the music business.	Popular Music Performance Degree and Certificate PLOs	PMP PLOs

B. Describe the assessment method used and criteria for successful achievement of student learning outcomes. (e.g., rubrics, licensing exam, internship, portfolio, exam, research paper, performance exam, EAC, etc.)

EAC data from Final Exam from EIT101 "Introduction to Entertainment" – *See Appendix for specific reports* (required for *all EIT degrees and certificates* making it a viable metric for assessing MSLO and PLO comprehension from all 6 EIT degree and certificate programs at 100-level)

The Final Exam is comprised of 72 questions that assess learning outcomes from 12 content areas within recording engineering, live audio, concert lighting, and popular music performance which directly translate to PLOs from each of the EIT degrees and certificates.

C. How many students were proficient in the PLOs OR MSLOs and CSLOs and how many were not? What was determined

as proficient? (i.e. 70% = proficient)

70% or higher = proficient *(Results based on 15 participating students)*

CAC Common Student Learning Outcomes (CSLOs) pertaining to 32 Exam Questions:
- Participating Students who were Proficient: **13 (84.62%)**
- Participating Students who were not Proficient: **2 (15.38%)**

Recording Engineering Program Learning Outcomes (PLOs) pertaining to 49 Exam Questions:
- Participating Students who were Proficient: **13 (84.62%)**
- Participating Students who were not Proficient: **2 (15.38%)**

Live Audio & Lighting Program Learning Outcomes (PLOs) pertaining to 43 Exam Questions:
- Participating Students who were Proficient: **14 (92.86%)**
- Participating Students who were not Proficient: **1 (7.14%)**

Popular Music Performance Program Learning Outcomes (PLOs) pertaining to 52 Exam Questions:
- Participating Students who were Proficient: **15 (100%)**
- Participating Students who were not Proficient: **0 (0%)**

D. What changes/improvements were made or will be made in response to the outcomes of the assessment process

Overall, the assessment results measuring student proficiency of Program Learning Outcomes based on the data collected from this Final Exam are favorable and indicate that no less than 84% of all participating students are demonstrating comprehension and proficiency of all MSLOs, PLOs, and CSLOs that are being assessed. One strategy to further improve student proficiency would be to run a report to identify the specific questions most commonly missed on this Final Exam, and reinforce these topic areas further within class, or provide students with alternative methods for assessing these areas (more critical thinking assignments, such as essay questions), or reworking the questions themselves if it is deemed those questions may be source of confusion.

IV. Program Graduates

1. 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.

Based on current industry trends, music production in the United States is moving away from the "*big studio – big label*" model to more of a "*home studio*" model. Case in point, Billie Eilish (5-time Grammy Award Winner) recorded her debut album "*When we All Fall Asleep, Where Do We Go?*" in her brother's bedroom*. As such, smaller, more compartmentalized music production business are starting to launch and thrive across the U.S. because these outfits are considered "one-stops" (and industry term that describes production houses that can write, produce, record, and mix/master entirely in-house under the direction of a single producer who not only writes, but also produces, engineers, and in many cases, performs many of the instruments themselves). These "one-stops" offer faster production times, at far less cost (since there is lower overhead, fewer people to hire/contract) and these businesses are becoming the go-to source for many modern music projects due to their low cost, accessibility, and "all-in-one" service offering. This is paving the way for the music industry to branch outside of L.A. and Nashville because now, music can be made "anywhere" – not just in big studios located in musical hub cities.

This represents a tremendous opportunity for those not only interested in recording, but also those perusing a career in live music (concerts) in terms of both the technical side (live audio engineering and concert lighting design), but also on the popular music performance side. You no longer need to live in L.A. to build a successful music career. Arizona is one such state that is primed for one-stop music production businesses, and it's bordering proximity to California gives Arizonans a tactical advantage – access to the L.A. music-making network, at Arizona production prices.

EIT Program adjunct faculty, Les Scott (instructor for EIT120 – Entertainment Law) and a member of the EIT Program's Music Industry Advisory Board is a world-renowned producer, having professionally produced over 400 artists and bands for companies such as Universal Music Group, and others. Co-Founder of Red Mountain Studios in Tempe, AZ, Les Scott is an Arizona-based music producer who produces music heard every day in television and film. Working primarily from his home studio and studios in Arizona, Les exemplifies that modern music producer trend for which we are preparing CAC students – enabling and preparing them to launch a music production career in Pinal County, or in Arizona – as opposed to losing them to the music hub cities outside the state.

By preparing our students by providing them with the skills and proficiencies required to compete at a professional level within the music industry, we are supporting CAC's mission to *"empower students to succeed."* With more demand for flexible, accessible, low-cost music production business within the music industry, we are educating our student to fill that workforce need by empowering them to start their own music businesses locally and drive more business into Pinal County and Arizona.

* Source: *Rolling Stone – Billie Eillish Video Interview – Published December 16, 2019*

2. For degree programs, identify any specific in-state baccalaureate programs into which this program is particularly suited for transfer.

The EIT Program is primarily a "workforce training" program, consistent with occupational skills trades, as the music industry in mainly still a "trade by apprenticeship." All degrees and certificates within the EIT program prepare students for an entry-level career in the music industry at the time they graduate. As such, there are very few music technology-focused baccalaureate programs in the U.S. (let alone Arizona) that would make for a suitable transfer. However, as demand for the skills in this field increase as the industry trends toward a more compartmentalized business model, we are just starting to see new music production baccalaureate programs beginning to surface. We will continue to monitor the development of these programs nationwide as we continue to navigate the needs of this rapidly evolving industry and how we can best serve our students for entry into the music business.

3. Indicate if there are any articulation agreements in place for degree graduates.

Given that there are few 4-year programs that offer baccalaureate programs in Entertainment Industry Technology nationwide, there are currently no articulation agreements in place with any Arizona state schools. Certain EIT courses will transfer as electives into other programs (such a Theater Tech, or Music Performance) at Arizona state schools, but being that EIT is primarily a workforce training occupational A.A.S. and certificate program, there are few transfer pathway opportunities at this time. We will continue to monitor this as more 4-year programs are established at the university level.

4. Discuss how the program gets feedback on its program and curriculum from external sources, such as advisory boards, employers, articulation task forces, accreditors, etc.

The EIT program leverages the best practices and lessons learned from a local panel of experts in the field, who serve as our Music Industry Advisory Board. Each year, (and more thoroughly every 5 years), we submit our full EIT curriculum for review and solicit the feedback from these industry professionals on how we can continue to modernize and evolve our curriculum to meet the needs of a rapidly changing industry. The advisory board has traditionally provided invaluable feedback that we incorporate into our annual curriculum updates to ensure we remain on the cutting edge and deliver the most relevant, timely, and accurate education to our students. Members of our advisory board have provided critical advisement related to all music industry-related matters, including:
- New laws, legal precedents, and legislation that affect music-related copyright, trademark, and royalty rates & collection
- Recording and live sound technology that is becoming obsolete, or new technology that is becoming industry standard
- New processes and safety procedures that are being adopted in the live music performance business to reduce injury
- New music distribution models that are steering the Billboard charts and new music consumption habits of consumers
- New songwriting strategies and music production trends that are resulting in chart-topping hits with mass appeal
- Modern industry practices related to how new artists are discovered, developed, and marketed through new media

Our industry advisors who currently (or previously) contributed to the continuous quality improvement of the EIT curriculum include:
- Stephen Nebgen, Esq. – Entertainment Attorney
- Leslie Scott Hanson – Music Producer for Universal Music Group and others
- Randy Spencer – Grammy-Winning Record Company Owner & Community Partnerships at Alice Cooper's Solid Rock Foundation
- David Ellefson – Bass Player and Co-Founder of Grammy Award Winning Heavy Metal Band "Megadeth"
- Chris Lewis – Music Technology Engineer, Sweetwater Sound
- Peter Sotos – National Tour Director, Epic Proportions Tour
- Duane Woods – Chief Recording Engineer/Internship Liaison at Pyramix Recording Studio

V. 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.

1. Discuss the adequacy of the budgetary resources, human resources, technological resources, classrooms, labs and space, academic support for students (ie: learning center, library) and student support (ie: advising) available to the program over the past 5 years:

The primary program-specific resources on which the EIT program curriculum is tied to and reliant upon are:

- **EIT Studio A** (SPC Room P115) – 48-Track Recording Studio (D-Control Console)
- **EIT Studio B** (SPC Room P114) – 24-Track Recording Studio (C|24 Console)
- **EIT Studio C** (SPC Room P109 & 110) – 16-Track Recording Studio (Avid S3 Console)
- **Mac Lab** (SPC Room T202) – Digital Audio Workstation (D.A.W.) Lab (20-student iMac Pro Avid Pro Tools-based workstations)
- **Mac Lab** (STC Room C131) – Digital Audio Workstation (D.A.W.) Lab (15-student iMac Pro Avid Pro Tools-based workstations)
- **Pence Theater/Concert Hall** w/ Stage, Live Sound Booth, Lighting Booth, and Blackbox Theater

Each of these facilities contain entertainment industry technologies, studio equipment, live sound and lighting reinforcement equipment, and other lab technologies essential for preparing students for a technology-based career in the modern entertainment industry. The EIT program curriculum is tied specifically to industry-standard hardware, software, and integrated technology systems essential for the operation and facilitation of industry-related trades pertaining to recording, live audio, concert lighting, and music performance. The EIT program viability is dependent upon hands-on student access to the technologies on which they are trained, so a budget to support the maintenance, upkeep, and upgrading of mission-critical equipment is of high-priority importance. For the last 5-years, the EIT budget has been sufficient to manage and maintain our technology resources, but with the increasing costs of new technologies, and the costs associated with the repair and replacement of worn or aging equipment, any future budget cuts will present challenges. With a program so heavily dependent on technology, and a curriculum that is reliant upon teaching on industry-standard equipment, our program is only as resilient as the technology on which it is based. If future budget cuts negatively impact the EIT program, we will have to implement our technology repairs, replacements, and upgrades in phases over longer periods of time, perhaps needing to step back from "cutting edge" and operate more on a "maintenance mode" until funds can support the latest in entertainment technology.

2. What future goals does the program have? Will extra resources and funding be required to achieve it?

The most significant concern is our high-dollar items, like the recording studio consoles that are aging out – one in particular costs in excess of $140,000. The department has been maintaining them, replacing individual components as they fail, but these components are becoming harder to find through approved vendors. I expect, within the next 5-7 years, we may need to develop a financial strategy that enables us to carry-over unused monies to "save up" for a future console replacement that exceeds the annual budget, or lay the foundation for capital requests that put these aging technologies on the radar for our financial decision-makers.

VI. Program Alignment with Institutional Strategic Goals:

1. How is the program directly or indirectly helping the College achieve its current strategic goals? Consider each strategic goal and provide a brief comment or description on how the program works to achieve it.
   ### CAC Strategic Goals:
   #### Student Success
   Ensure student success through retention, persistence, completion, and transfer

The EIT Program, through the dedicated support of its faculty, Chair, Dean, and Advisory Board, has remained focused on a continuous process of quality improvement as we build, refine, enhance, and streamline students' path to completion by providing opportunities to learn an occupational trade in a comprehensive, hands-on, practical technology-based environment that prepares and supports students for a career in the modern music industry. The EIT Program faculty work with students to understand their specific interests and aptitudes, and through faculty advising, help to ensure each student is enrolled in the specific EIT degree or certificate path that will yield the greatest success for their educational and career goals. Ensuring students are in a program of study that mirrors their career goals is the first step toward retention and completion. Secondly, through our comprehensive entertainment internship program, student gain real-world, practical training in a real commercial production

environment so they can better prepare themselves for the transition from student to working professional. Finally, through our constant dedication to student success, students exhibit their comprehension of program learning outcomes by completing a Capstone Project which showcases their critical thinking and practical application of EIT proficiencies in the form of a portfolio project that students can leverage to seek employment in the industry. The EIT program is built from the ground up with student success in mind, with the focus of preparing students for gainful employment after completion.

