



Recording Arts
PROGRAM REVIEW REPORT
2014 – 2015

Faculty and Staff (List all)

Full Time	Adjunct	Support Staff
O'Hara, Stephen	Alverson, David	Caudle, Mike
	Boylan, John	
	Cowgill, Darian	
	Deatrick, Steven	
	Jaquette, Tim	
	Shima, Kevin	
	Tyck, Robert	



Recording Arts

I. Executive Summary

Program Description:

Recording Technology provides training in music production and audio post-production for the entertainment industry. Studies include sound for film, record production, live sound, acoustics, and the business of music. The curricular emphasis is audio engineering with focus on music production in recording studios and audio post-production for film, television, radio and video games. Students may earn a certificate of achievement in Audio Recording Technology and an A.S. in Recording Technology.

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

<i>Name</i>	<i>Position / Company</i>
'Doc' Goldstein	VP Post Production Universal Studios
Al Schmitt	Freelance Engineer
Ed Cherney	Freelance Engineer
Steve Burdick	Owner - Westlake Studios
Paula Salvatore	Studio Manager - Capitol Studios
Candace Stewart	Studio Manager - Firehouse Studios
Steve Kaplan	Freelance Engineer
Jeff Greenberg	CEO - The Village Studios
Lawrence Reyes	Graduate – Post-Production Editor
Justin Gay	Graduate – Freelance Location Mixer
Jeremy Olson	Graduate – Post-Production Editor
Allison Sanchez	Graduate – Assistant Engineer - Paramount Studios
Sonia Hernandez	Graduate – Post-Production Editor
Fred Vogler	Owner - Vogler Audio Media
Andy Waterman	Producer / Engineer
John Boylan	Music Producer
John Avila	Producer / Engineer

Strengths/Effective Practices:

The Recording Technology program remains strong and continues to produce graduates finding work in the industry. The certificate completions remain consistent at 40-46 over the last five years and 39 students have completed of the AS degree since its addition in 2012. Student success in the industry continues to increase both in numbers and the levels of success attained which

speaks well of the program's design. Recruiting will continued to further improve the pool of students entering the program.

Weaknesses/Lessons Learned:

The ongoing budget climate makes remaining current in technology a challenge. We continue to look for sources of grant funding to meet the skill needs of graduates seeking employment.

Recommendations/Next Steps:

The college must provide funding to regularly maintain software and hardware updates of studios and lab space. The program will continue to apply for Perkins and other grant funding to provide students with exposure to the current industry technologies. The Recording Technology Program must remain up-to-date in meeting the requirements of this technology-driven field.



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II. Curriculum

Course Number and Title (Courses must be reviewed every six years to remain active)	Date of last Curriculum Committee Review	2013-2014 Course offerings By Term and # of Sections				SLOs Assessed (Semester / year)
		Summer	Fall	Winter	Spring	
REC100 Survey/Entertainment	S14	0	2	0	2	F13/S14
REC102 Record Production Basics	F08	0	0	0	0	
REC103 Introduction to Audio Tech	S14	0	2	0	2	F13/S14
REC105 Fund of Audio Tech	S14	0	1	0	1	F13/S14
REC115 Recording Studio Workshop I	S14	0	1	0	1	F13/S14
REC125 Digital Audio Technology I	F13	0	1	0	1	F13/S14
REC135 Live Sound Reinforce	S14	0	2	0	1	F13/S14
REC140 Music Theory for Engineers	F13	0	2	0	2	F13/S14
REC145 Critical Listen for Engrs	S14	0	1	0	1	F13/S14
REC205 Advanced Audio Technology	S14	0	1	0	1	F13/S14
REC215 Recording Studio Workshop II	S14	0	1	0	1	F13/S14
REC225 Digital Audio Tech II	F13	0	1	0	1	F13/S14
REC235 Acoustics for Engineers	S14	0	1	0	1	F13/S14
REC245 Music Bus/Audio Careers	S14	0	1	0	1	F13/S14
REC255 Advanced Life Sound Reinforce	F13	0	0	0	1	S14
THEA698C Cooperative Education		1	1	1	1	

III. Degrees and Certificates

Title	Type	Date Approved by Chancellor's Office	Number Awarded 2011	Number Awarded 2012	Number Awarded 2013	Number Awarded 2014
Audio Recording Technology	C	1997	42	45	44	37
Audio Recording Technology	AS	2012		8	11	20

TYPE: **AA** = Associate in Arts **AS** = Associate in Science Degree **C** = Certificate **S** = Skill Award
AA-T = Associate in Arts for Transfer **AS-T** = Associate in Arts for Transfer

IV. Sections Offered

Review the data sheet for section counts, which includes the following information by course category:

1. Section counts
2. Enrollment by student demographic
3. Success and retention

Provide a brief narrative analysis and describe any trends or concerns you noticed.