Access
Ensure all Pinal County residents and others have access to high quality innovative post-secondary opportunities

The EIT program offers classes in a variety of modalities, including online (for lecture-type classes), hybrid (with both online and face-to-face "lab" components), and face-to-face classes in environments that have the hands-on technology to support student learning. Any student in Pinal County, regardless of previous experience or musical background, can enroll in the EIT program to pursue their interest in learning modern music production from a recording, performance, or live concert perspective. Our technology facilities including recording studios, stage, and digital audio workstation (DAW) Mac Labs are equipped to provide the tools students will need to learn the trade and succeed in the music industry.

Workforce
Ensure students acquire the skills necessary for job placement and that meet employer needs in Pinal County and Region

Through the guidance offered by our advisory board (industry insiders who know the music business well), the EIT program provides a modernized curriculum that teaches practical, relevant, and current skills to students who want to pursue a career in the music industry. By providing the same technology that industry professionals use, students learn hands-on skills which translate to industry best practices, preparing students for the workforce. With more and more industry-related opportunities becoming less dependent on the Los Angeles music scene, students learn how to become self-employed and set up their "one-stop" music production business in Pinal County to meet local need, while still utilizing the L.A. music networks. EIT student graduates have established local recording studios, live sound businesses, artist management companies, and have gone on to produce and market billboard-charting music from within Pinal County.

Community
Ensure Pinal County residents have access to lifelong learning and cultural enrichment

The music industry is full of cultural enrichment, and the EIT program does its part to educate and train students who wish to create, produce, or contribute to such cultural enrichment. Music has a profound impact on all cultures, and some cultures are even defined by the music they produce. The EIT program provides access for students to learn how to contribute to music production at a professional level, whether it be recording, performing, or facilitating live musical performances. Armed with the knowledge and tools to produce music at the professional level, students can make their mark, and even steer the future course of what music sounds like for future generations.

Environment
Ensure a safe, sustainable environment that promotes learning, communication, diversity and satisfaction among students and employees.

The EIT program provides well-managed and well-maintained technology-focused facilities in which we house the operations of a teaching and learning environment. We have sustained our environment by careful planning, maintenance, and upkeep to ensure our learning labs and facilities are safe, current, and properly equipped to support the curriculum and the needs of students. We support all students, regardless of their prior knowledge and experience of the subject matter, and welcome all who are willing to learn and work hard.

Stewardship
Ensure optimization of fiscal resources through a balanced budget to support the needs and expectations of students and the community

The EIT program has done an admirable job of managing fiscal resources so that we can deliver current, relevant instruction with cutting-edge technologies so that we can better mirror the tools used in the industry to adequately prepare students for what they will encounter in their music career. By planning, anticipating, and staying current, we have managed to remain well-equipped within our budget to satisfy student needs by providing them with the resources they need to learn the trade and

compete in the industry. Our funding has been consistent with our expenditure, so we are well-positioned to remain sustainable.

> **Infrastructure**
> *Ensure a physical and technological infrastructure that support changes in learning and working environment*

The EIT program is significantly based on the technologies we teach, so ensuring a physical and technological infrastructure is crucial for the viability of our program. We have consistently managed our budget to ensure our physical and technological infrastructure supports the curriculum (as the curriculum guides which technology is necessary to achieve learning outcomes), and we have strived to maintain our technological resources to meet the needs of students, all while upgrading what is necessary to remain consistent with industry standards and best practices.

VII. Program Effectiveness for Graduates

1. Describe how you measure the success of degree and certificate program graduates. For example, are graduate surveys conducted? Are surveys given to employers to determine satisfaction with program graduate employees?

This is an area where we could stand to improve, as it remains difficult for us to track down most students after graduating, and most employers will not comment on the performance of their employees beyond their dates of employment. Furthermore, many students who graduate from the EIT program become self-employed as "producers-for-hire," or go on to release music under their own LLC, or sign record deals as consultants or contractors of a larger label. As such, it is very difficult to obtain good, unbiased data to support "post-graduation student success."

Most of the post-graduation data we have is anecdotal, and usually comes in the form of being notified of "success stories" of when students achieve career milestones after graduating. Much of this comes in the form of social media announcements. Some of these anecdotal post-graduation success from the last 5 years include:

EIT Students Lane Vasallo, Tyler Samuel, Schuyler Morgan from the band "Go Ask Alice":
- Signed record deal with Legend Recordings
- Released album *This Album Is About You* which debuted #1 on Billboard HeatSeeker Charts for the U.S. Mountain Region
- Completed a nationwide live tour

EIT Student Alejandro Pelayo:
- Produced over 24 songs which were sold to over 7 music publishers, record labels, and media giants including:
  - Universal Music
  - Network Music
  - Killer Tracks
  - FirstCom Music Inc.
- Achieved nearly 100 television and radio song placements, including:
  - American Idol
  - Dancing with the Stars

EIT Students Julian Monserrat, Connor Freader, and Hayden Harrison of the band "French 57":
- Achieved commercial radio airplay with their song *Feeling a Little Too Much* on Alt AZ, 93.3 FM

EIT Student Connor Freader:
- Co-Recorded/Engineered songs "Calico" and "My World" that were sold to Universal Music Group

EIT Student Bob Ledbetter:
- Started a small business - recording studio "MuthaSuckaSound, LLC" in Maricopa, AZ

EIT Student Julian Monserrat:
- Wrote, Performed, & Engineered 3 songs that were sold to Roadside Couch Records

Former EIT Student Matthew Butcher:
- Created 3 Pinal County-based small businesses (Signal Peak Publishing LLC, Arizona City Sounds LLC, & Butcher Records LLC)
- Hired as CAC Adjunct Faculty to teach EIT130 – Live Audio Production I course

VIII. Program Continuous Quality Improvement

1. Discuss how the program has used operational planning goals to achieve quality improvement over the past 5 years:

Operational Plans are driven by the industry, which provide the foundation for our curriculum. Operational Plans are then developed to support the curriculum, and injected into Division planning to ensure they remain in-line with the Division's Operational Goals and budget, all while remaining inclusive of the college's mission, vision, and goals. We use a "bottom up" philosophy (instead of a "top-down" approach), permitting students' needs and the music industry to dictate our attention and focus for operational planning, and we develop our department goals to support student need and success. This method enables us to put students FIRST, and cater our program to their needs while ensuring direct support of the workforce in all that we do. One of our goals was to establish a mechanism to better measure proficiency in student learning outcomes in 100-level classes, which we have included in this report.

2. Describe other ways the program has engaged in continuous quality improvement:

Each year, and more comprehensively every 5 years, we conduct a thorough review of our entire curriculum (3 degrees and 3 certificates), with special attention given to the aspects that frequently change within the music industry (particularly the technology, songwriting trends, distribution models, marketing resources and tactics, and entertainment law). We then enlist the assistance of individuals from within our industry network and our advisory board (who are subject matter experts in their respective music industry fields) to make recommendations based on what the industry is doing, and what trends and opportunities can be derived from such a rapidly changing business. We then incorporate those recommendations into our curriculum, which then drives operational planning for the following year.

This process allows us to constantly remain current and relevant in terms of the quality of our education, ensuring our curriculum is always based on current industry standards and practices. If the industry migrates away from using one technology to another, we mimic that environment in our labs. If the law changes that alters how music performance royalties are calculated, we change our class instruction to educate based on the new model. If music distribution channels change to favor one distribution platform over another, our curriculum is updated to reflect this and students are always presented with the latest, most relevant information pertaining to their area of study. This annual review process, coupled with our industry network of people embedded in the active entertainment business gives our program the advantage in the pursuit of continuous quality improvement.

IX. Data - Program Enrollment, Graduation Trends and Four Year College Enrollment

1. **EIT Program enrollment data for the past 5 years**
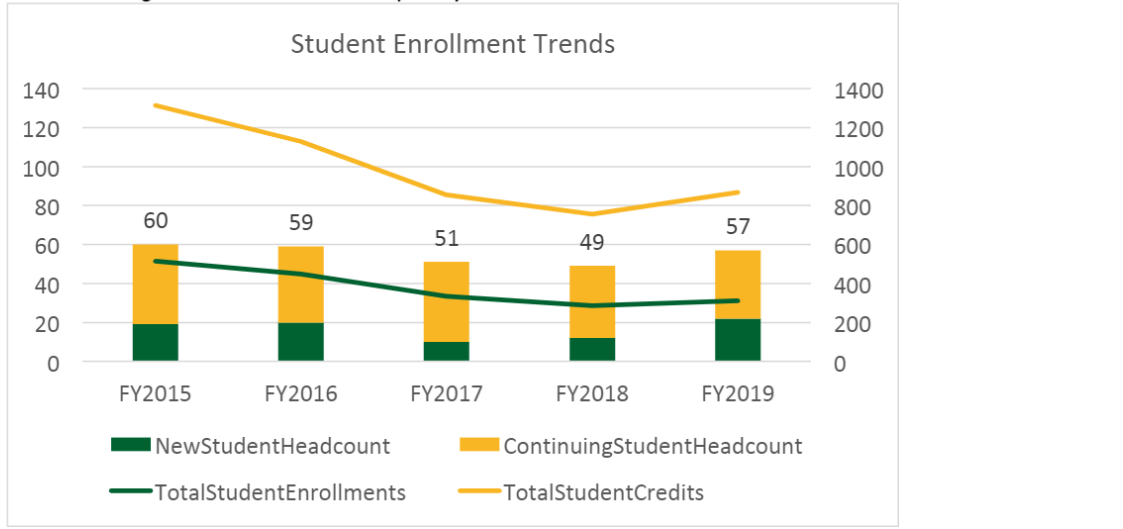
Student Enrollment by Gender

	FY2015	FY2016	FY2017	FY2018	FY2019
Male	48	44	41	42	49
Female	12	15	10	7	8

■ Female ■ Male ■ Not specified

Student Enrollment by Race/Ethnicity

■ American Indian/Alaska Native   ■ Asian

■ Black/African American   ■ Caucasion/White

■ Hispanic   ■ Native Hawaiian/Pacific Islander

■ Nonresident Alien   ■ Two or more races

■ Unknown
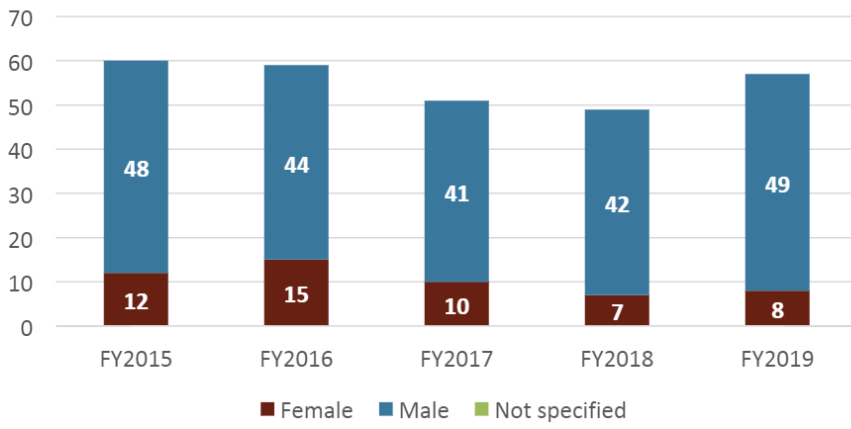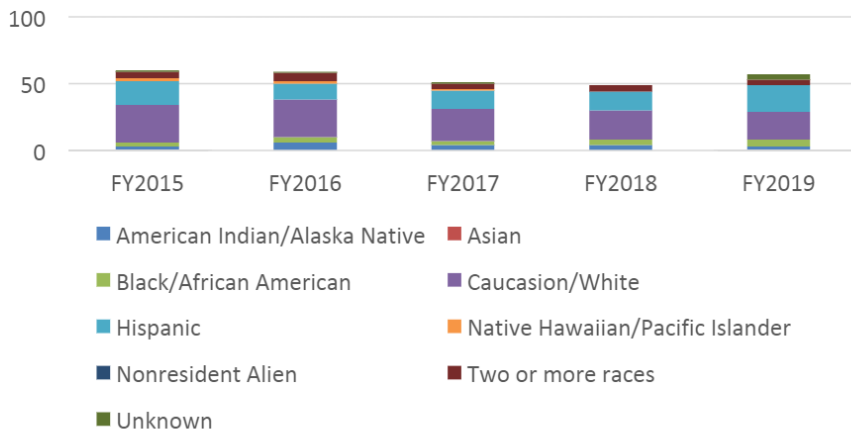
	FY2015		FY2016		FY2017		FY2018		FY2019	
	Top 10 highest enrolled courses by fiscal year, along with their passing rates									
Regording Engineering	ENG101	14 (64%)	EIT221	8 (88%)	EIT101	10 (100%)	EIT170	12 (83%)	EIT101	21 (86%)
Regording Engineering	CIS120	13 (54%)	EIT296	7 (100%)	EIT151	10 (80%)	EIT101	10 (60%)	EIT151	20 (60%)
Regording Engineering	EIT101	13 (85%)	BUS122	6 (50%)	EIT120	8 (75%)	EIT130	9 (78%)	EIT100	18 (78%)
Regording Engineering	EIT120	13 (85%)	CIS120	6 (83%)	EIT170	8 (38%)	BUS122	8 (75%)	EIT120	13 (100%)
Regording Engineering	EIT151	13 (77%)	COM100	6 (83%)	EIT255	8 (63%)	EIT151	8 (63%)	BUS122	12 (83%)
Regording Engineering	MTC100	11 (55%)	EIT130	6 (100%)	COM100	6 (67%)	EIT232	8 (88%)	MTC100	12 (67%)
Regording Engineering	MTC101	11 (73%)	EIT153	6 (100%)	EIT130	6 (67%)	MTC100	8 (63%)	MTC101	12 (75%)
Regording Engineering	COM100	9 (56%)	EIT170	6 (67%)	EIT231	6 (100%)	MTC101	8 (75%)	ENG101	11 (82%)
Regording Engineering	EIT100	9 (78%)	EIT222	6 (83%)	EIT153	5 (60%)	BUS101	7 (57%)	COM100	10 (90%)
Regording Engineering	EIT130	8 (88%)	EIT231	6 (83%)	EIT254	5 (100%)	EIT120	7 (71%)	EIT254	10 (40%)
Live Audio Lighting	EIT100	6 (83%)	EIT101	4 (75%)	EIT203	3 (100%)	EIT241	3 (100%)	BUS122	3 (67%)
Live Audio Lighting	EIT101	4 (100%)	EIT100	3 (67%)	EIT221	3 (100%)	ELC122	3 (100%)	DMA122	2 (100%)
Live Audio Lighting	EIT120	4 (75%)	EIT120	3 (100%)	EIT231	3 (100%)	BUS101	2 (100%)	EIT242	2 (100%)
Live Audio Lighting	EIT130	4 (100%)	EIT130	3 (100%)	EIT140	2 (100%)	EIT101	2 (100%)	MUP109V	2 (100%)
Live Audio Lighting	EIT140	4 (100%)	EIT232	3 (67%)	EIT232	2 (100%)	EIT151	2 (100%)	AST101	1 (100%)
Live Audio Lighting	ENG100	4 (100%)	BUS101	2 (100%)	EIT241	2 (100%)	EIT296	2 (100%)	BIO160	1 (0%)
Live Audio Lighting	ENG101	4 (100%)	CIS120	2 (50%)	EIT242	2 (100%)	MUP109V	2 (100%)	BUS101	1 (100%)
Live Audio Lighting	COM100	3 (100%)	EIT140	2 (50%)	EIT296	2 (100%)	BIO160	1 (100%)	COM100	1 (100%)
Live Audio Lighting	EIT151	3 (67%)	EIT242	2 (100%)	ELC122	2 (100%)	BUS100	1 (100%)	COM101	1 (100%)
Live Audio Lighting	PSY101	3 (100%)	ENG090	2 (0%)	MUP198C1	2 (100%)	CIS11216	1 (100%)	EIT140	1 (100%)
Popular Music Performance	EIT170	11 (91%)	EIT170	13 (85%)	EIT170	5 (40%)	EIT170	2 (100%)	EIT170	4 (75%)
Popular Music Performance	MUP109G	6 (100%)	MUP104	6 (100%)	ENG200	5 (60%)	MUP117	2 (100%)	EIT100	2 (50%)
Popular Music Performance	CIS120	5 (60%)	MUP109G	5 (100%)	MUP117	5 (80%)	PSY101	2 (0%)	EIT101	2 (0%)
Popular Music Performance	MTC100	5 (100%)	EIT101	4 (100%)	MUP109G	4 (75%)	BIO100	1 (100%)	EIT151	2 (50%)
Popular Music Performance	MTC101	5 (100%)	EIT140	4 (100%)	BUS122	3 (33%)	BUS123	1 (0%)	HSE08916	2 (100%)
Popular Music Performance	MUP109V	5 (100%)	EIT222	4 (75%)	MUP109V	3 (100%)	BUS180	1 (0%)	MUP105	2 (100%)
Popular Music Performance	BUS122	4 (50%)	EIT272	4 (100%)	MUP198C1	3 (67%)	COM100	1 (100%)	COM100	1 (100%)
Popular Music Performance	EIT100	4 (75%)	MTC102	4 (100%)	BUS100	2 (100%)	COM101	1 (0%)	COM101	1 (0%)
Popular Music Performance	EIT101	4 (75%)	MTC103	4 (100%)	BUS101	2 (50%)	ECE110	1 (0%)	EIT120	1 (100%)
Popular Music Performance	EIT120	4 (100%)	MUP109V	4 (100%)	CIS11216	2 (0%)	EIT100	1 (100%)	EIT130	1 (100%)

A. Discuss and explain the factors influencing the enrollment trends:

The cause for enrollment trends are difficult to pinpoint because there are many variables that contribute to rise and fall of enrollment over time, some of which are outside of the control of our department, or the college. For the most part, EIT enrollment numbers closely followed the total CAC student enrollment trends over the past 5 years with little deviation. However, certain quality improvement initiatives we put in place in Fall 2018 had a marked impact on 2019 EIT enrollment numbers.

2019 showed a significant increase in the enrollment trend after a prior 4-year decline, adding a substantial increase of 16% over 2018. However, prior years from 2015-2018 showed a slow decline of an average of 3.6 EIT students per year. Fortunately, we turned that trend around in 2019, making up 14% of the 19% we lost since our 2015 enrollment in just 1 year. We accomplished this by utilizing Faculty Advisors, and imploring those Faculty Advisors to register students for classes *during* the first contact if the students expressed interest in the program. By registering students during their initial advising sessions, or right after their EIT program studio tours (as opposed to relying on students to register themselves later online), this strategy proved to be a beneficial practice ensuring students register for classes "on the spot" if they are already enrolled at CAC.

A significant number of students have expressed frustration with registering for classes online, particularly due to the online Campus Nexus system - adding that due to a variety of reasons, students cannot "see" (and therefor, cannot register for) EIT classes in their student portal. This can happen if the students' degree or certificate declaration is not properly represented in the system, or if the student is pursuing 2 degrees or certificates within the EIT program (only classes for a single degree or certificate path will be available to the student to promote completion). This can cause the student to become frustrated with the enrollment process, and never complete their course registration. As such, Faculty Advisors have been instructed to register students "on the spot" for EIT classes once they have had a tour and express interest in enrolling. "If they are interested in EIT, don't let them leave without registering" has become the most significant impact on enrollment over the last year. EIT Faculty Advisors will often fill out a paper enrollment form with the student, and walk the student down to the Registration Desk to ensure registration occurs. Additionally, Faculty Advisors have been instructed to encourage students to sign up for the Tuition Payment Plan, which guarantees them a seat, and will avoid getting "purged" from the roster due to nonpayment. I attribute these initiatives to the 16% increase in EIT enrollment from 2018-2019.

B. How has the program typically recruited students and marketed the program?

- TV Commercial (30-seconds): Run on Cox Media networks in Pinal County each April/May to advertise Fall EIT classes
- Newspaper Articles Highlighting Student Success Stories
- EIT Brochures – given to all CAC Advisors and distributed at Community Events

- EIT Graduation Pathway Maps – given to all CAC Advisors and distributed at Community Events
- Community Outreach Events (i.e. – Fall Festivals, Student Orientation Events, etc.)
- EIT Recording Studio Tours for area High Schools
- EIT Facebook Page (posts to advertise EIT happenings, accomplishments, student work, and events)
- "Rocktacular" Concert (free concert of EIT Performance students open to the public to promote the program)
- EIT Program Website