Sections offered has been consistent with the program design as a block program. During the 2013-14 year, a Learning Community with REC 100 and ENGL 099 was implemented. The intention was to help Recording students in their English skills. That happened but the majority of the students in this Learning Community only wanted ENGL 099 and NOT REC 100. The outcome was that a good portion of the 30 spots in Learning Community section of REC 100 were taken up by students not interested in the Recording program. This was discontinued as a result and returned to normal scheduling. No changes are necessary at this point.

V. Student Demographics

Review the data sheet for program enrollment, retention, and success which includes data on these metrics by student demographic

Provide a brief narrative analysis and describe any trends or concerns you noticed.

For data on course sections, success and retention, and student demographics please refer to data packet in your program review folder. Observations and reflections related to these data can be addressed in the appropriate "plus one" addendum.

Observations and comments about course, program and college level data can be made below.

The recording program, from course level to program level, ranks consistently higher in terms of success and retention than the college average. This attests to both the strong demand for the program and the pedagogy of the instructors. The prerequisite courser enroll far more students that the block program can accept. Students often take these not understanding the course/program content or the demands of the program and therefore retention and success rates

for the prerequisite classes are lower. Those completing the block program are consistently in the 90+% for retention and success.

The ethnicity data closely mirrors the college wide percentages, while the program still remains overwhelmingly male, the number of females remains higher than the Perkins Core Indicators expectation. Success rates for both male and female are consistently above college averages.

VI. Student Accomplishments

Provide current, interesting information about accomplishments of students who have participated in this program.

Lawrence Reyes – won an Emmy for Sound Editing on Penguins of Madagascar in addition to two previous Golden Globe awards.

Mike Sherlock – Audio/Video Content creator for Gwen Stefanie, Lady Gaga Tour, High School Musical National Tour and others.

Tim Younghans – Sound Supervisor on the Cirque du Soleil's Criss Angel Believe in Las Vegas and Zed in Tokyo Disney Resort.

Ebiut Cervantes – Sound Supervisor for Zed in Tokyo Disney Resort and Tour Audio Editor for Mylie Cyrus.

Darian Cowgill – Producer / Engineer for European Gold/Platinum album artist Oedipus.

Jeremy Olson – Sound Editor for Fox's *The Cleveland Show*

Stephanie Salinas – NBC Universal Post

Daniel Gonzalez – Monitor Engineer for Beyonce's 2013 tour "The Mrs Carter Show"

Greg Keslake – Monitor Engineer for the Arsenio Hall Show.

Aaron Miller – Production Manager for Justin Bieber.

Chris Malmgren – Monitor Engineer for Red Hot Chili Peppers, K.D. Lang and Jackson Browne.

Justin Conenna – Location audio for CBS, MAVTV and Speed TV

Jen Baik – Audio Engineer for The Den Recorders

Brianna Wood – Point 360 Post

VII. Student Learning Outcomes Assessment Reflection

Academic Senate Approved 4/11/12

All SLOs for every course will need to be assessed at least once within the 5-year comprehensive program review cycle. Upon reflection with program colleagues (or self-reflection for programs with only one instructor), please provide a brief narrative to the following (at least one row for one SLO needs to be completed for each course at this time):

Complete SLO assessment and analysis in the table at:

<http://intranet/SLO/Pages/default.aspx>

DOCUMENT REFLECTION DISCUSSION BELOW (FOR BOTH SUMMER/FALL 2013 AND WINTER/SPRING 2014)

Course SLOs were revised Fall 2013/Spring 2014 to focus on the core concepts of each course. All classes have consistently shown most expectations to have been met or exceeded. With the Recording Technology Program being a block program, it is to be expected that most block courses would meet or exceed standards. The prerequisite classes are more challenged in that some students choose them as electives, thinking that they sound interesting without knowing what they are really going to encounter. All SLOs and Assessments are continually reviewed in order to provide the students with an education equal to industry expectations.