2. **EIT Program graduation rate trends for the past 5 years**

Student Outcomes

Legend: NewStudents, Graduates, Transfers, GraduationRate, TransferRate

Average Annual Wages - One Year After Graduation

Categories: Recording Engineering, Live Audio, Popular Music

Legend: FY2017, FY2018, FY2019
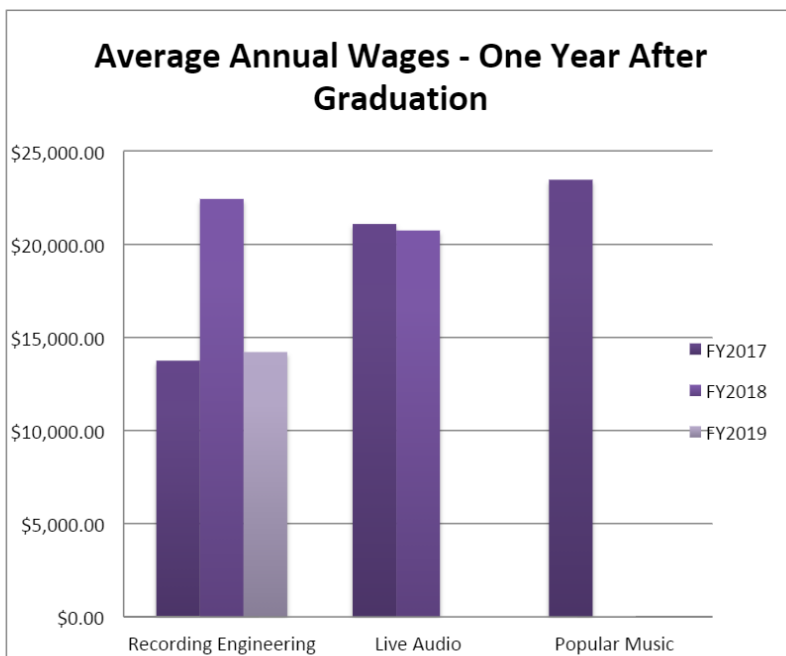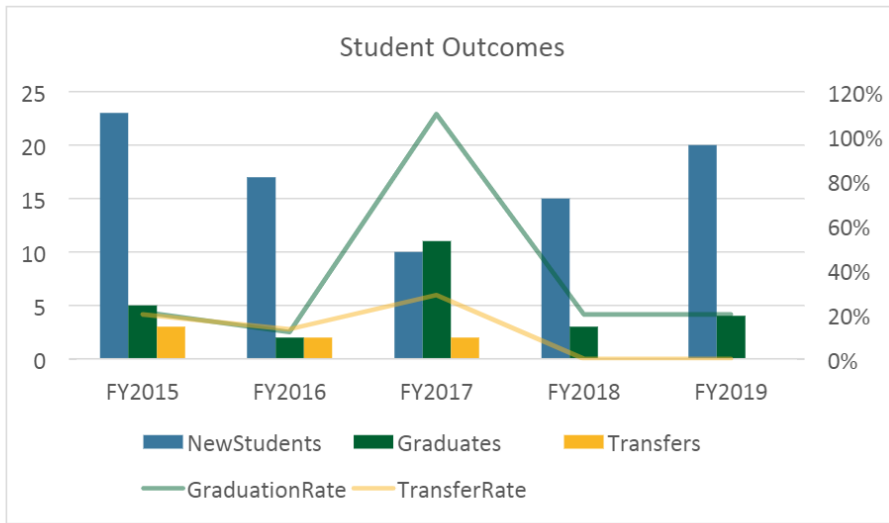
Sum of Degree and Certificate Award Count

FiscalYear	Recording Engineering	Live Audio and Lighting	Popular Music Performance
FY2015	4	1	0
FY2016	1	0	1
FY2017	5	3	3
FY2018	0	3	0
FY2019	0	3	1
Grand Total	10	10	5

Degree and Certificate Awards by Specific Program

FiscalYear	Award	AwardDesc	AwardCount
FY2015	Associate of Applied Science	Recording Engineering	3
FY2015	Certificate	Recording Engineering	1
FY2016	Associate of Applied Science	Recording Engineering	1
FY2017	Associate of Applied Science	Recording Engineering	4
FY2017	Certificate	Recording Engineering	1

FiscalYear	Award	AwardDesc	AwardCount
FY2015	Associate of Applied Science	Live Audio and Lighting	1
FY2017	Associate of Applied Science	Live Audio and Lighting	3
FY2018	Associate of Applied Science	Live Audio and Lighting	2
FY2018	Certificate	Live Audio and Lighting	1
FY2019	Associate of Applied Science	Live Audio and Lighting	3

FiscalYear	Award	AwardDesc	AwardCount
FY2016	Associate of Applied Science	Popular Music Performance	1
FY2017	Associate of Applied Science	Popular Music Performance	3
FY2019	Associate of Applied Science	Popular Music Performance	1
FY2020	Certificate	Popular Music Performance	1

A. Discuss and explain the graduation trends. What efforts has the program made to help students achieve completion?

In the last 5 years, the EIT program successfully graduated 25 students with A.A.S. degrees or Certificates, but graduation rates for the EIT program are a complex subject due mainly to the fact that many students within the EIT program begin working in the

industry BEFORE they graduate, and therefor, never complete their education. This in itself can be considered a "measure of success" (many of our students attain the skills and proficiencies needed to join the workforce before completing the EIT program), but this situation hurts our graduation numbers. We have had a significant number (approximately 12-15) EIT degree-seeking students who received job offers to work on industry-caliber projects during or after their 3rd semester internships which enabled them to embed themselves in gainful employment in their desired field prior to completing their degree or certificate. One of the EIT program's goals is to "*prepare students for entry-level jobs within the entertainment industry*," and we are doing this with significant success. Perhaps a better measure would be to look at the number of students who achieve gainful employment in the music industry after "*enrolling*" in the EIT program (as opposed to after "*graduating*" the EIT program), but we don't have a clear method for tracking this data at this time. We gain knowledge of these instances when students divulge this information to EIT instructors/staff before they depart, but there could be more cases where students leave their education to commence industry-related work and simply do not notify us of this achievement.

Case in point, EIT student Jesse Hawks left CAC to work in L.A. and co-engineered a song for the hip-hop artist known as "Juice," under the direction of Mike Lynn (former head of A&R for Dr. Dre's Aftermath Entertainment, who was instrumental in developing the careers of top hip-hop artists like Eminem, 50 Cent, Busta Rhymes, The Game, and others). Jesse established his network while enrolled in EIT296 – "Entertainment Internship" while interning at Salt Mine Studios in Mesa, AZ (who have recorded major label artists including Ariana Grande, Alicia Keys, Grace Vanderwaal, The Jonas Brothers, Alice Cooper, Cher, Styx, Megadeth, Sheryl Crow, Cyndi Lauper, and many more). Jesse left the EIT program solely due to the tremendous opportunity to go work on a major-label album project (which the EIT program prepared him to do). With most EIT students having the end-goal of landing a job in the music industry, the skills they develop while enrolled in the EIT program often lead students like Jesse to such opportunities before they complete, which has been an ongoing challenge in terms of graduation numbers.

Given this, the EIT program has made recent efforts to reach out to students who were "near-completion" when pursuing an EIT degree (but perhaps did not complete their General Education requirements) in an effort to convince them to apply for their EIT CERTIFICATE (instead of the degree). We have found a handful of students may have met all of the requirements to be awarded an EIT *Certificate*, but they did not *complete* because they were pursuing the EIT *Degree* instead, and therefor, never applied for graduation. By convincing the student that they have "*already done all the work*" and have "*completed all the required classes to earn their CERTIFICATE*," we were able to convince 2 former students to change their academic declaration and designate an EIT "*Certificate*" as their program of study, and then apply for graduation. We plan to continue this effort so that graduation statistics more closely reflect the successes we are providing to students who have left early to join the workforce.

B. Comment on the following areas: a) Students who enroll in a four year college, average salary for students and graduates

Due primarily to the fact the EIT Program is an occupational workforce training A.A.S. and certificate program, there are no articulation agreements or transfer pathways to 4-year universities in place. Our students are trained to enter the workforce immediately after graduation. This is simply due to the fact there are very few 4-year baccalaureate programs nationwide that are centered on the entertainment industry, music technology, or popular music performance. Instances where transfers to 4-year colleges have occurred were often instances where EIT students "changed their major" outside of entertainment industry pursuits, or transferred into similar fields (such as Technical Theater, Electronic Engineering, or Classical Music/Music Education). In the last 5 years, we had 7 students transfer to university baccalaureate programs outside of the discipline, however from 2018-current, we've had no university transfers. We do not interpret this as a negative, as the EIT program's goal has always been to "*prepare students for entry-level positions in the entertainment industry*" as mentioned in our Program Description. The EIT Program is structured and intended for occupational workforce training, not a university transfer pathway due to lack of options in this field at the university level. This may change in the future, and we will continue to monitor the educational pathway to job placement as the industry and educational institutions evolve over time.

Average annual salary for students and graduates is another area where more practical data would be beneficial. Our data suggests that average annual wage for EIT students 1 year after graduation ranges between $13,750 and $23,461 depending on discipline (based on data from 2017-2019). But the actual spread is very different, and depends greatly on which discipline and path students choose in their career pursuits. For instance, many student opt to become self-employed, forming LLCs or sCorps for their entrepreneurial entertainment enterprises, and their first year is spent building up their new business, building a brand, establishing a new client base, and marketing their products and services. Being that most EIT graduates choose self-employment out of the gate, the data reported does not give context – is this net profit or total annual revenue? Furthermore, some students will be hired on as contractors on "specific projects" where they will work full time, but only for the short duration of the project. A single, 6 week project may yield $20,000 (for instance, to record/mix/master an album for a record company), but this may be the only project the graduate worked on in their first year while they established themselves in the music business. $20,000 for 6 weeks of work for a major record label equates to over $173,000 for the year if they can maintain steady clients with little downtime. So, we expect the

first year of annual wages to be lower while students new to the industry establish their businesses, gain clients, build their network, and expand their reach. First-year wages are not indicative of real-world earning potential, but rather a snapshot in time when most small-business startups are losing money their first year of operation. Being that EIT graduates are either self-employed or contracted to work on projects funded by larger companies (with the goal of increasing the number of client projects per year), the context must be considered when parsing this data.

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3. **Data Summary**: Provide a summary of this section. Indicate trends observed in the data, identify areas of strengths, and areas for improvement.

Trends Observed:

- EIT Enrollment Trends: We saw a slight decline in enrollment at an average of 3.6 students per year from 2015-2018, but EIT enrollment has since recovered 14% of the 19% we lost since our 2015 enrollment in just 1 year. 2019 saw the highest new student enrollment since 2016, suggesting our recent efforts to market, promote, and matriculate new students is starting to materialize.

- EIT Enrollment by Gender Trends: The music industry currently remains a male-dominated industry, especially on the technology side. EIT enrollment by gender is a reflection of that industry trend with roughly 83% of EIT students being male. Statista.com, the statistics portal for market data and research, shows that music producers in 2019 were dominated by men at 95%, and women by 5% (Source: *https://www.statista.com/statistics/801248/share-producer-music-industry-us-gender/*). While the EIT program's gender statistics are slightly more favorable toward females than the current industry trend, we would very much like to see more female students take interest in entertainment industry technology, but interest in this field at the educational level will likely following industry gender trends.

- EIT Enrollment by Race/Ethnicity Trends: Race/Ethnicity trends of enrolled EIT students appear to be in-line with Pinal County demographics. However, it is worth noting that we have seen an increase in Hispanic student enrollment, with 2019 bringing almost as many Hispanics into the EIT Program as Caucasian students (Hispanic = 20; Caucasian = 21). We have also seen a steady decrease in Caucasian students over the past 5 years, with 28 Caucasian students in 2015 down to 21 in 2019. As a result, the EIT Program is becoming more diverse with the dominant ethnicities now evenly split between Caucasian and Hispanic students. African American students enrolled in the EIT program remains a small percentage statistically speaking, but we are happy to have seen an increase (albeit, a small one) in African American enrollments from 3 in 2015 to 5 in 2019. We would like to see this upward trend continue to further diversify our program's student body.

- EIT Student Enrollment By Campus Trends: The EIT Program is available only at the Signal Peak Campus due primarily to the labs being housed at SPC. As such, 'EIT Enrollment by Campus' data was not included in this report, as it is inconsequential given that all EIT courses are now only offered at SPC or in an Online/Virtual modality. The EIT program and its curriculum is heavily reliant upon industry technologies, which encompass the 3 recording studios, a concert hall, and a Digital Audio Workstation (D.A.W.) Mac Lab at Signal Peak. It is not viable to expand these facilities to other sites until there is data to support demand at other locations. We attempted to offer EIT151 courses at San Tan Camus in the Mac Lab, but enrollment remained low. Given the significant capital requirements to build recording studios, performance venues, and computer labs, expanding to other sites is not realistic at this time until enrollment exceeds our current resources at SPC.

- Highest Enrolled EIT Courses/Passing Rates Trends: With General Education courses aside, the highest enrolled EIT courses are naturally the courses that are required for all 6 EIT degrees and certificates, which include EIT100, EIT101, EIT120, EIT151, and EIT130. Passing rates are consistent with our goal of at least 75% average pass rate for all EIT classes. An average of 83.4% pass rate for the top-10 highest enrolled EIT classes (classes with an "EIT-prefix") from the last 5 years (2015-2019) was achieved.

- Student Outcomes - Graduation Rate Trends: It is worth mentioning that we saw our highest graduation rate occur during the year of lowest new student enrollment (11 students completed in 2017). I don't feel there is necessarily a correlation between these numbers, as the number of students completing is generally based on the efforts of prior years/semesters (2.5-years on average to complete for most full-time EIT degree-seeking students). But it was interesting that the graduation trends showed a significant spike in 2017 during the year with the fewest new student enrollments. Otherwise, graduation trends have alternated "up and down" over the last 5 years, with 2019 showing growth over 2018. Also, university transfers have diminished over the past 5 years, partially because fewer students are transferring "out-of-discipline" (since there are very few music-industry-related baccalaureate programs at the university level, given that the

Entertainment Industry Technology program is primary for occupational workforce training, and is intended to prepare students for entry-level positions in the music industry, not transferring to a 4-year institution). Over the past 5 years, 7 students transferred "out-of-discipline" to other university programs, such as Technical Theater, Electronic Engineering, or Classical Music/Education, but this number has gradually diminished as students are finding more opportunities to achieve their career goals while remaining focused on the music industry. There were no transfers out-of-discipline in 2018 or 2019.

- <u>Average Annual Wages – One Year After Graduation</u>: As discussed above, the average annual wage for EIT students 1 year after graduation ranges between $13,750 and $23,461 depending on discipline (based on data from 2017-2019), but such data is difficult to parse being that the music industry is primarily made up of self-employed contractors who are hired on a per-project basis. This results in a very wide spread, varying by discipline. We expect the first year of annual wages to be lower while students new to the industry establish their businesses, gain clients, build their network, and expand their reach.

- <u>EIT Degree & Certificate Award Counts</u>: As also mentioned in more detail above, the EIT program successfully graduated 25 students with A.A.S. degrees or Certificates from 2015-2019, but graduation rates for the EIT program are a complex subject due mainly to the fact that many students within the EIT program begin working in the industry BEFORE they graduate, and therefor, never complete their education. Recording Engineering and Live Audio & Lighting are tied with 10 graduates each over the past 5 years, with Popular Music Performance with the fewest graduates at 5. 21 of the graduates earned A.A.S. degrees, while 4 earned Certificates.

X. Evaluation of Program Strengths, Viability and Areas for Improvement:

1. After completing the APR Self Study, identify areas of strength and areas for improvement in the program. Is the program still a viable program? Discuss the next steps for the program and possible Action Plan Ideas.

<u>Areas of Strength</u>:
- Industry-Experienced Advisory Board with active role in curriculum development
- Subject-matter expert Faculty with current active roles in the music business
- Significant student success rate with notable industry accomplishments after (or before) graduation
- Strong Internship Program with high success in industry workforce placements
- Enrollment trends consistent with college's total student enrollment trends over last 5 years
- Well-managed lab technology resources with adequate budget for maintenance, upkeep, and sustainability
- Currently meeting program goals for assessment and average student pass rate of over 75% for all EIT courses
- Good community engagement with 4 free live performances per year to showcase student progress
- Strong marketing efforts with regular program tours, faculty advising, and social media presence

<u>Areas for Improvement</u>:
- Graduation numbers – need to entice students to complete, rather than leaving for the workforce before graduation
- Post-graduation Tracking: Employment and Earnings Data – need to collect better data that represents self-employed graduates, earnings trends spanning 5-years after graduation, and "work-for-hire" (contracted) employment data.
- Expand program beyond SPC – Garner community support through outreach and marketing into other Pinal County communities to expand offerings at other campuses (long-term goal) and collect data to support future capital investment.

<u>Viability</u>:
- Currently meeting Pinal County needs for workforce training in the entertainment industry
- Operating below budget each year from 2015-2019
- Streamlined operations to "right-size" department by eliminating our lowest-performing "Artist & Venue Management" degree and certificate programs and related courses and staffing
- Participated in Guided Pathways to develop clear paths to student completion for each EIT degree and certificate
- Recovered 14% of the 19% we lost since our 2015 enrollment from 2018-2019 by implementing Faculty Advisors and "first-contact registration" of new potential students
- 2019 increased new-student enrollment to highest levels since 2015. Total student enrollment (new + continuing) is the highest level it has been since 2016.

Next Steps/Action Plan Ideas:
- To address Graduation Numbers: Leverage newly developed Guided Pathways to streamline student completion rates in all EIT program paths. Distribute Guided Pathway Maps to all College Advisors (and Faculty Advisors) and instruct them to use new EIT Guided Pathway Maps when advising students. Provide new and continuing students with Guided Pathway Maps to make course registration more predictable and streamlined.
- To address retention and completion: Instruct Faculty Advisors to set up appointments with all of their current students at the end of each semester to register for the upcoming semester.
- To address post-graduation tracking: Require students to include contact information (mailing address, e-mail address, phone number, social media information, etc.) in the final report of their EIT203 – Entertainment Capstone Project course, which is the culminating course before graduation. This contact information will aid in tracking student success in the workforce post-graduation.
- To address expending the program beyond SPC – Continue to engage in marketing, advertising, and community outreach to high schools in Pinal County communities where CAC has a physical presence, and sort enrollment data by hometown to build a report to provide insight into the viability of investing capital to expend the program to other campuses based on where most enrollments originate.
- Explore the feasibility of "combining" the 3 separate EIT degree and certificate programs (Recording Engineering, Live Audio & Lighting, and Popular Music Performance) into a single Degree and Certificate with 3 "emphases" based on the recommendation from the Guided Pathways initiative. This needs to be discussed among the EIT Advisory Board prior to implementation to ensure this change would be beneficial to students based on industry requirements.

Appendix Table of Contents:

1) EAC data from Final Exam from EIT101 "Introduction to Entertainment"
(required for *all EIT degrees and certificates making it a viable metric for assessing MSLO and PLO comprehension from all 6 EIT degree and certificate programs at 100-level*). The Final Exam is comprised of 72 questions that assess learning outcomes from 12 content areas within recording engineering, live audio, concert lighting, and popular music performance which directly translate to PLOs from each of the EIT degrees and certificates.

    a)   Recording Engineering Degree & Certificate PLO Report based on EIT100 Final Exam Data

    b)   Live Audio & Lighting Degree & Certificate PLO Report based on EIT100 Final Exam Data

    c)   Popular Music Performance Degree & Certificate PLO Report based on EIT100 Final Exam Data

    d)   CAC CSLO Report based on EIT100 Final Exam Data

2) Curriculum Comparison Charts - comparing EIT curriculum to curriculum at other institutions

    a)   Recording Engineering Degree Curriculum Comparison Chart

    b)   Live Audio & Lighting Degree Curriculum Comparison Chart

    c)   Popular Music Performance Degree Curriculum Comparison Chart

    d)   Recording Engineering Certificate Curriculum Comparison Chart

    e)   Live Audio & Lighting Certificate Curriculum Comparison Chart

    f)   Popular Music Performance Certificate Curriculum Comparison Chart

Course Performance

Course Name	EIT101 - Introduction to Entertainment (Fall 2019, Section 19FA9129, H 3:00p SPC Face to Face)
Number of Students	21
Goal/Goal Set	RE Degree and Cert
Included Categories	RE PLOs
Report Description	This report displays information showing how a single Blackboard Learn Course performs against a selected set of goals. Performance targets and a range of acceptable performance for the course can be determined when running the report. Data includes averages for the entire course as well as break downs for individual students and goals.

Course Overview

Performance Target	Performance Range	Course Average	Median	Mode	Standard Deviation
70.0%	+/- 0% (or 70% - 70%)	86.8%	100.0%	100.0%	33.5%

Average Score (in %)
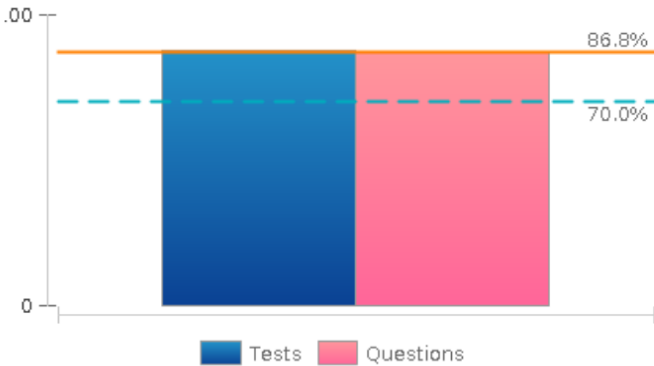
86.8%

70.0%

Tests   Questions

Students Over/Under Avg

6

0

2

13

No Submissions
Over Performing (or > 70.0%)
Under Performing (or < 70.0%)
Within Range (or 70.0% - 70.0%)
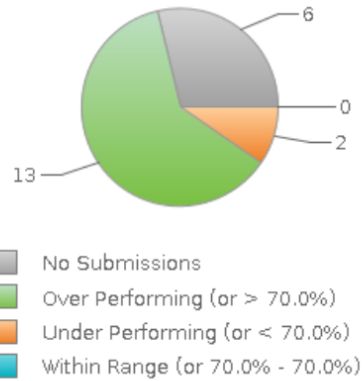
	Average Score (in %)	Performance Offset	Count of Items
Tests	87.7%	17.7%	1
Questions	86.8%	16.8%	49

Student Overview

This chart is based on submission data. If submissions do not exist student details may be empty.
Click on the bar to see performance for the learner.

The following students have not submitted any material within the course that is related to the criteria for this report

Detail by Goal

	Overall Average	Tests	Questions
RE Degree and Cert RE PLOs			
EIT.PLO.02: (Evaluation Level) Compare careers in the music industry including specialization tracks and job titles.	89.8%	87.7% (1)	90.0% (10)
EIT.PLO.03: (Comprehension Level) Explain contract law pertaining to the entertainment industry.	88.1%	87.7% (1)	88.1% (32)
EIT.PLO.09: (Synthesis Level) Develop a self-promotion package.	87.7%	87.7% (1)	
EIT.PLO.10: (Application Level) Operate a variety of live audio source equipment including: sound mixers, equalization, amplifiers, speakers, monitors and various processing equipment.	87.0%	87.7% (1)	86.7% (2)
EIT.PLO.11: (Evaluation Level) Determine problems and solutions in professional live audio systems.	76.3%	87.7% (1)	74.4% (6)
EIT.PLO.12: (Application Level) Demonstrate multi-track recording for a variety of situations using appropriate procedures.	87.2%	87.7% (1)	86.7% (1)

Course Performance

Course Name	EIT101 - Introduction to Entertainment (Fall 2019, Section 19FA9129, H 3:00p SPC Face to Face)
Number of Students	21
Goal/Goal Set	Live Audio and Lighting Degree and Cert
Included Categories	Degree and Cert PLOs
Report Description	This report displays information showing how a single Blackboard Learn Course performs against a selected set of goals. Performance targets and a range of acceptable performance for the course can be determined when running the report. Data includes averages for the entire course as well as break downs for individual students and goals.