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VIII. Progress toward previous goals

During 2013-2014, we accomplished:

	Previous Goals	Progress/ Persons Responsible	Status	Institutional Goal
Goal 5 2011 2012	Revise Class Outlines and SLOs	Stephen O'Hara, Tim Jaquette, Mike Caudle, Adjunct Faculty are rewriting Outlines and SLOs	Completed Spr 2014	
Goal 10 2011 2012	Recording Technology Faculty	Funding not available for position. Will be re-submitted to FNIC.	On Hold	
Goal 12 2011 2012	Addition of software applications recommended by Advisory Committee	Mike Caudle – Advisory Committee proposed several additions but funding is not available	On Hold	SO 2.2.6
Goal 14 2011 2012	Replace studio computers on a three year timeline	Mike Caudle	Completed Spr 2014	SO 3.1.4
Goal 16 2011 2012	Upgrade PA154A to current standards of technology	Mike Caudle – Funding not available.	On Hold	
Goal 17 2011 2012	Remodel PA154a to a useable acoustic environment	Facilities – Project proposed.	Planned	SO 3.1.4
Goal 19 2011 2012	Haugh Sound Update See Feasibility Commendation B and Recommendation M.	Mike Caudle – Awaiting funding.	Planned	SO 3.1.4
Goal 21 2011 2012	PA154 and VT117 acoustic treatment	Facilities – Project proposed.	Planned	SO 3.1.4
Goal 1 2013	Update Studio Computers to current standards	Mike Caudle – Spring 14	Completed Spr 2014	SO 3.1.4
Goal 2 2013	Digital Monitor Console for Haugh and Live Sound Reinforcement class	Mike Caudle – Funding not available.	On Hold	SO 3.1.4
Goal 3 2013	Post-production control surface	Mike Caudle – Awaiting funding.	On Hold	SO 3.1.4

In addition to previous goals, during 2014-2015, we plan to:

	Description	Actions / Target Date	Data Index*	Institutional Goal**
Goal 1	Assess Technology updates for all RT areas	Assess workflows, data requirements, technology needs in Rec Tech classrooms	P	1.2.1
Goal 2	Update software applications	Request funding for updating Digital Performer, Logic and Reason	P	1.2.1
Goal 3				
Goal 4				

*For institutional goals visit link below.

<http://www.citruscollege.edu/admin/planning/Documents/StrategicPlan2011-2016.pdf>

**For Educational and Facilities Master Plan, use table below.

EFMP 1 – Cultivate greater involvement of industry professionals in College projects and equipment needs to enhance student training on professional projects
EFMP 2 – Integrate post-production skills and issues into the curriculum
EFMP 3 – Develop a core course that incorporates the business aspects of all areas of the entertainment industry



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IX. Budget Recommendations for 2014-2015

(Add rows or attach additional pages as needed for complete description / discussion)

Certificated Personnel (FNIC)

Position	Discuss impact on goals / SLOs	Impact	Priority
Recording Faculty	Necessary for depth/breath of program crucial to growth and to remain competitive in the entertainment industry.	FQ	2

Classified Personnel

Position	Discuss impact on goals / SLOs	Impact	Priority

Staff Development (Division)

Item	Discuss impact on goals / SLOs	Cost	Impact	Priority

Facilities (Facilities)

Describe repairs or modifications needed	Discuss impact on goals / SLOs	Building / Room	Impact	Priority
PA154A Updates	Remodeling this room will significantly enhance the quality of learning in this introductory studio.	PA154A	QFC	2,3

Computers / Software (Tecs)

Item	Discuss impact on goals / SLOs	Cost	Impact	Priority
Computer Lab Computer Replacement	Updating these will ensure that software stays compatible with the hardware. Current machines are showing increased problems due to four years of constant use.	\$30000	NQ	2,3
Increase Supplies Budget for Software	The renewal cycle of software has dropped from every other year to every 3-4 years on everything but the main software platform thereby hampering education in current software platforms.	9000 a year	QF	2.3

Equipment

Item	Discuss impact on goals / SLOs	Cost	Impact	Priority
Audio Equipment Updates and Live Sound System	Equipment updates are mandatory to staying current with the industry. Touring system is necessary to meet industry need of live sound technicians.	\$150,000	QF	2,3
Haugh Sound Update	Equipment/software upgrades are mandatory to staying current with the industry.	\$400,000	QF	2,3
Haugh Monitor Console	Monitor console to meet Haugh and Live Sound Reinforcement curricula.	\$60,000	QF	2,3

Supplies (Division)

Item	Discuss impact on goals / SLOs	Cost	Impact	Priority
Increase Repair Budget	We have a backlog of equipment to be repaired and repairs continues to be more expensive each year which hampers education by equipment being out of service.	10000	QF	2,3

General Budget Guidelines

Budget Preparation Tips:

- Include items on the budget form that are needed for program success even if there is no financial need associated with the request (ie training that could be accomplished with on-campus resources, sharing of resources with another discipline or department etc.)
- Whenever possible, obtain actual cost for the items / equipment you wish to purchase. This avoids situations where items are considered for purchase but it is determined that the actual cost greatly exceeds the original estimate.
- Identify unit cost (cost per item) and the number of units desired in requests.
- Indicate if there is a lower level of financial support that would be workable in your educational plan – if you request \$30,000 for a classroom set of equipment (one item for each student), if \$15,000 were available, would it be possible for two students to share an item? Is the request “All or nothing”?