Course Overview

Performance Target	Performance Range	Course Average	Median	Mode	Standard Deviation
70.0%	+/- 0% (or 70% - 70%)	88.7%	100.0%	100.0%	31.4%

Average Score (in %)

Students Over/Under Avg

- No Submissions
- Over Performing (or > 70.0%)
- Under Performing (or < 70.0%)
- Within Range (or 70.0% - 70.0%)

	Average Score (in %)	Performance Offset	Count of Items
Tests	87.7%	17.7%	1
Questions	88.7%	18.7%	43

Student Overview

This chart is based on submission data. If submissions do not exist student details may be empty.
Click on the bar to see performance for the learner.

The following students have not submitted any material within the course that is related to the criteria for this report

Detail by Goal

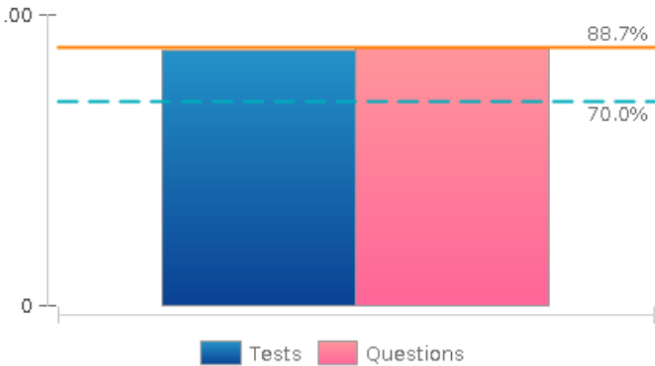|	Overall Average	Tests	Questions
Live Audio and Lighting Degree and Cert Degree and Cert PLOs			
LAL.PLO.02: (Evaluation Level) Compare careers in the music industry including specialization tracks and job titles.	90.5%	87.7% (1)	90.8% (8)
LAL.PLO.03: (Comprehension Level) Explain contract law pertaining to the entertainment industry.	88.1%	87.7% (1)	88.1% (27)
LAL.PLO.11: (Evaluation Level) Determine problems and solutions in professional live audio and stage lighting systems, as well as anticipate possible problems and create processes to minimize problems occurring.	88.3%	87.7% (1)	88.3% (8)

Course Performance

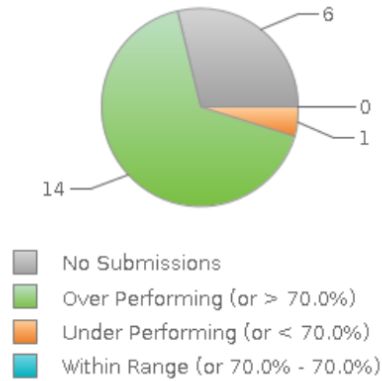|	
Course Name	EIT101 - Introduction to Entertainment (Fall 2019, Section 19FA9129, H 3:00p SPC Face to Face)
Number of Students	21
Goal/Goal Set	Popular Music Performance Degree and Certificate PLOs
Included Categories	PMP PLOs
Report Description	This report displays information showing how a single Blackboard Learn Course performs against a selected set of goals. Performance targets and a range of acceptable performance for the course can be determined when running the report. Data includes averages for the entire course as well as break downs for individual students and goals.

Course Overview

Performance Target	Performance Range	Course Average	Median	Mode	Standard Deviation
70.0%	+/- 0% (or 70% - 70%)	89.1%	100.0%	100.0%	30.9%

Average Score (in %)

Students Over/Under Avg

- No Submissions
- Over Performing (or > 70.0%)
- Under Performing (or < 70.0%)
- Within Range (or 70.0% - 70.0%)
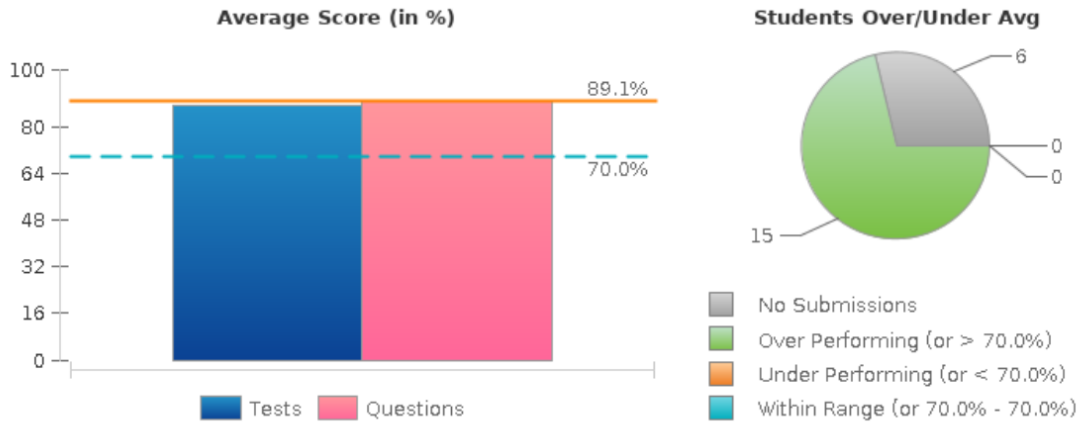
	Average Score (in %)	Performance Offset	Count of Items
Tests	87.7%	17.7%	1
Questions	89.1%	19.1%	52

Student Overview

This chart is based on submission data. If submissions do not exist student details may be empty.
Click on the bar to see performance for the learner.
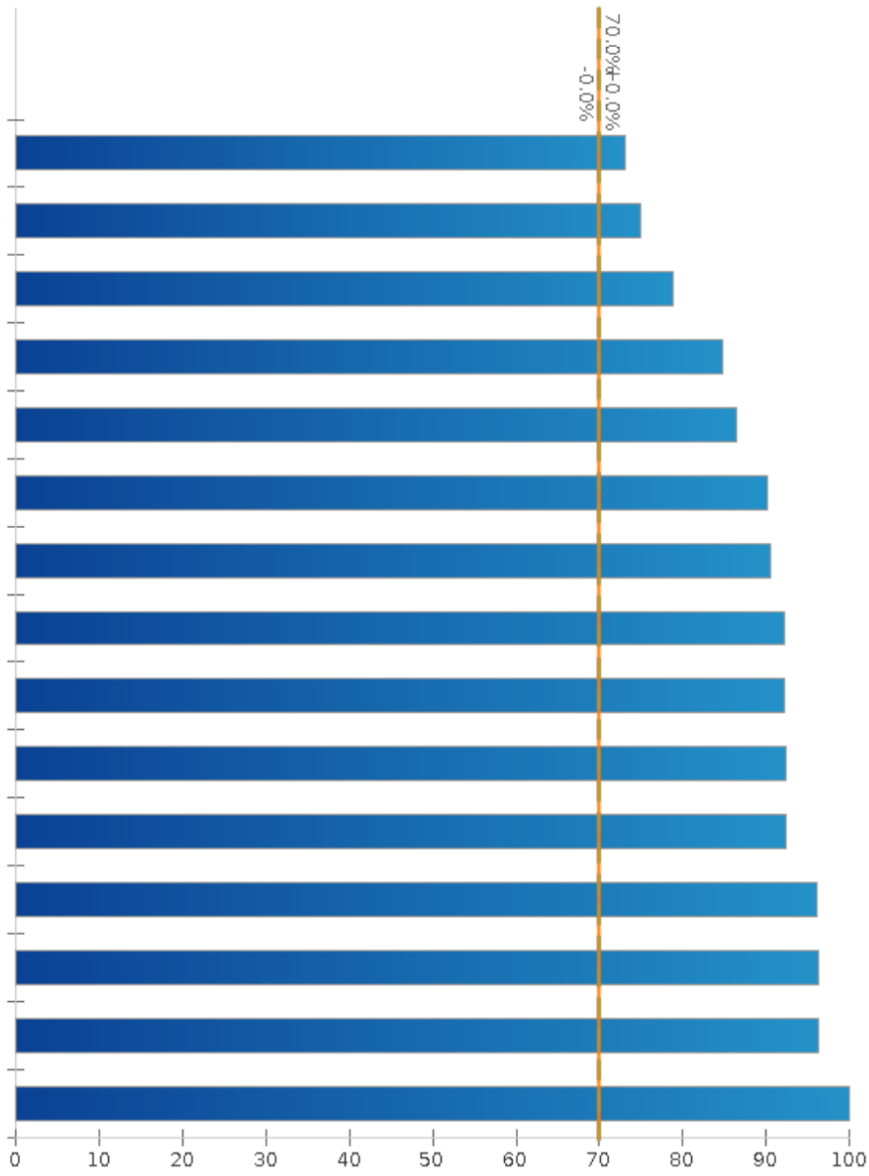
The following students have not submitted any material within the course that is related to the criteria for this report

Detail by Goal

⚠ Performance Average Below 70.0%

		Overall Average	Tests	Questions

Popular Music Performance Degree and Certificate PLOs PMP PLOs

		Overall Average	Tests	Questions
PMP.PLO.03: (Analysis Level) Examine the various occupations, careers, and job opportunities within the entertainment industry, the functions of each and the paths to job placement.		91.9%	87.7% (1)	92.2% (12)
PMP.PLO.04: (Analysis Level) Differentiate between the various stages of music production, the tools, processes and techniques to create commercially competitive recordings, productions and all aspects of a live musical performance, including presentation, instrumentation and techniques to improve the public performance of live music.		87.7%	87.7% (1)	
PMP.PLO.05: (Comprehension Level) Identify and explain the diverse legal aspects of the music business, including how the industry has been shaped by entertainment law, the business of managing artists and performers and the challenges facing a rapidly evolving industry.		89.0%	87.7% (1)	89.0% (34)
PMP.PLO.06: (Evaluation Level) Evaluate the optimal conditions for live audio reinforcement and stage illumination for public events, including a design of the equipment, theory, best practices, processes, and scenarios, including the technical, maintenance and procedural measures of successfully executing live public performances.		90.5%	87.7% (1)	93.3% (1)
PMP.PLO.07: (Synthesis Level) Integrate the skills of successful marketing campaigns, advertising, branding, and promotion of artists, venues, entertainment-related products and services and propose how to maximize effectiveness and fiscal resources. opportunities.	⚠	66.7%		66.7% (1)
PMP.PLO.09: (Synthesis Level) Summarize the practical application of various entertainment-related disciplines in order to showcase and exhibit a working knowledge of applying comprehensive inter-disciplinary skills to achieve a milestone accomplishment in the music business.		88.1%	87.7% (1)	88.1% (9)

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Course Performance

Course Name	EIT101 - Introduction to Entertainment (Fall 2019, Section 19FA9129, H 3:00p SPC Face to Face)
Number of Students	21
Goal/Goal Set	CAC Common Student Learning Outcomes (CSLOs)
Included Categories	CAC CSLOs
Report Description	This report displays information showing how a single Blackboard Learn Course performs against a selected set of goals. Performance targets and a range of acceptable performance for the course can be determined when running the report. Data includes averages for the entire course as well as break downs for individual students and goals.

Course Overview

Performance Target	Performance Range	Course Average	Median	Mode	Standard Deviation
70.0%	+/- 0% (or 70% - 70%)	86.5%	100.0%	100.0%	33.8%

Average Score (in %)
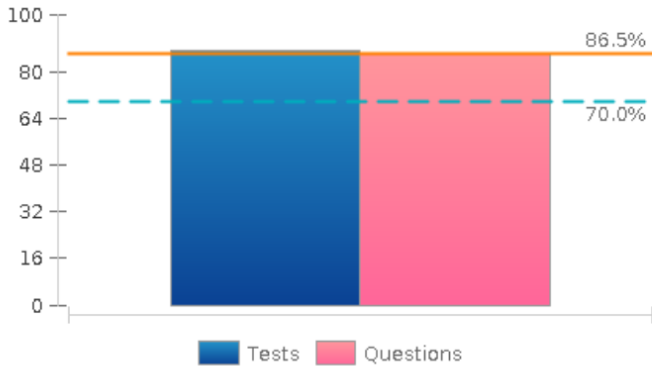
86.5%

70.0%

Tests   Questions

Students Over/Under Avg

6
0
2
13

- No Submissions
- Over Performing (or > 70.0%)
- Under Performing (or < 70.0%)
- Within Range (or 70.0% - 70.0%)
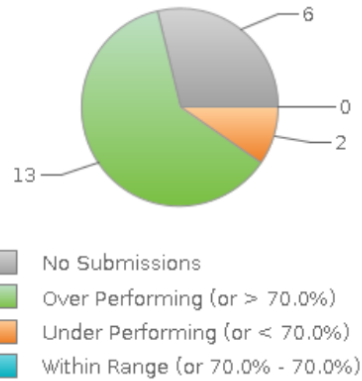
	Average Score (in %)	Performance Offset	Count of Items
Tests	87.7%	17.7%	1
Questions	86.5%	16.5%	32

Student Overview

This chart is based on submission data. If submissions do not exist student details may be empty.
Click on the bar to see performance for the learner.
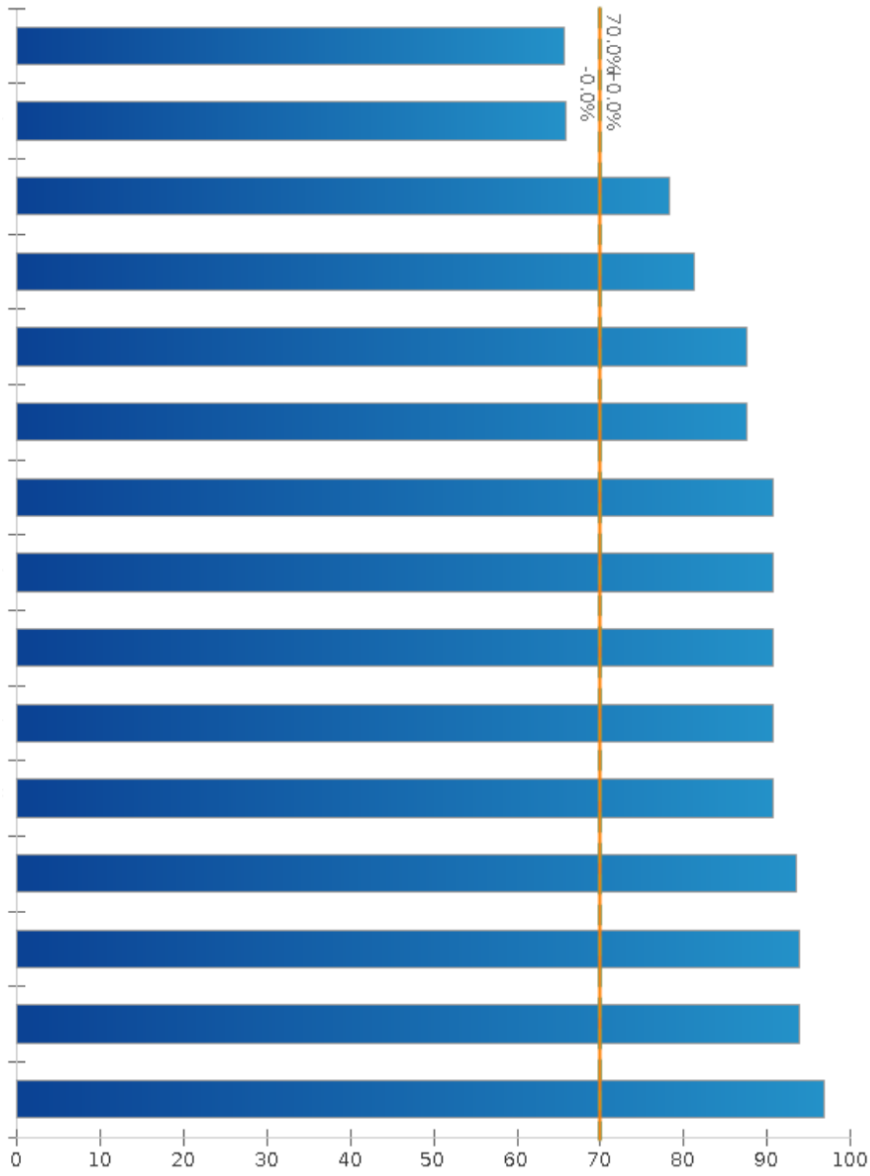
The following students have not submitted any material within the course that is related to the criteria for this report

Detail by Goal

⚠️ Performance Average Below 70.0%

	Overall Average	Tests	Questions

CAC Common Student Learning Outcomes (CSLOs) CAC CSLOs

		Overall Average	Tests	Questions
CAC.CSLO.01: Cultural and Civic Engagement. Participate in diverse environments while demonstrating global citizenship and social consciousness.		85.3%		85.3% (10)
CAC.CSLO.02: Integrative Knowledge. Identify, comprehend, apply and synthesize facts, concepts, theories and practices across broad and specialized knowledge areas.		87.8%	87.7% (1)	87.8% (18)
CAC.CSLO.03: Personal and Professional Skills. Demonstrate skills which enhance personal and professional development.		89.7%	87.7% (1)	90.0% (8)
CAC.CSLO.04: Reasoning Skills. Inquire and analyze to solve problems, draw logical conclusions, or create innovative ideas.	⚠️	60.0%		60.0% (1)

Curriculum Comparison Chart (Degree)

Create a table with a side by side comparison of each course (or category of course) required by the degree curriculum.

Name of Degree: Recording Engineering A.A.S.				
	Central Arizona College	**Appalachian State University – Recording and Production Concentration BS**	**Glendale Community College – Audio Production Technologies (AAS)**	**(Comparison #3) *Optional**
General Education/Degree Requirements	**General Education/Degree Requirements**	**General Education/Degree Requirements**	**General Education/Degree Requirements**	**General Education/Degree Requirements**
If program uses institutional level AGEC-A, AGEC-B, AGEC-S, or AAS general education requirements please indicate appropriately. Also indicate if the program uses the A.A., A.S., A.Bus, or A.A.S. degree requirements.	**Institutional AAS General Education Requirements:** Written Communications (3) Oral Communications (3) Arts & Humanities (3) Social & Behavioral Sciences (3) Physical & Biological Sciences (4) Mathematics (3)	First Year Seminar (3) First Year Writing (6) Quantitative Literacy (4) Wellness Literacy (2) Science Inquiry (8) Integrative Learning Experience (9) Liberal Studies Experience (12)	Natural Science (4) Social Behavioral Science (3) Humanities, Arts and Design (3) Mathematics (3-6) Critical Reading (0-3) Oral Communication (3) First Year Composition (6)	
Program Requirements	**Program Requirements**	**Program Requirements**	**Program Requirements**	**Program Requirements**
Individually list all other course requirements of the program. Indicate course number and name. Include any specifically required courses, even if the student can apply the course to general education.	BUS122 Small Business Management	MUS3424 Record Company Administration (2)		
	DMA122 Introduction to Web Design	COM 2300 Introduction to Mass Communications (3)		
	EIT101 Introduction to Entertainment	MUS1420 Introduction to Music Industry Studies (3)		
	EIT120 Entertainment Law	MUS3423 Legal Issues in the Music Industry (3)	MUC109 Music Business: Merchandising and the Law (3)	
	EIT130 Live Audio Production I	MUS 1426 Audio Fundamentals (2)	MUC197 Live Sound Reinforcement I (3)	
	EIT151 Digital Audio Workstation	MUS4426 Advanced Audio Principles (3)	MUC111 Digital Audio Workstation I (3)	
	EIT153 Recording Engineering I	MUS2426 Music Production and Recording I (3)	MUC194 Introduction to Audio Mixing Techniques (3) MUC195 Studio Music Recording I (3)	
	EIT203 Entertainment Capstone Project	MUS4427 Recording Studio Apprenticeship (2)		
	EIT221 EIT Marketing & Promotion	MUS 2420 Music Merchandising and Entrepreneurship (3)	MUC110 Music Business: Recording and Mass Media (3)	
	EIT231 Live Audio Production II		MUC198 Live Sound Reinforcement II (3)	
	EIT232 Equipment Maintenance			
	EIT254 Recording Engineering II	MUS3426 Music Production and Recording II (3)	MUC196 Studio Music Recording II (3)	
	EIT255 Recording Engineering III			

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EIT296 Entertainment Internship	MUS4900 Internship in Music Studies (12)	MUC297AA Audio Production Internship (1)	
MTC100 Music Fundamentals	Select one: MUS3003 Jazz / pop theory MUS3661 Electronic Music (3) MUS 2045 Jazz Improvisation I (2) TEC 1023 Introduction to Electronics (3)	MTC101 Introduction to Music Theory (3)	
MTC101 Aural Fundamentals	AUM 2001 Applied Music Instruction (1-4) AUM 4001 Applied Music Instruction (1-4)		
	MUS1003 Contemporary Musicianship I (3)	MTC191 Electronic Music I (3)	
	MUS2010 Contemporary Musicianship II (3)	MTC 192 Electronic Music II (3)	
	MUS2018 Introduction to World Music (3)	MUC112 Digital Audio Workstation II (3)	
	MUS2613 Survey of Western Music (3)	MUC289 Live Sound Reinforcement II (3)	
	MUS 1500 Performance Seminar (0)		
	Free Electives (6-7)		
Total Credits: 63.5	**Total Credits:125**	**Total Credits: 61-68**	**Total Credits:**

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Curriculum Comparison Chart (Degree)

Create a table with a side by side comparison of each course (or category of course) required by the degree curriculum.