Determining Budget Impact:

Indicate one or more of the following areas that your request will affect:

M = Mission: Does the request assist the program in meeting the District’s mission and established core competencies and / or diversity?

N = Need: Does the request assist the program in addressing needs based on labor market data, enrollment, articulation, advisory committee, regional agreements, etc.?

Q = Quality: Does the request assist the program in continuing or establishing appropriate lecture/lab unit values? Will the request assist in the regular reviewed / updated of course outlines? Is faculty development adequate? Does program need support in addressing the State and District emphasis on critical thinking, problem solving and written expression? Does program need support to meet stated objectives in the form of SLOs? Do course pre-requisites and co-requisites need to be validated?

F = Feasibility: Does the request assist the program maintain adequate facilities, equipment, and library resources? Is there a need for repair or modification of facilities? Is there a need for new equipment or supplies? Are course offerings frequent enough for students to make adequate progress in both day and evening programs? Does the program have adequate communication with & support from Counseling?

C = Compliance: Does the request assist the program in meeting Federal, State & District requirements? (Do the course outlines meet state, district & federal regulations for content? Do vocational programs have regular advisory meetings?)

Budget Priorities:

When establishing priority, consider the following:

Priority 1: This item is mandated by law, rule, or district policy.

Priority 2: This item is essential to program success.

Priority 3: This item is necessary to maintain / improve program student learning outcomes.



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X. Career Technical Education

TOP CODE: 1005.00 – Music Management & Merchandising

1. Advisory Committee meeting date(s): April 12, 2013

2. Advisory Committee recommendations

1.	Continue teaching the most current software platforms
2.	Teach utility and delivery applications, cloud based storage/backup, etc
3.	Need to keep pace with digital audio in Live Sound.
4.	Consider adding Maintenance/Technical Engineering for audio facilities.
5.	Other recommendations included live sound cueing software, software directed at the gaming market, and basic understanding of programming languages.

3. Are these Advisory Committee minutes on file with Academic Affairs?

YES Y NO _____

4. Vocational Funds

Source	Purpose	Amount
Perkins Grant	Digital Audio Interfaces	56000

5. Labor Market Data 2012--2022

(California Employment Department Labor Market Information for Los Angeles County)

Occupation	Soc Code	Employment Estimated	Employment Projected	Change
Sound Engineering Technicians	27-4014	4400	4600	4.6%
Audio and Video Equipment Technicians	27-4011	10900	12500	14.7%
				%
				%
				%
				%

6. Discuss demand for workers in this TOP code based on CA Employment Development Department Labor Market Information for Los Angeles County and Advisory Committee input. Describe the rationale for use of data regarding additional geographic areas.

CORE INDICATORS

Indicator	2009-10 (Actual)	2010-11 (Actual)	2011-12 (Actual)	2012-13 (Proposed)	2013-14 (Planning)
1. Technical Skill Attainment	97.54	98.35	99.01	99.10	98.83
2. Credential, Certificate, or Degree	87.20	91.92	91.67	92.89	94.41
3. Persistence or Transfer	83.86	83.44	88.78	87.99	94.15
4. Placement	72.00	76.47	69.12	65.12	74.63
5. Nontraditional Participation	37.54	37.62	40.79	42.94	42.11
6. Nontraditional Completion	43.21	33.50	40.41	42.33	41.12

CITRUS COLLEGE	2009-10	2010-11	2011-12	2012-13	2013-14
Negotiated Level					
1. Technical Skill Attainment	92.46%	87.93%	88.81%	88.82%	88.16%
2. Credential, Certificate, or Degree	66.13%	78.95%	82.05%	80.93%	82.15%
3. Persistence or Transfer	82.18%	83.62%	85.96%	85.86%	85.8%
4. Placement	79.86%	80.33%	82.81%	81.48%	75.60%
5. Nontraditional Participation	12.58%	19.05%	20.37%	22.08%	22.20%
6. Nontraditional Completion	12.02%	19.72%	22.10%	25.00%	25.00%