Name of Degree: Live Audio & Lighting A.A.S.				
	Central Arizona College	**IPR College of Creative Arts – AAS Live Sound and Production**	**Guilford Technical Community College – Entertainment Technologies – Concert Sound and Lighting Option AAS**	**(Comparison #3) *Optional**
General Education/Degree Requirements	**General Education/Degree Requirements**	**General Education/Degree Requirements**	**General Education/Degree Requirements**	**General Education/Degree Requirements**
If program uses institutional level AGEC-A, AGEC-B, AGEC-S, or AAS general education requirements please indicate appropriately. Also indicate if the program uses the A.A., A.S., A.Bus, or A.A.S. degree requirements.	**Institutional AAS General Education Requirements:** Written Communications (3) Oral Communications (3) Arts & Humanities (3) Social & Behavioral Sciences (3) Physical & Biological Sciences (4) Mathematics (3)	**A minimum of 30 credits (at least 3 from each category)** Communication Humanities Natural Science and Mathematics Social Science	CIS Introduction to Computers ENG 111 Writing and Inquiry MAT 143 Quantitative Literacy PSY 150 General Psychology	
Program Requirements	**Program Requirements**	**Program Requirements**	**Program Requirements**	**Program Requirements**
ElectivesIndividually list all other course requirements of the program. Indicate course number and name. Include any specifically required courses, even if the student can apply the course to general education.	BUS122 Small Business Management	Business Management for Media Professionals	BUS 110 Introduction to Business	
	EIT101 Introduction to Entertainment	The Media Industry Landscape	ENT 111 Introduction to Entertainment	
	EIT120 Entertainment Law		ENT 114 Entertainment Law	
	EIT130 Live Audio Production I	Sound Reinforcement I	ENT131 Live Sound Production I	
	EIT140 Introduction to Lighting			
	EIT151 Digital Audio Workstation	Desktop Production I	ENT135 Recording Engineering I	
	EIT203 Entertainment Capstone Project		ENT 285 Capstone Project	
	EIT221 EIT Marketing & Promotion	Principles of Design I	ENT 211 Entertainment Promotion	
	EIT231 Live Audio Production II	Sound Reinforcement II	ENT 231 Live Sound Production II	
	EIT232 Equipment Maintenance		ENT 241 Equipment Maintenance	
	EIT241 Concert Lighting	Principles of Lighting Systems	ENT151 Concert Lighting I ENT 251 Concert Lighting II ENT 252 Concert Lighting III	
	EIT242 Rigging			
	EIT296 Entertainment Internship	The Big Show	WBL 111 Work Based Learning I	
	ELC122 DC & AC Circuit Analysis	Wiring Basics System Maintenance and Advanced Wiring		
	DMA122 Introduction to Web Design			
		Studio Engineering I	MUS111 Fundamentals of Music	
		Computer and Web fluency	MUS 214 Electronic Music I	

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	Career Planning for the Creative Professional	ENT 134 Acoustics	
	Event Production	ENT 233 Permanent Sound Systems	
	Advanced Lighting and Visual Display	MUS120 History of Rock and Roll	
	Sound Reinforcement III	Communications Electives (take 1)	
	Electives (8)		
Total Credits: 63	**Total Credits: 68**	**Total Credits: 65**	**Total Credits:**

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Curriculum Comparison Chart (Degree)

Create a table with a side by side comparison of each course (or category of course) required by the degree curriculum.

Name of Degree: Popular Music Performance A.A.S.

	Central Arizona College	Appalachian State University – Music Manufacturing and Merchandising Concentration BS	Owens Community College – Music Business Technology Associate of Applied Science	(Comparison #3) *Optional
General Education/Degree Requirements	**General Education/Degree Requirements**	**General Education/Degree Requirements**	**General Education/Degree Requirements**	**General Education/Degree Requirements**
If program uses institutional level AGEC-A, AGEC-B, AGEC-S, or AAS general education requirements please indicate appropriately. Also indicate if the program uses the A.A., A.S., A.Bus, or A.A.S. degree requirements.	**Institutional AAS General Education Requirements:** Written Communications (3) Oral Communications (3) Arts & Humanities (3) Social & Behavioral Sciences (3) Physical & Biological Sciences (4) Mathematics (3)	**General Education Requirements** First Year Seminar (3) First Year Writing (6) Quantitative Literacy (4) Wellness Literacy (2) Science Inquiry (8) Integrative Learning Experience (9) Liberal Studies Experience (12)	**General Education Requirements** Composition I (3) Mathematics Elective (3-5)	
Program Requirements	**Program Requirements**	**Program Requirements**	**Program Requirements**	**Program Requirements**
Individually list all other course requirements of the program. Indicate course number and name. Include any specifically required courses, even if the student can apply the course to general education.	BUS122 Small Business Management	MGT 3010 Survey of Management (3)	MUS240 Music Business I (3) MUS241 Music Business II (3)	
	DMA122 Introduction to Web Design	COM2300 Introduction to Mass Communications (3)		
	EIT101 Introduction to Entertainment	MUS1420 Introduction to Music Industry Studies (3)	MUS160 The Profession of Music (3)	
	EIT120 Entertainment Law	MUS3423 Legal Issues in the Music Industry (3)		
	EIT130 Live Audio Production I			
	EIT140 Introduction to Lighting			
	EIT151 Digital Audio Workstation		MUS180 Audio Recording I (3) MUS181 Audio Recording II (3)	
	EIT170 Performance Skills	AUM 2001-2025 Applied Music Instruction (6)		
	EIT171 Songwriting I			
	EIT203 Entertainment Capstone Project	MUS4900 Internship in Music Studies (12)	MUS286 Recording Tech Portfolio (2)	
	EIT221 EIT Marketing & Promotion	MUS2420 Music Merchandising and Entrepreneurship (3)	ENT111 Entrepreneurial Marketing (3)	
	EIT222 Artist Management		BUS 101 Contemporary Business (3)	
	EIT272 Songwriting II			
	ENG200 Intro to Creative Writing			
	MTC100 Music Fundamentals	MUS1003 Contemporary	MUS100 Fundamentals of Music (4)	

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	Musicianship I (3) and MUC2010 Contemporary Musicianship II (3)		
MTC101 Aural Fundamentals	MUS2901 Practicum in Music Products Industry (2)		
Music Performance Elective	Select from the following (5) Brass Class Strings Class Percussion Class Woodwinds Class Piano Class Guitar Class		
	MUS2613 Survey of Western Music (3)	MUS132 Piano for Non majors I (1)	
	MUS3424 Record Company Administration (2)	CRT 105 Micro Concepts and Apps for Mac (1)	
	MUS4420 Issues in Music Technology (3)	MUS175 Music Technology I (3) MUS 176 Music Technology II (3)	
	MKT 3215 Professional Selling (3)	MUS110 Survey of Recording History (3)	
	Free Electives (8)	Electives (9)	
		MUS287 Recording Tech Intern Port II (3)	
		ACC Introductory Financial Acct (3)	
Total Credits: 67.5	**Total Credits: 65**	**Total Credits: 61**	**Total Credits:**

Form approved by Academic Program Review Committee 12/9/2014

Curriculum Comparison Chart (Certificate)

Create a table with a side by side comparison of each course (or category of course) required by the certificate curriculum.

Name of Certificate: Recording Engineering Certificate			
CAC	**Comparison #1**	**Comparison #2**	**Comparison #3 *Optional**
Central Arizona College	**Mesa Community College – Audio Production Technologies**	**Community College of Baltimore County – Music Production and Audio Recording Technology Certificate**	
EIT100 History of Rock n' Roll	MTC101 Introduction to Music Theory (3)	MUSC 116 Popular Music Theory and Musicianship (3)	
EIT101 Intro to Entertainment	MUC110 Music Business: Recording and Mass Media (2-3)	MUSC140 Introduction to Audio Technologies (3)	
EIT120 Entertainment Law	MUC109 Music Business: Merchandising and the Law (3)	MUSC 143 The Music Business and Recording Industries (3)	
EIT130 Live Audio Production I	MUC197 Live Sound Reinforcement (3)	MUSC145 Live Sound Reinforcement (3)	
EIT151 Digital Audio Workstation	MUC111 Digital Audio Workstation I (3)	MUSC 146 MIDI and Music Production Techniques (3)	
EIT153 Recording Engineering I	MUC195 Studio Music Recording I (3)	MUSC141 Audio Recording Techniques I (3)	
EIT203 Capstone Project			
EIT231 Live Audio Production II	MTC192 Electronic Music II (3)		
EIT232 Equipment Maintenance			
EIT254 Recording Engineering II	MUC196 Studio Music Recording II (3)	MUSC 142 Audio Recording Techniques II (3)	
EIT255 Recording Engineering III	MUC295 Studio Music Recording III (3)	MUSC 241 Advanced Audio Recording Techniques (3)	
EIT296 Entertainment Internship	MUC297AA Music Internship (1)	MUSC 273 Internship Audio Engineering (3)	
	MUC112 Digital Audio Workstation II (3)	ENGL101 College Composition I (3)	
	MTC191 Electronic Music 1 (3)		
	MUC198 Live Sound Reinforcement II (3)		
Total Credits: 35	**Total Credits: 39-40**	**Total Credits:**	**Total Credits:**

Curriculum Comparison Chart (Certificate)

Create a table with a side by side comparison of each course (or category of course) required by the certificate curriculum.

Name of Certificate: Live Audio & Lighting Certificate			
CAC	**Comparison #1**	**Comparison #2**	**Comparison #3 *Optional**
Central Arizona College	**Lamar State College - Live Sound Design and Technology Certificate**	**Lone Star College – Video Production for Live Entertainment Technology Certificate**	
EIT100 History of Rock 'n Roll			
EIT101 Intro to Entertainment	CETT1325 Digital Fundamentals (3)	AVTS1371 Introduction to Live Entertainment Technology (3)	
EIT130 Live Audio Production I	MUSC1405 Live Sound I (4)	AVTS 2379 Video Production for Live Entertainment Technology (3)	
EIT140 Introduction to Lighting		AVTS 1370 Fundamentals of Design for Entertainment Technologies	
EIT203 Capstone Project	MUSC1120 Live Sound Workshop (1)		
EIT221 EIT Marketing & Promotion		AVTS 1376 Media Design for Entertainment Technology (3)	
EIT231 Live Audio Production II	MUSC2403 Live Sound II (4)	AVTS 1378 Production for Live Entertainment (3)	
EIT232 Equipment Maintenance	MUSC2402 Sound Systems Technician (4)		
EIT241 Concert Lighting		AVTS 1377 Lighting and Audio for Video Production for Live Entertainment Technology (3)	
EIT242 Rigging	MUSC 1400 Sound System Design and Installation (4)		
EIT296 Entertainment Internship		EDUC 1300 Learning Framework: 1st Year Experience	
ELC122 DC & AC Circuit Analysis	CETT1305 AC Circuits (3) and CETT1303 DC Circuits (3)		
	MUSC1423 Audio Electronics (4)	DRAM 1330 Stagecraft I (3)	
		AVTS 2377 Premier Pro for Live Entertainment	
		AVTS1373 Video for Live Entertainment Technology	
Total Credits: 35	**Total Credits: 30**	**Total Credits: 30**	**Total Credits:**

Curriculum Comparison Chart (Certificate)

Create a table with a side by side comparison of each course (or category of course) required by the certificate curriculum.

Name of Certificate: Popular Music Performance Certificate			
CAC	**Comparison #1**	**Comparison #2**	**Comparison #3 *Optional**
Central Arizona College	**Mesa Community College – Academic Certificate in Electronic Music**	**Berklee Online – Artist Management Certificate**	
EIT100 History of Rock 'n Roll			
EIT101 Intro to Entertainment			
EIT120 Entertainment Law		Music Business Trends and Strategies (3)	
EIT130 Live Audio Production I	MTC191 Electronic Music I (3) MTC192 Electronic Music II (3) MTC291 Electronic Music III (3)		
EIT140 Intro to Lighting			
EIT151 Digital Audio Workstation	MTC193 Computer Based Sound Synthesis		
EIT170 Performance Skills	MUC197 Live Sound Reinforcement		
EIT171 Songwriting I	MTC240 Composition I (3)		
EIT203 Capstone Project			
EIT221 EIT Marketing & Promotion		Music Marketing 101 (3)	
EIT222 Artist Management		Artist Management (3)	
EIT272 Songwriting II	MTC240 Composition II (3)		
MTC100 Music Fundamentals	MTC105 Music Theory I (3) MTC155 Music Theory II (3) MTC205 Music Theory III (3) MTC255 Music Theory IV (3)		
MTC101 Aural Fundamentals	MTC106 Aural Perception I (1), MTC 156 Aural Perception II (1), MTC206 Aural Perception III (1), MTC256 Aural Perception IV (1)		
		Touring 101 (3)	
		Music Licensing (3)	
Total Credits: 35.5	**Total Credits: 40**	**Total Credits: 15**	**Total Credits:**

Form approved by Academic Program Review Committee 12/9/2014